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Black Artist-Owned Labels Emerge

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 12, 1993

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THE NEW ALBUM "BOCES" FEATURES BRONX CHEER AND

COLUMBIA

Big Col Blitz Backs Barbra's 'Back To B'way'

BY IRV LIGHTMAN

NEW YORK—With claims by Columbia Records that dealers have pre-ordered more than 1 million copies of Barbra Streisand's new "Back To Broadway" album, the label is laying the groundwork to get those and

(Continued on page 87)

Reggae's Historic Hot 100 Ride

BY LARRY FLICK

NEW YORK—With a historically unprecedented four singles simultaneously rising up the Hot 100 this week, reggae music is enjoying its greatest mainstream acceptance ever. And as the parameters of pop radio programming broaden to accommodate surging consumer interest in the enduring, expanding genre, several majors are stoked for a summer season filled with riddim-stepped releases.

Currently leading the pack is Big Beat/Atlantic band Inner Circle, which is climbing the top 10 with "Bad Boys," the theme from Fox-TV's hit series "Cops." Virgin's UB40 and EastWest artist Snow are now breezing through the top 40 with "Can't Help Falling In Love" and "Girl, I've Been Hurt," respectively. And building from a six-month grass-roots campaign is Big Mountain, whose debut single on Los Angeles indie Quality Records, "Touch My Light," is close to cracking the top half of the Hot 100.

These records come in the wake of recent releases by Chaka Demus & Pliers, Shabba Ranks, Maxi Priest, Shinehead, Mad Cobra, and the Wailing Souls, each of whom has enjoyed varying degrees of success at top 40, urban, alternative, and club levels.

Despite its longtime ardent cult following, getting reggae music on the radio has been a continual test of commitment and persistence from the labels. Previous Hot 100 strides have been few and staggered, with Millie Small's No. 2 ska success in 1964 with "My Boy Lollipop" being followed by Desmond Dekker and the Aces' No. 9 "Israelites" and Jimmy Cliff's No. 25

(Continued on page 81)

Adams, Russell Sets Share Summer Spotlight

BY CARRIE BORZILLO

LOS ANGELES—New albums by Oleta Adams and Brenda Russell are expected to be the premiere singer/songwriter releases of the summer,

(Continued on page 79)

The Axiom Records Saga: An Alternative To Alternatives

BY ED CHRISTMAN

NEW YORK—Back in the mid-'80s, Bill Laswell was on his way to becoming one of the hottest producers in the music business.

He co-wrote and produced Herbie Hancock's "Rockit," and won a Grammy for a track on the keyboard player's following album. He forged bonds with the emerging hip-hop na-

TV Talent Bookers Emerge As Industry Power Brokers

BY ERIC BOEHLERT

NEW YORK—Video may have killed the radio star, but television programs are moving an awful lot of product these days. And suddenly TV talent bookers—those who decide who performs on what shows—have emerged as the music industry's newest set of power brokers.

"If you don't have a good relationship with these people, you don't have a job," says the head of one major label's publicity department.

Among the most sought-after music bookers today are Bill Royce, co-producer of "The Tonight Show With Jay Leno," Sharon Olson at "The Arsenio Hall Show," Jim Pitt at "Saturday Night Live," and Sheila Rogers at "Late Night with David Letterman."

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(Continued on page 76)

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THE MUSIC OF JAPAN

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Viacom, AT&T Launch Interactive Venture

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Viacom, AT&T To Test Interactive Cable Video On Demand, MTV-Based Games Planned

BY DON JEFFREY

NEW YORK—Viacom Inc. and AT&T Co. plan to test an interactive cable system in California that will include instantaneous video on demand, interactive games based on MTV programming, and—possibly—direct buying of recorded music by viewers.

The companies say subscribers will be able to select a movie from an on-screen electronic guide and then receive it on their TV sets in about one second. Viewers will be able to stop, pause, rewind, and fast-forward films just as with a videocassette recorder. "You hit the button and 'Terminator 2' is on in less than a second," says AT&T spokesman Mark Siegel. He adds, "Our system is capable of handling thousands of titles, but initially it will probably be scores or hundreds."

Bob Meyers, VP of planning and development, Viacom, says, "We may not want to get into the Blockbuster business and offer thousands of titles. We will look at the

returns [from early research]. There may be no need to stock a lot of titles. In the beginning, for the test, we're not looking to be everything to everyone."

Consumers using a remote-control device also may be able to select from the on-screen menu the music videos they want to watch. Viacom owns the MTV and VH1 music video channels.

In addition, a demonstration of the technology at a press conference June 2 showed that viewers might be able to order record albums by pressing buttons on their TV's remote control. The demo tape played videos of Atlantic act En Vogue and Columbia's Bruce Springsteen and showed how someone could order the Boss's "Human Touch" album on cassette or CD by using a PIN (personal identification number). But a Viacom spokeswoman said later that the demonstration was of the system's capability rather than of its implementation.

On selling music, Meyers says, "It's something we could do and might do.

We've talked to all the record companies about the possibility of doing this, and they've all been interested."

A spokeswoman for Warner Music Group, parent of Atlantic, said she was unaware of "any direct approach" to the record company about selling its music in the cable test. A spokeswoman for Sony Music, owner of Columbia, said executives were unavailable for comment at press time.

The Viacom/AT&T test will take place in about 1,000 homes in Viacom's cable service area in Castro Valley, Calif., about 20 miles southeast of San Francisco. Programs are expected to be available by the second quarter of next year, and the test will continue for 18 months after that.

Viacom will be creating special interactive programming for the service based upon its own properties, which include MTV: Music Television, VH1, Nickelodeon, and Nick At Nite. Interactive full-motion video games that can be played by sub-

(Continued on page 85)

MIDEM To Hold Int'l Confab For Players In Multimedia Game

BY MARILYN A. GILLEN

NEW YORK—Multimedia is coming of age, and the proof is in the putting on of an international conference devoted to the subject.

The MIDEM Organisation will stage the first International Illustrated Book and New Media Publishing Market (MILIA) Jan. 15-18, 1994, in Cannes. More than 85 companies from at least 12 countries, including Time Warner, Apple, IBM, Philips Interactive Media, and Sony Electronic Publishing, have committed to exhibiting, with more expected.

"I see this new multiple-media conference and exhibition as different than any others on the same subject because it is global and the main focus is content," says Xavier Roy, chief executive of the MIDEM Organisation. "Obviously technology is very important in this new arena, but at MILIA the focus is on the content, not the hardware."

Toward that end, MILIA aims to bring (Continued on page 85)

The Future Is Now At VSDA's Forward-Looking Display Booth

BY SETH GOLDSTEIN and EARL PAIGE

NEW YORK—The Video Software Dealers Assn. has enrolled the newest in entertainment formats and services, including state-of-the-art fixtures and preview systems, to prove to attendees of the 1993 convention July 11-14 in Las Vegas that they'll eventually have a lot more in their stores than prerecorded cassettes.

A 4,000-square-foot display area, called the "video store of the future multimedia pavilion," will showcase 12-15 companies expected to guide video retailers into the entertainment business of the next century. "We're going to have a mix of prototypes and product already available," says VSDA's Rick Karpel.

For the past several years, VSDA has been fighting the perception that its members are Johnny-one-note retailers who will be lost in a world of hi-tech developments, even though some already carry 16-bit games, CD-ROM, and the like. "We're making a statement," says associ-

ation president Brad Burnside, owner of Video Adventure in Evanston, Ill. "We want to give our attendees some insight into how our business will be evolving."

Burnside, helping organize the pavilion with convention chairperson Dawn Wiener of Home Video Plus in Austin, Texas, was not going to close the doors on additional exhibitors until he finished making the rounds of the Summer Consumer Electronics Show, held June 3-6 in Chicago. But VSDA is trying to limit the pavilion, which will be placed near the front of the Las Vegas Convention Center exhibit area, to products that exist at least in prototype.

"If they don't have a working model," says Burnside, aspiring exhibitors won't get display space. "We want retailers to have the hands-on ability to play with these things. Everyone is going to have a tangible, functioning idea. We want retailers to experience them." For that reason, he says, VSDA was holding up release of a full roster of pavilion exhibitors until after deadline. The stipulation may also cause (Continued on page 85)

THIS WEEK IN BILLBOARD

SUN RA'S SHINING LEGACY

The May 30 death of Sun Ra, progressive jazz composer, keyboardist, and orchestra leader, was not so much a surprise as a sad reality to those in the music community who have come to love and respect the theatrical musician. Jeff Levenson recounts the life of a legend and his many contributions.

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BETTER SHOP AROUND

Expansion, and not of the computerized kind, was in the air at the International Council of Shopping Centers annual meet last week in Las Vegas, as Blockbuster and Warehouse broke the news that they plan to break ground on new retailing facilities. Other bigwigs, including Camelot Music and The Musicland Group, also vowed that retailing as we know it will be around for a long time. Earl Paige was on the scene.

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PRS Hung Out To Dry At Meeting Tries To Make Amends With Members

■ BY DOMINIC PRIDE

LONDON—A planned discussion of the failed PROMS computer project turned into an examination of the Performing Right Society's structure and accountability at an open members meeting June 2 here.

The assembled songwriters and publishers heard the PRS Council admit they had been misled by the society's management, but the membership nevertheless lashed Council members for having done

Trade Groups Petition Gov't To Punish Pirates

■ BY BILL HOLLAND

WASHINGTON, D.C.—A coalition of U.S. trade groups, including the Recording Industry Assn. of America, asked the Clinton administration's U.S. Trade Representative Mickey Kantor June 1 to cut favored-nation trade status to six countries because of widespread piracy and inadequate copyright protection.

In a related development, Kantor announced that Brazil, Thailand, and India will be under close scrutiny for possible trade sanctions due to their once-earned status.

The petition by the International Intellectual Property Alliance to remove the six countries from favored-nation status comes because Cyprus, Egypt, El Salvador, Poland, Turkey, and Venezuela enjoy U.S. trade benefits while allowing more than \$500 million in annual losses to U.S. companies because of rampant piracy and do-nothing enforcement policies, said the Washington-based group.

IIPA asked the USTR to deny the countries the benefits of the Generalized System of Preferences program, benefits that totaled \$683 million last year.

"These countries cannot continue to take trade benefits with one hand while stealing from us with the other," said IIPA executive director Eric Smith.

While several of the countries have initiated updated copyright laws, most are not up to international stan-

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too little too late.

Guy Fletcher, representing the Alliance of Composers Organization, told the meeting, "The culpability for PROMS rests with the Council."

Led by PRS Council chair Wayne Bickerton, the meeting kept returning to the question of how senior management, including former CEO Michael Freegard, had not kept the society's elected representatives informed over PROMS developments.

Trevor Littleton, publisher and attorney, made an impassioned plea for an independent auditor to liaise between council and management to avoid further such problems. "There is a long history of information which never received the council," he said.

The meeting was called in response to members' concerns over the failed PROMS database system, halted last year when it became apparent that the \$12 million project had serious design flaws (Billboard, Nov. 27, 1992). Conceived and approved in 1989, the system was to have saved \$4.5 million per year in administration costs; instead, some \$6 million was deducted from distributions (Billboard, May 29). In the last year, PRS also has lost most senior management through resignation and retirement, including Free-

gard, deputy CEO Robert Abrahams, director of membership services John Billingham, and director of planning Marshall Lees.

Both former insiders and members pointed to the fact that middle management at PRS had tried to alert more senior figures to problems with PROMS but had not succeeded.

When the council discovered the size of the mistake it was too late, said Littleton. "The Council sacked Freegard but that does not absolve them from blame."

Shortly before the meeting, Abrahams issued a public statement in which he distances himself from the PROMS affair. Abrahams, who was refused access to the meeting, left the society in October 1992 and has remained silent since his departure.

However, Abrahams points out in the statement he was in no way connected with the decisions that led to PROMS, and that he "played a crucial role in bringing to the attention of the chair critical information about . . . the management of PROMS." Abrahams says he "fell out with Freegard over [Abrahams'] request for access to documents relating to PROMS."

Yet, at the meeting, the whole structure of PRS, rather than individuals, was singled out for criticism.

(Continued on page 79)



Thank You For Your Support. Ed Murphy, president/CEO of the National Music Publishers Assn./Harry Fox Agency, second from left, compliments the songwriters who performed at NMPA's reception at the Hart Senate Office Building in Washington, D.C. The reception was held to thank members of Congress and key staffers who helped enact the 1992 Audio Home Recording Act. Shown with Murphy, from left, are songwriters Hal David, Julie Gold, George David Weiss, Jerry Leiber, and Mike Stoller. Not pictured are Corky Hale and Irving Burgie, who also performed.

Billboard Album Charts Feature New Sales Awards

LOS ANGELES—Beginning with this issue, Billboard introduces two new information-at-a-glance sales awards on its three major album charts. The new awards highlight the titles showing the most growth each week on The Billboard 200, Top R&B Albums, and Top Country Albums charts.

One of the new sales awards, Greatest Gainer indicates the title on each chart that shows the largest growth in unit sales over the previous week. The other, called Pacesetter, highlights the title that shows the largest percentage sales gain. In those weeks where the Greatest Gainer has the largest unit growth and percentage gain, the Pacesetter will be awarded to the title with the

second-largest percentage increase.

Greatest Gainer and Pacesetter awards are based on data provided by SoundScan, which estimates U.S. music sales by tracking point-of-purchase transactions at retail locations representing more than 70% of the music marketplace.

To make way for the new sales awards, Billboard has eliminated the Top 20 Sales Mover and Power Pick designations.

Also new to The Billboard 200, Top Country Albums, and Top R&B Albums is a designation for Heatseekers graduates. The Heatseeker Graduate designation will appear on a title the week that its artist is removed from the Heatseekers chart.

Acts graduate from Heatseekers

when any career album reaches the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums charts, or the top five of one of Billboard's other popular-format album charts.

"We think the Greatest Gainer and Pacesetter features will give our readers added insight as to which albums experience the hottest sales increases, while the Heatseeker Graduate indicator will help draw attention to the growth that developing acts enjoy," says Geoff Mayfield, Billboard's associate director of charts/retail.

Also new this issue: The Hot Shot Debut is now indicated on The Billboard 200, Top Country Albums, and Top R&B Albums charts. This marks

Savage Demise Affects Fate Of Bowie Album

LOS ANGELES—It is unclear what will happen to David Bowie's current album, "Black Tie White Noise," in the wake of the collapse of Savage Records.

The entire 18-member staff of the company, save chairman and CEO David Mimran and his assistant, were let go May 27, although Mimran's office maintains that the company will continue to operate as an imprint or production company.

According to a spokesperson for Bowie, news of Savage's demise came as a shock to the artist and his management.

Since signing a distribution deal in 1991 with BMG, Savage's biggest hit to date has been the Bowie album, which entered The Billboard 200 April 29 at No. 39. The album, however, slid down the chart in the following weeks. This week it stands at No. 168.

Among those laid off were label president Mousab Khorma, VP/GM marketing and promotion Gor-

don Anderson, and director of urban promotion and marketing Ron Resnick. In addition, six field staff members were let go.

A spokesperson from BMG had no comment on the situation. It remains unclear whether another BMG-distributed label will pick up the Bowie album.

Talk that Savage was on shaky ground began to surface in March, when co-president Frank DiLeo left the company as it was preparing to launch Bowie's album.

Savage's minor chart successes include Gene Love Jezebel's "Heavenly Bodies," which reached No. 40 on the Heatseekers chart Feb. 6, and Jus' Cauze and Mocca Soul, which had singles on the R&B and dance charts.

In 1990, Savage had a hit single with Soho's "Hippy Chick," which was licensed to Atco before the label signed a distribution pact with BMG.

CRAIG ROSEN

Gotham Pictures Says It's A Good Time To Move Sell-Thru

NEW YORK—GoodTimes Home Video is using its recently formed Gotham Pictures division to do more than move high-priced rental titles.

That had been the chief reason for creating the venture (Billboard, Feb. 20), but "rental division is a misnomer," says Gotham executive VP Martin Weinstein. "My mission is also to bring all the GoodTimes titles, including sell-through, to specialty stores through two-step distribution."

New York-based GoodTimes, a powerhouse among video suppliers to mass merchants, has never been successful selling to the specialists who have always doubted the quality of its cassettes duplicated in the four-hour LP mode. Their preference is two-hour standard play, also a GoodTimes option.

The company had given distributor Ingram Entertainment an exclusive opportunity to break the ice with specialty stores more than a year ago,

but that deal was canceled when Gotham was formed. Now, Weinstein claims, the company has access to all the major video distributors.

Gotham's first releases include one rental and two sell-through titles. Gotham will have a television documentary, "Madonna Exposed," in

(Continued on page 85)

JVC Files Suit Against Calif. Vid Duplicator

■ BY SETH GOLDSTEIN

NEW YORK—JVC, stepping up its legal offensive against violators of its VHS duplication patents and logos, has filed its first breach-of-contract suit against a video duplicator. The defendant is Diamond Entertainment Corp., in Anaheim, Calif.

Until now, court actions were restricted to fighting companies such as Vaughn Duplication Services and WRS Motion Picture and Video Laboratory, which hadn't signed JVC licensing agreements (Billboard, May 8). They were brought to court for violating JVC patents and infringing on the use of the VHS trademark.

Diamond had been duly authorized since mid-1991, according to the JVC brief filed May 7 in the U.S. District Court in New Jersey, but stopped making payments about 18 months ago. JVC terminated the license at the end of March, after providing 60-day notice, and decided to sue for at least \$400,000 in damages when Diamond "continued its manufacturing and sales activities." Unpaid royalties also are being sought; the sum, including 10% interest, is "substantial,"

(Continued on page 63)

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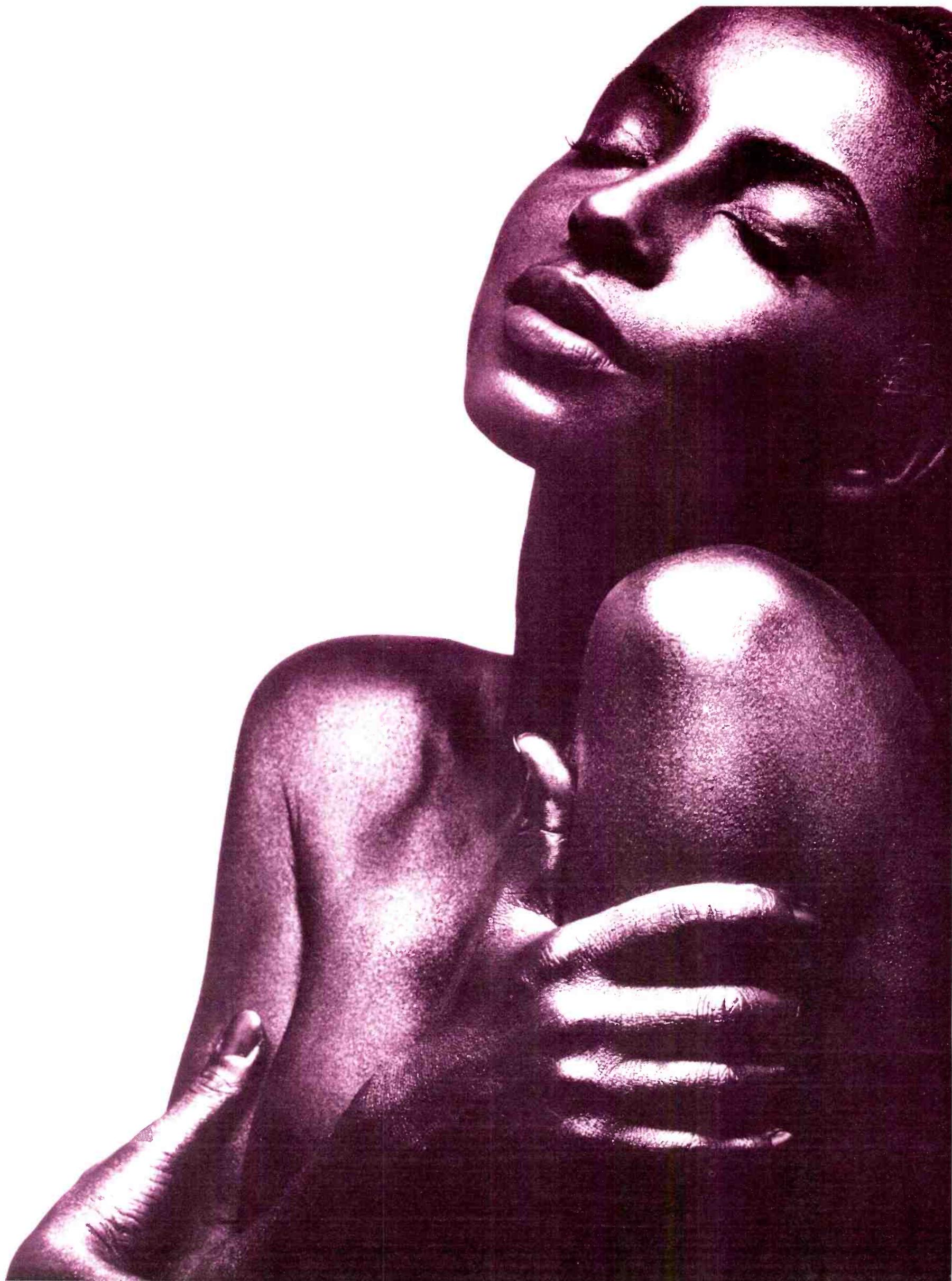
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Commentary

Exposing Pay-Per-View Opportunity

BY ROBERT MEYROWITZ

Live music on pay-per-view is truly an event. I cannot recall a time when there was more press and media hype available to musicians for doing anything that compares with the press and media hype attendant to a pay-per-view event. The music industry would do well to realize that in this day of extremely tight radio playlists, pay-per-view is one of the most open avenues for music makers. It truly allows every kind of music to be aired and, more importantly, to be seen and heard in millions of homes. It makes smart business sense and offers a great creative outlet.

There was a time when radio was the vehicle of choice to market and promote a new band or launch an album or tour. Radio could even reinvigorate an old classic. Some 20 years ago, radio was wide open, so it wasn't all that surprising that people tuned in regularly and in large numbers to hear different kinds of music. Today, radio stations are much narrower and much more defined. You could never get rap, hard rock, heavy metal, country, and gospel on one station. Today's music is niche-oriented and it is far more difficult to get any new music played on a radio station. Yet, airing new music and exposing new music is, in fact, the music industry's lifeblood.

Exposure is the name of the game in pay-per-view. While a network show featuring an artist is promoted only on the network, a pay-per-view show receives what is known as cross-channel promotion from the cable operator, which is a partner in the venture. That is, the operator will place commercials for the show on every channel on the cable spectrum: MTV, VH1, ESPN, USA, TNN, etc. These national spots not only help promote the show but also create awareness for the band and can be tagged with album slicks as well.

Additionally, since pay-per-view is a relatively new service, there is a great deal of curiosity about it. Therefore, almost anything taking place on pay-per-view gets tremendous national press, including coverage in newspapers and magazines and guest appearances on shows such as "Entertainment

Tonight," E! Entertainment Television, and late-night network television.

When pay-per-view was in its infancy about 10 years ago, some extraordinary numbers were bandied about. It seemed obvious then to everyone involved that one out of 10 people certainly would tune in for the Rolling Stones or the Who. It was widely thought that at \$20 per head, bringing in \$10 million or \$20 million with pay-per-view



'PPV is a hall with 21 million seats'

Robert Meyrowitz is president/CEO of Semaphore Entertainment Group, which produces PPV and other TV events.

would be no problem. Well, these numbers have proved incorrect.

The ratings numbers for pay-per-view coincide with the numbers for music on free- or pay-cable television. It is definitely a niche business and we look at a .2%-1% buy rate as our basic goal for any music pay-per-view. While that is modest compared to where we were three or four years ago, we are still looking at an opportunity to make between \$400,000 and \$1 million on a pay-per-view event. These numbers are far greater than the amount of money offered for a music event in any other form of television. Though it is not the \$20 million we may have envisioned a few years ago, the money still is significant.

For the giant acts and producers of pay-per-views, it becomes a delicate balancing act. These artists want and deserve huge guarantees, but their monetary expectations must be tempered with the realities of the medium, and the other benefits the artist will reap as a result of this pay-per-view should be considered.

About 10 years ago, a pay-per-view concert featuring New Kids On The Block, the single most successful music pay-per-view event, included the announcement of stadium tour dates at the end of the show. With-

in 24 hours of that message airing, and with no other advertising, every stadium date was sold out. More recently, pay-per-view shows have shown the capability to help albums debut 10 and 20 points higher than anticipated. These examples demonstrate how pay-per-view can help sell tickets and albums.

There is a third and equally important message relayed to the public as a result of doing a pay-per-view event: It makes the artist seem more important; an artist on pay-per-view must be somebody.

The opportunity to have new music played, to get national press coverage, and to get publicity without being overexposed is unique to pay-per-view. But beyond all of the visibility, promotion, and hype created by pay-per-view, there still are two solid reasons for artists, managers, and record labels to look toward the medium.

Music has become an unquestioned art form for live television. Many directors, lighting people, and sound people have created, through live television, some of the most successful music videos for the home video market. These include the Who performing "Tommy," which went on to be one of the top-selling videos; and New Kids On The Block, one of the all-time largest-selling home videos in the music field. These videos also won ACE and Grammy awards for their artistic and creative achievements. It gives a band an opportunity to be seen and heard in the best possible light.

Last, but certainly not least, there is no other arena in television where there is as much money available to artists as in pay-per-view. Pay-per-view is a hall with 21 million seats, and the amount of money available depends on the number of seats you can fill. There is little financial risk for a band or its record company in undertaking a pay-per-view event. We have seen bands make hundreds of thousands to millions of dollars from pay-per-view, and that is money in-pocket with no other expenses. Bands that are treated as second-class citizens by networks and cable can get the full royal treatment from pay-per-view and the money to back it up.

LETTERS

KIOZ ON THE SCENE

In your Billboard Report on the San Diego music scene (May 15) you mentioned that local radio station 91X sponsored the May Day festival without mentioning that our station, KIOZ (Rock 102.2), was the other co-sponsor.

You write about the resurgence of the music scene here in San Diego and try to accredit it to Lou Niles' local music show on 91X. This runs from midnight until 2 a.m. Monday. You even mention two tiny college stations that play local music. 91X plays local unsigned bands two hours in the middle of the night. At present, Rock 102 plays 11 unsigned San Diego bands in regular rotation in all day parts. These bands include Honeyglaze, Burning Hands, Kingmother, and all the bands mentioned in the article. That's in addition to our two specialty shows that showcase other local talent five days a week, all before midnight.

I've devoted many unpaid hours to fine-tuning our involvement with the scene. Radio doesn't have everything to do with the thriving scene—the great attitudes of the bands are very helpful—but when it comes to radio support we've left everyone in the dust.

"Rock & Roll Peg" Pollard
 Music director, afternoon drive
 KIOZ
 San Diego

RAISING ZOMBIE'S PROFILE

In the continuing saga of Kathie Lee Gifford and White Zombie on the Heatseekers album chart, thanks to Geoff Mayfield for yet another plug in Popular Uprisings (Billboard, May 22).

Just to clarify, it was true that a mention of White Zombie on Gifford's morning show was followed up with a press kit, except that it was no enterprising publicist

who sent the kit, it was a couple of enterprising artist managers, namely myself and Andy Gould.

We did send flowers after the second show, which she then mentioned on the May 14 show. It seems Frank Gifford started announcing an upcoming "Kentucky Headhunters" appearance and on hearing the word "headhunters," she was reminded to thank "the nice people with White Zombie for the lovely flowers" she got when her record entered The Billboard 200.

So more plugs for Zombie, Heatseekers, and The Billboard 200. Now if we can only sneak Rob Zombie into the front row of their studio audience we can keep this juggernaut rolling.

Walter O'Brien
 Artist manager
 Concrete Management/
 Piranha Brothers Music
 New York

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

You may know them as the artists who've sold 25,000,000 albums and scored eight Top Five hits...

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Artists & Music

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Psyched About 'PsychoDerelict.' Atlantic co-chairman/co-CEO Doug Morris, left, compliments Pete Townshend on his upcoming album, "PsychoDerelict," which is due out June 15 and features the single "English Boy." Townshend met with Morris in Atlantic's New York headquarters.

Benatar At Beginning Of 'Rainbow' Label Sees No End Of Potential Singles

■ BY PAUL VERNA

NEW YORK—Pat Benatar prefers to describe her new Chrysalis Records album, "Gravity's Rainbow"—which many perceive as a return to her rock'n'roll roots—as a creative progression that began in 1979 with her breakthrough rock'n'roll hit, "Heartbreaker," and continued through her recent blues project, "True Love."

"Because it is rock'n'roll, this record wouldn't have happened without the blues album," she says. "To me, it's just moving forward."

According to Benatar, "True Love" was a necessary departure from "10 years of doing the same thing." She likens the experience to a state of am-

nesia, "where you wake up knowing enough to know where you're going, but without all the baggage you were carrying around before."



BENATAR

The reinvigorated band—Benatar, husband/guitarist/collaborator Neil Giraldo, bassist Frank Linx, and drummer Myron Grombacher—already is enjoying the fruits of its labor, thanks to the explosive success of the new album's first single, the visceral rock track "Everybody Lay Down." In its third week on the Album Rock Tracks chart, the single stands at No.

7 with a bullet.

Neil Lasher, senior director of album promotion for Chrysalis/EMI Records Group, says he expected a strong chart performance for the song based on early reactions from radio programmers.

"When I first started traveling around the country talking about Pat I was told that some of her older stuff wasn't being played anymore, and that the blues album was not relevant," he says. "Then I started playing people 'Everybody Lay Down' and they literally wanted to grab the tape from me."

Energized by the success of "Everybody Lay Down," Chrysalis has big plans for "Gravity's Rainbow." (Continued on page 76)

EMI Group Plans To Capture Essence Of 'Jazzmatazz'

■ BY HAVELOCK NELSON

NEW YORK—The EMI Records Group has organized a lengthy international marketing and promotion campaign that will reach across age and genre demographics in support of "Jazzmatazz Volume 1," an album that fuses live jazz with hip-hop beats and rap rhymes.

The campaign, which kicked off several months ago as the set was being recorded, was led with a pre-release press effort. The album was released May 18, and the company is aiming its marketing efforts straight at retail, while its promotional strategies will have an international and multiformat scope.

Every aspect of the thrust will emphasize "the essence" of the project, says EMI Records Group's president and CEO, Daniel Glass.

From its packaging to the music inside, "Jazzmatazz Volume 1" is a total concept, "an experimental fusion of jazz and rap," according to its "host," Guru, from the rap duo Gang Starr.

The album's jacket, a photo of

Guru blowing smoke over a vintage microphone, recalls those from Blue Note's heyday during the '50s and '60s. "We really wanted to get the imaging down, make it reflect the sensibilities of the music," says the label's VP of marketing, Jane Berk.

The songs feature Guru in a jazz-rap synthesis with jazz musicians Donald Byrd, Roy Ayers, Ronny Jordan, Courtney Pine, Branford Marsalis, and Zachary Breaux. Acid-jazz singers Carleen Anderson, DC Lee, and N'dea Davenport and French rapper MC Solaar also appear.

EMI shipped 107,000 units of "Jazzmatazz Volume 1," according to Glass. Its first single, "Loungin'" (which spotlights Byrd on keyboards and trumpets), dropped commercially April 19. A video for the track was lensed by director Spike Lee and has been added to The Box, BET, and MTV, among other outlets.

The album is a "very cool, very special record," says EMI Records senior director of rap Lindsey Williams. Guru's manager, Patrick Moxey, of Empire Management,



Guru, left, with vibist Roy Ayers.

offers, "Everyone at the label is totally behind it and is working extremely hard to blow it up."

The setup period for "Jazzmatazz" dates back to January, when news items and feature stories about the project started appearing in print and broadcast media. "The press really led this project," says Moxey. "And everyone who heard something about it wanted to know more. Tastemakers reacted to it instantly."

When "Jazzmatazz" was completed, Chrysalis started its promotion and marketing efforts on the ground (Continued on page 27)

U2 Re-Inks With Island; 9th Album To Bow July 6

NEW YORK—U2, busy gearing up for the July 6 release of its hotly anticipated "Zooropa" album, has just renegotiated its recording agreement with its longtime label, Island Records.

According to a June 2 press release from Island's parent company, PolyGram Holding Inc., U2 and Island have signed a six-album contract for an undisclosed sum. It was not clear at press time whether "Zooropa" is part of the new agreement or the old one.

Sources familiar with the record say it includes some novel elements. Johnny Cash sings lead on a new, original song on the album, with U2 singer Bono backing him up. At press time, tentative titles for the new track included "The Wanderer" and "The Preacher."

Other songs on the upcoming U2 project—which evolved from a four-

cut EP to a full-length album—are described by sources as "moody" and "more dance-oriented" than previous material.

In an interview with Irish paper Hot Press, Bono describes the album as a multimedia "trip" inspired in large part by the work of cyberpunk author William Gibson, as is Billy Idol's forthcoming "Cyberpunk" project (Billboard, May 8).

U2's U.S. press agent, Paul Wasserman, says recording was completed May 14 in Dublin. A total of 20 tracks were committed to tape, of which 10 wound up on "Zooropa."

According to Wasserman, the album was produced by Brian Eno, Flood, and U2 guitarist the Edge, who sings lead on three vocals.

A PolyGram representative would not discuss the value of the new (Continued on page 76)

Peace Together Benefit Comes Apart

■ BY THOM DUFFY

LONDON—The indefinite postponement of the Peace Together benefit concert that had been scheduled for May 29 at King's Hall in Belfast highlights the difficulties activists in the music industry face in dealing with a divisive political issue close to home.

The show, which Peter Gabriel was to have headlined, was postponed May 27 following a string of events that included Gabriel's decision to withdraw from the concert. Additional benefit shows to be held June 5 in Dublin and June 28 in London were expected to go on as scheduled at

press time.

Peace Together evolved out of the friendship between Ali McMordie, a native of Belfast and former member of the group Stiff Little Fingers, and Robert Hamilton, drummer for the Irish band the Fat Lady Sings who grew up in Dublin, both now living in London. They decided they would use music to help young people escape the spiral of violence in Northern Ireland and, last fall, announced the formation of the Peace Together Trust as a nonpolitical, nonsectarian initiative.

Their ambitious plans originally called for fund-raising through the

three concerts in Belfast, Dublin, and London, as well as a benefit single and video. In addition, an album is set for release June 28 on Island Records featuring Sinead O'Connor, Gabriel and many others from the Irish and U.K. music scene (Billboard, Oct. 10, 1992).

The decision to cancel the Belfast concert followed a harrowing series of events in the preceding week: the bombing of the concert hotel in Belfast in an IRA attack unrelated to the benefit; the withdrawal of financial backing by Wonderland, the Belfast promoter, due to insufficient ticket (Continued on page 80)

Sun Ra Leaves Radiant Legacy Of Progressive Jazz

■ BY JEFF LEVENSON

NEW YORK—For most of five decades, Sun Ra was a mere footnote in music journals; now, looking back on his career, it appears probable that the jazz history books will devote chapters to him.

The jazz composer, keyboardist, and orchestra leader who flaunted a mystical persona that was equal parts musical perspicacity and show business, died May 30 at Princeton Baptist Medical Center in Birmingham, Ala. He was 79 and had been suffering the effects of a stroke, for which he had been hospitalized since last October.

Sun Ra's theatricality often



Sun Ra performing at the Bottom Line in New York, February 1989. (Photo: Chuck Pulin)

masked what was a genuine contribution to the development of big band jazz. He and the members of his band (known variously throughout his career as the Arkestra, the (Continued on page 58)

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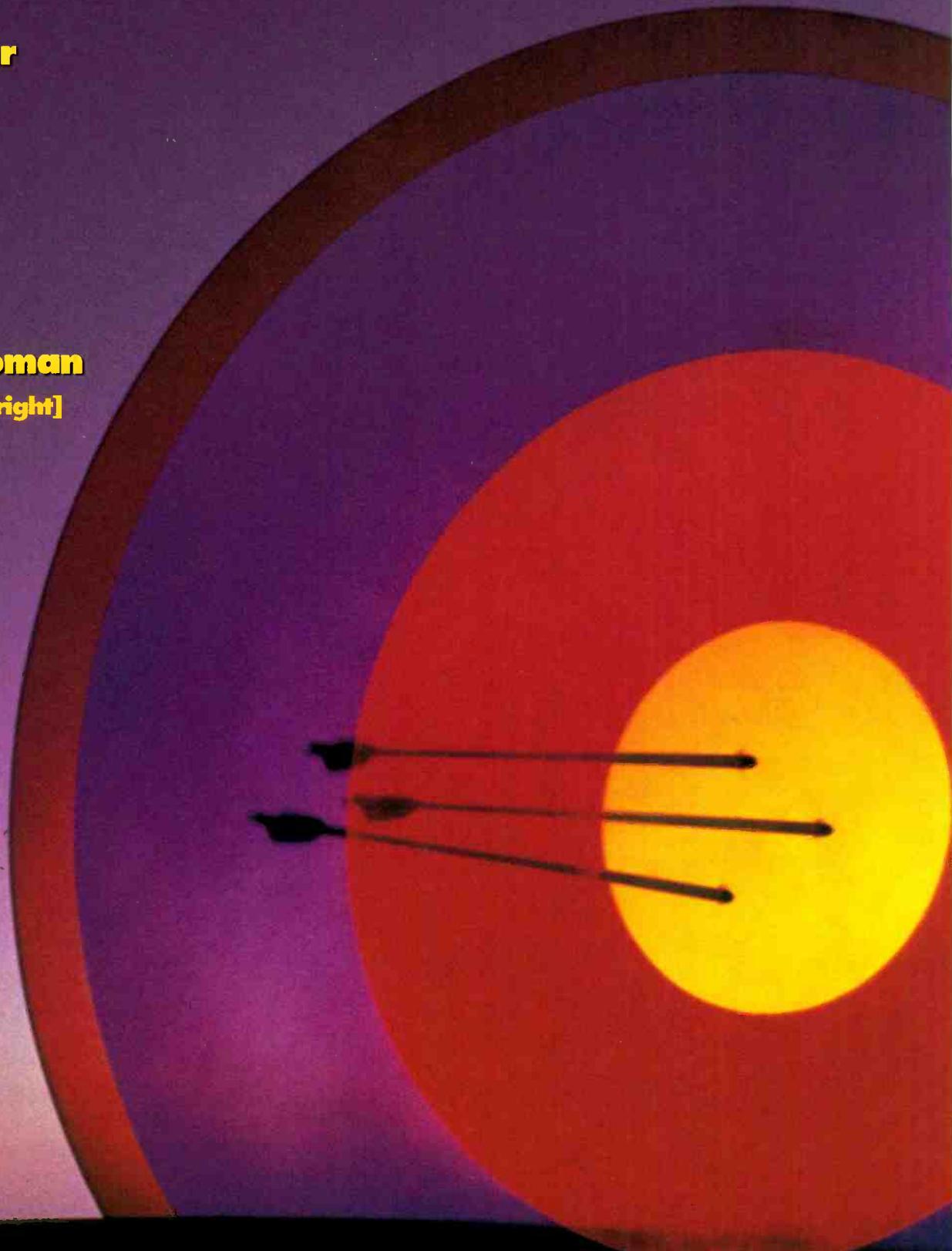


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BMG International Eyes \$2 Billion Sales Year

■ BY DOMINIC PRIDE

BOCA RATON, Fla.—BMG International is on course to hit sales of \$2 billion this year, president and CEO Rudi Gassner told the company's assembled managing directors here.

And with strong releases from U.S. labels Arista and RCA, the group looks likely to maintain its momentum for the coming fiscal year.

Concluding the company's international managing directors conference, May 24-28, Gassner said that including distribution revenue, the fiscal year ending June 30, 1993, likely will see the company reach the \$2 billion mark outside the U.S., moving some 14% from last year's high of \$1.76 billion. Including its U.S. operations, BMG expects to reach sales of \$2.8 billion.

U.S. repertoire, particularly Arista's Kenny G and Whitney Houston, figured strongly in BMG's international surge this year, while the recovery in the fortunes of the RCA label, notably with SWV, Bruce Hornsby, and David Bowie, also played their part.

Billed as "Charting The Future," the conference was aptly named, noted senior VP A&R/marketing Heinz Henn, with BMG holding international rights to albums occupying the top three positions and the No. 8 slot on the week's Billboard 200, as well as five singles in the top 10 of the Hot 100 (Billboard, May 29).

Arista president Clive Davis promised more of the same in the coming quarter, with more Houston singles from the "Bodyguard" soundtrack, as well as material from recent signings such as Toni Braxton. Davis praised those "believers" in Kenny G, who has produced worldwide sales of 20 million in his four-album career. Included in the praise were Latin American senior VP Ramon Segura, Spain's executive VP José María Camara, and Korean managing director Seug Doo Park.

In addition to product presenta-

tions, BMG and its affiliated labels rolled out their talent for the managing directors in showcases, notably new catch Joan Armatrading, signed to BMG International. Live performances from BMG Classics' piano virtuoso Evengy Kissin, Imago Records' Aimee Mann, and Private Music jazz pianist A.J. Croce showed the depth and breadth of repertoire within the group's labels and joint-venture partners.

A demonstration from John Eric Greenberg of software company Ion was among the most avidly discussed parts of the conference. Ion showed off its CD-ROM-based interactive software, which allows users to edit their own video of the David Bowie single "Jump They Say" from five separate sources of raw footage from the original video.

Among the 100-plus attendees were managing directors of BMG's new subsidiaries in Africa, Venezuela, and Eastern Europe. Joint-venture partners present included Giant Records' Irving Azoff; Terry Ellis of Imago; Private Music's Ron Goldstein; Anne Robinson of Windham Hill; Zoo's Lou Maglia; and Logic Records' Luca Anzilotti, Matthias Martenson, and Michael Munzing. Also present were BMG Music Group chairman and CEO Michael Dornemann and Monti Media chief Monti Lueftner.

BMG Music Publishing president Nick Firth outlined ways in which the record companies and publisher could work more closely together. He said BMG Publishing would continue to "find them, sign them, keep them eating, and get them record deals" but noted many of its songwriter acts, such as House Of Pain and France's MC Solaar, were signed to other record companies. "Why sign them to Sony or PolyGram when they could be signed to BMG?" asked Firth, who said the publishing operation was due to gross \$107 million this year, up from \$35 million five years ago.

(Continued on page 79)



Soul Of Gold. Prior to the taping of Soul Asylum's "Unplugged" concert for MTV at Sony Music Studios, the band received gold plaques commemorating sales of its label debut, "Grave Dancers Union." Soul Asylum is scheduled to set off on MTV's "Alternative Nation" tour Wednesday (9). Shown in back row, from left, are Columbia's Kid Leo; Judy McGrath, creative director, MTV; John Cannelli, senior VP of talent and artist relations, MTV; Columbia's Don Jenner; Andy Schuon, senior VP of music programming and promotion, MTV; band member Grant Young; Danny Heaps, the band's manager; band members Dan Murphy, Karl Mueller, and David Pirner; and Sony Music's Missy Worth, Michele Anthony, and Tommy Mottola. In bottom row, from left, are Columbia's Benji Gordon, Nick Cucci, and Mark Ghuneim; Rick Krim, VP of talent and artist relations, MTV; and Bill Sullivan, the band's road manager.

Blockbuster Heralds New S. Calif. Concert Venue

LOS ANGELES—Blockbuster Entertainment will continue its tradition of launching its facilities on a grand scale when it opens its latest concert venue near San Bernardino, Calif., in July.

The \$15 million facility, known as the Glen Helen Blockbuster Pavilion, is located inside a regional park about one hour east of downtown L.A.

The facility eventually will hold 65,000 and is unique among venues in the U.S., says Allen B. Flexer, president/CEO of the Phoenix-based Blockbuster subsidiary Amphitheater Entertainment Corp.

"Everyone says state-of-the-art this and state-of-the-art that, but this [facility] is different and unique in that we have the intimacy of an amphitheater, but the abil-

ity to go to stadium-size shows," Flexer says.

So far, the venue has managed to attract several platinum-selling acts, including Poison (July 6), Lynyrd Skynyrd (July 7), and Def Leppard (July 9), in what a Blockbuster press release terms as "preview concerts." According to sources, the term has irritated some of the talent. "When they started putting the first shows together, we did not realize the magnitude of the names" so the term "preview concerts" sneaked into some early publicity releases, says the venue's publicist, Stuart Zenville.

The Glen Helen Blockbuster Pavilion joins the company's two other concert venues in Phoenix and Charlotte, N.C. EARL PAIGE

Garth Brooks, 'Bodyguard' Top May Cert List

■ BY CHRIS MORRIS

LOS ANGELES—Garth Brooks' "No Fences" and "The Bodyguard" soundtrack album moved into august company in the May certifications from the Recording Industry Assn. of America.

Brooks' 1990 Liberty album, certified for sales of 10 million last month, joins just eight other albums currently standing at that level: AC/DC's "Back In Black," Def Leppard's "Hysteria," M.C. Hammer's "Please Hammer Don't Hurt 'Em," Prince's "Purple Rain" soundtrack, the "Dirty Dancing" soundtrack, Guns N' Roses' "Appetite For Destruction," Lionel Richie's "Can't Slow Down," and Elton John's "Greatest Hits."

"The Bodyguard," certified for sales of 8 million units in May, becomes one of the five best-selling soundtrack albums of all time. The Whitney Houston vehicle joins "Saturday Night Fever" (11 million), "Purple Rain," "Dirty Dancing," and "Grease" (8 million) at the top of the heap.

Two other 1992 releases, Billy Ray Cyrus' "Some Gave All" and Eric Clapton's "Unplugged," continued to rack up sales last month, reaching 7 million and 6 million, respectively.

Latin star Jon Secada and rapper Dr. Dre notched their first multi-platinum hits for "Jon Secada" and "The Chronic," both of which went double-platinum.

Van Halen extended its solid-platinum track record with "Live: Right Here, Right Now," the group's 10th album to be certified for sales of 1 million.

First-time million-sellers were R&B group SWV, for its RCA debut "It's About Time," and adult alternative keyboardist Ray Lynch, for his 1984 release "Deep Breakfast."

Rap act Naughty By Nature had (Continued on page 40)

EXECUTIVE TURNTABLE

RECORD COMPANIES. WEA Corp. in Los Angeles promotes **Gregory Askey** to senior VP of credit and **Alan Shapiro** to VP of music sales. They were, respectively, VP of credit and director of national sales.

Jesus Garber is named VP of urban promotion for Hollywood Records in Los Angeles. He was VP of R&B promotions at Zoo Entertainment.

Barbara Zipperman is appointed VP of business and legal affairs at Interscope Communications Inc. in Los Angeles. She was senior VP of business affairs at Carolco Pictures.

Sony Music promotes **Sandy Lorenzo** to director of marketing services, East Coast, in New York and **Christine Schultz** to director of marketing services, West Coast, in Los Angeles. They were, respectively, associate director of marketing services, East Coast, and associate director of marketing services, West



ASKEY



SHAPIRO



GARBER



LORENZO



SCHULTZ



LEE



GOLDEN



GILBERT

Coast.

Karen Lee is promoted to national director of promotion, East Coast, for I.R.S. Records in Boston. She was regional director of promotion for the Northeast.

Bob Golden is named national director of marketing and promotion for Red Baron Records, an independent label distributed by Sony Music in New York. He was marketing and talent director at the Blue Note jazz club in New York.

Jerry Gilbert is named GM of Bainbridge Records in Los Angeles. He

was director of the classical department at Mobile Fidelity Sound Lab.

Christine Wolff is promoted to New York publicity manager for Warner Bros. Records. She was assistant to the VP of publicity.

Gene Boyer is named national promotion director at Par Records. He was promotion assistant at Virgin Records.

Windham Hill/High Street Records in Palo Alto, Calif., names **John Vernile** national promotion manager and **Joanne Brown** national publicity manager. They were, respectively,

marketing director for Forest Incentives and director of publicity at BMG-distributed Milan.

Bruce Hartley is promoted to coordinator, media and artist relations for Mercury Records in New York. He was administrative assistant.

DISTRIBUTION. Uni Distribution promotes **Denise Fanelli** to regional branch manager/West Coast in Burbank, **Art Patterson** to regional sales manager/Southern California in Burbank, and **Mike Khouri** to regional sales manager in Boston. They were,

respectively, regional sales manager/Southern California, sales representative/Southern California, and senior account executive in Albany, N.Y.

PUBLISHING. Meredith Stewart is named director of publishing at Curb Music Publishing in Nashville. She was GM of Coal Miners Music.

Lynn Gann is appointed manager of creative services at MCA Music Publishing/Nashville. He was professional manager of Tom Collins Music Corp.

Cole's New Set A Smooth Segue And Elektra Keeps Mktg. Ball Rolling

BY CRAIG ROSEN

LOS ANGELES—Natalie Cole wants her fans to know that her new album, "Take A Look," due June 15 from Elektra Entertainment, is much more than a rehash of her 1991 multiple-Grammy-winning, 8-million seller "Unforgettable."

"I didn't stay in the same place," Cole says. "There is a progression to this album."

Elektra senior VP/GM David Bither concurs, noting that while the album "continues on one level to explore the kind of great songwriting that 'Unforgettable' did," the new album has a much broader range of material.

Bither adds that "Take A Look" is a priority release for Elektra—perhaps its top priority for the year.

The success of "Unforgettable" had Cole "stupefied," while 18 months of touring to support the album left her exhausted.

"I was working my butt off," says Cole. "It was great, I'm not complaining, but after that I told myself that I would never work like that again, because it almost killed me."

While on the road, Cole vowed to take six months off before starting the new album, hoping to spend time with her family, yet she didn't get off the road until early December—just before she had to start laying the groundwork for "Take A Look."

Although she didn't even discuss the follow-up to "Unforgettable"—an album featuring Cole performing songs



NATALIE COLE

made famous by her father, Nat King Cole—until January 1993, she had a plan.

"What I discovered most about the 'Unforgettable' album was not only did people love the fact that I was doing my father's music, they loved the fact that I was doing this *kind* of music," she says. "I found out there was an audience that likes this kind of music."

"I thought it wasn't a bad idea to continue to do this kind of music with just a little more variety."

That plan was fine with Elektra. Bither says the overwhelming success of "Unforgettable" serves as an ideal set-up for "Take A Look."

"A lot of the work in marketing this record was done in marketing the last record," Bither says. "Suddenly, Nata-

(Continued on page 27)



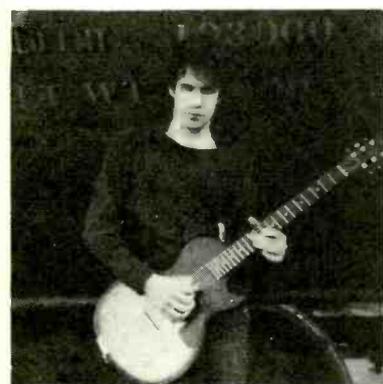
The Lady Meets And Greets. Diana Ross, center, meets with execs at a party celebrating the release of her new album and longform video, "Diana Ross ... The Lady Sings." From left are Motown Records CEO/president Jheryl Busby, PolyGram Diversified Entertainment president John Scher, Ross, PolyGram Holding COO/president Eric Kronfeld, and his wife, Katie Kronfeld.

Sire Widens Westerberg's Reach With Solo Debut

BY CATHERINE APPLEFELD

NEW YORK—Paul Westerberg had been imagining life after the Replacements long before the band imploded two years ago. So it isn't surprising that his solo Sire/WB debut, "14 Songs," finds him reveling in newfound musical freedom.

"I was longing to write a song—a



PAUL WESTERBERG

rock or a ballad—that I thought was good, and do it regardless of someone else's opinion of it," says the Minneapolis-bred singer/songwriter of his final years fronting the critically acclaimed, commercially ambivalent outfit. "I got to the point where I thought I was the best judge of my own material."

The material on "14 Songs," in stores June 15, spans the gamut of Westerberg's creative oeuvre, from distinctly Replacements-esque first single "World Class Fad" to hard-rocker "Silver Naked Ladies" to gentle ballad "Runaway Wind" to a demo version of "Black-Eyed Susan" recorded in Westerberg's kitchen.

As Michael Hill, Warner Bros.' associate director of A&R, East Coast, puts it, "It's got everything you want, and everything you don't want, which I think is fitting for Westerberg."

Another thing the album has going for it, according to Hill, is a friendlier environment at radio than met the Replacements in the '80s. "I think the times have caught up with him," he

(Continued on next page)

'Rhythm & Blues' Bash A Historic Event; Waller Welcomed; Tongue-Tying Titles

MUSCLE SHOALS, MEMPHIS, AND MIAMI Meet Manhattan: There was plenty of power per square inch at Knopf and Atlantic Records' May 27 party to tout the release of "Rhythm & The Blues: A Life In American Music," legendary producer/record exec Jerry Wexler's autobiography written with David Ritz. Wexler's former partner Ahmet Ertegun was there, as were several other label honchos, and so were luminaries such as Ed Bradley of "60 Minutes," producer Bob Thiele, and singer Teresa Brewer. Billboard's Chris Morris praised the book to the skies in

his review in the May 29 issue, but I'd go one step further and suggest the book be mandatory reading as a history lesson for anyone born post-1950 and as a recollection for anyone around during the actual events. Elvis Costello accurately said, "Writing about music is like dancing about architecture"; however, Wexler's descriptions of the music he helped make part of the American popular landscape are so beautifully described that it makes the reader fall in love with the songs all over again. And, Wexler, who wrote for Billboard from 1947-51, sums up the journalistic experience perhaps better than anyone I've ever known: "I already knew how to form a grammatical sentence, but Billboard taught me to write a lead and punctuate with precision; soon I was using semicolons." What more could you want?

AT THE THE SAME PARTY, we caught up with Robert James Waller, who, as we wrote two weeks ago, has signed with Atlantic. This guy's had some year: His first novel, "The Bridges Of Madison County," has been on the best-seller list for more than six months, Steven Spielberg has optioned the movie rights, and now the author's in the studio with Arif Mardin cutting his first album. In a not-too-surprising tie-in, the July release will feature several of Waller's original tunes, as well as songs mentioned in the book such as "Tangerine" and "Autumn Leaves." And in what must be some kind of a record, Atlantic Group co-chairman/CEO Doug Morris says the label made the deal with Waller in 12 minutes.

THE UNBEARABLE WEIGHTINESS OF TITLES: Has anyone else noticed the incredible number of obsequious album titles coming our way? At least Arrested Development's "3 Years 5 Months & 2 Days In The Life Of ..." made sense once the group explained it was the length of time it took to get signed. But can anyone explain the following titles? Terence Trent D'Arby: "Symphony Or

Damn (Exploring The Tension Inside The Sweetness)"; Fishbone: "Give A Monkey A Brain ... And He'll Swear He's The Center Of The Universe"; Gumbo: "Droppin' Soulful H2O On The Fiber"; P.M. Dawn: "The Bliss Album ... ? (Vibrations Of Love And Anger And The Ponderance Of Life And Existence)" or Digable Planets: "Reachin' (A New Refutation Of Time And Space)." Don't any of these guys know there's a fine line between cleverness (and pretension)? Kind of makes you miss Chicago's method of simply numbering their albums, doesn't it?



by Melinda Newman

THIS AND THAT: Freedy Johnston has signed with Elektra Records; in the meantime, Bar None has just released an EP by Johnston ... Tom Jones has signed to Interscope ... Johnny Cash has signed with Def American and is working on an album with producer Rick Rubin. ... Paul McCartney's June 15 concert, at Charlotte, N.C.'s Blockbuster Pavilion, will be broadcast live on Fox Television Network and

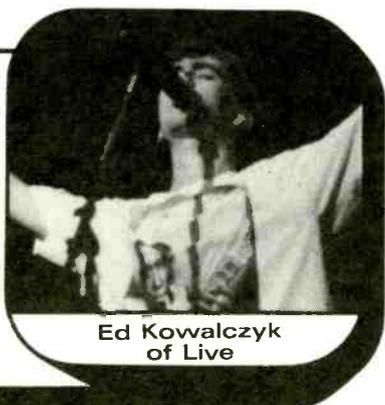
simulcast nationally by Westwood One ... Spread Eagle and MCA Records have parted ways ... Capitol Records duo Charles & Eddie is no longer represented by Hit & Run Management ... Steve Miller started his summer tour June 4 in Minneapolis. The outing is in support of his new Sailor/Polydor/PLG release, "Wide River" ... New Model Army kicks off its U.S. tour June 15 in Philadelphia. The band's latest album, "The Love Of Hopeless Causes," is on Epic Records. ... The International Managers Forum will hold its first meeting in the U.S. July 20 as part of New York's New Music Seminar. The Forum debuted in the U.K. in 1992, attracting more than 400 managers who debated a wide range of topics.

LEAVE IT TO THOSE wacky people organizing the Lollapalooza '93 tour to come up with some great activities for the Lollapalooza Village that is set up at each concert stop. Among the best are Dear Bill: a paper scroll on which people can write their own personal messages to Bill Clinton (after every show, the scroll will be sent to the White House); the Cyber Pit: an area composed of 10 computer kiosks networked together (users can call up the day's events, as well as concoct messages relayed to an electronic bulletin board above the main stage); and, in conjunction with the United Nations' designation of 1993 as the "Year Of The Indigenous People," the event organizers have commissioned five Native American artists to paint a 400-foot tapestry depicting the last 500 years of Indian history. The tapestry will travel from site to site.

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Ed Kowalczyk of Live

ARTIST DEVELOPMENTS

DEVELOPING DEVLINS

Amid the roar created by the current crop of alternative-rock acts, the song's the thing that could make the Devlins stand out from the pack.

That's the thinking at Capitol Records, which signed the quartet, led Colin Devlin and his brother Peter. "Colin has a wonderful, captivating, atmospheric voice and a great sense of melody. I think that's their strongest suit," says Jeremy Hammond, VP of artist development.

That ethereal sound, which reverberates through the band's debut album, "Drift," and first single "I Knew That," was honed at the brothers' home studio in Dublin and refined with producer Malcolm Burn at Daniel Lanois' Kingsway Studio in New Orleans and George Martin's Air Studios in London.

"With this record we really just tried



THE DEVLINS: Peter and Colin Devlin.

to be current but at the same time make something that would have a lasting value," says Colin Devlin, the band's primary singer, songwriter, and resident philosopher. "A lot of records now are very much a trend and a couple years later they're not really very relevant."

For the band, which also includes guitarist Larry Hogan and drummer Joey Pleaff, making a relevant record meant being true to the reflective attitude inspired by life in Dublin without coming off as a derivative of that other band from Ireland. "If you played in a jazz trio, I think you'd be compared to U2 if you were from Ireland," says Devlin. "It's ridiculous."

While Hammond agrees that "it is inevitable there will be comparisons to other Irish artists," he feels the Devlins' sound stands on its own. To introduce the band stateside, the label brought the Devlins to the U.S. in February for a heavy-duty round of press and showcases in New York and Los Angeles.

In July, the Devlins will embark on an eight-city tour of major U.S. cities. Hammond says plans also call for the band to return to the States in September, possibly in a support slot.

Regardless of commercial success, the brothers Devlin say one of their greatest accomplishments was proving to their parents they could in fact make a living making music. Devlin even

jokes about making the band more of a family affair.

"Our older brother loves music too. Maybe we could be like Depeche Mode and get him in the band. They have this guy now who is in the band but really doesn't do anything except all the business stuff," he says of one of his favorite groups. "We'll get him in and he can sit there with a cap on and play keyboards."

CATHERINE APPLEFELD

KADISON KONQUERS

Joshua Kadison is not yet accustomed to the hype that goes with being on a major label. As he listens to a press release supporting his SBK/EMI Records Group debut, "Painted Desert Serenade," that compares him to the likes of Harry Chapin and Jim Croce, he lets out a quick, nervous laugh.

"I haven't dealt very much with the industry, so I'm not really sure how to react to some things just yet," he says. "It's great that my label is so into the record. But comparisons are not the issue for me. Actually, I feel more bonded and influenced by the writers of the '30s and '40s, like Cole Porter and Gershwin. But more than anything else, I am interested in whether or not I've made a record that people will like."

Enthusiastic AC radio acceptance of
(Continued on page 19)

MUSIC PUBLISHING

THEY'RE PLAYING MY SONG

Chris Isaak often will pull out an old cover like Bo Diddley's "Diddley Daddy" for his live shows; however, when he gets into the studio, the pompadoured singer usually sticks with his own compositions, "because if I don't do them, nobody will ever hear them." But on his latest album, "San Francisco Days," Isaak puts his own spin on "Solitary Man," Neil Diamond's 1966 hit.

Edited By Peter Cronin

"I chose 'Solitary Man' because my mom is a big Neil Diamond fan. So, not only do I get to do a great song, but my mom thinks I'm out of the pizza parlor and into the mainstream. I'm legitimate now," says Isaak. "I've always liked the lyrics. Anybody who rhymes 'paper ring' with 'part-time thing' is OK by me. It's funny, but people have come up to me and said, 'Neil Diamond, he's kind of square.' Well, anybody who wrote for the Monkees could never be square, and I get the feeling that Neil doesn't give a damn. Wherever he plays, it's like, 'How many people will it hold? OK, book me for two weeks.' . . . There's a horn section in the middle [of Diamond's original version] that does that 'Hawaii Five-0' riff. I always thought that Neil may have been hinting, in a very subliminal way for those of us hip enough, that McGarrett was a solitary man. It's a musical clue that he left there. He's kind of like the Nabokov of music."



ISAAK

"Solitary Man" was written by Neil Diamond and published by Tallyrand Music Inc. (ASCAP)

SIRE WIDENS WESTERBERG'S REACH

(Continued from preceding page)

says. The label shipped "World Class Fad" to alternative-rock and adult album alternative outlets last week, and the track will hit album-rock stations this week.

Westerberg has done a little catching up himself. During the two years since the Replacements split up, he sobered up and took inventory of his personal life.

He also helped score the film "Singles," which included writing and performing the rock hit "Dyslexic Heart," a task that served as a bridge to his solo album. "I wasn't ready to sit down and make a full record and spend two months, and it allowed me to do what I do and not have the pressure of making a big work of art," he says.

When it came time to record "14 Songs," Westerberg found himself in a quandry over what to include. "At first I wanted to make it very flippant, very shallow, very humorous, so it would almost irritate more people who thought I was holding back because I didn't want to come out with a songwriting record," he says. "I wanted to just go in and see what happened and, in essence, I got everything I wanted."

"The more intense songs were written earlier," he continues. "For some, [the recording process] was very liberating because I'd left them unfinished. And some of them, quite frankly, I had finished at home and by the time it came to record them I couldn't recapture the feeling I had when I wrote them so I basically whipped up three or four more."

In contrast with his Replacement recordings, the latter-day tunes, "World Class Fad" included, were literally banged out during recording sessions

with co-producer Matt Wallace (Replacements' "Don't Tell A Soul") in New York and San Francisco. "I'd always wanted to do that in the studio and I . . . we never did."

Admittedly, though, some aspects of recording were difficult. Describing sessions in which he tried to teach his backing band—including drummer Brian MacLeod and Ian McLagen on piano—his songs in just a few days, Westerberg says, "I'm not the best teacher. I'm like, 'Well, this part goes like this and make up the rest.' The Replacements did that well. They used to know from my facial expressions or body movements what I wanted. I'm not used to telling people what to do."

Westerberg will be embarking on a U.S. club tour this summer, a prospect that finds him excited, if a bit philosophical. "There will be good nights and bad nights and people will still probably call out for songs that I don't remember. But I'm rested, I'm ready."

Hill sees the possibility for Westerberg to broaden his fan base. "I think for people who may have been afraid of or put off by the Replacements, they may be more open because Paul Westerberg doesn't represent the same thing to them," he says. "Some of the goofier moments that would never have made it onto a Replacements album are here."

Westerberg has his own theory of why "14 Songs" emits a more positive vibe. "It dawned on me that I finally brought my guitars and equipment up to the first floor," he says. "I've always recorded and written in the basement, and this is the first batch of songs that were written actually looking out the window."

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ARTISTS IN ACTION

BON JOVI

Wembley Arena, London

AS THE BAND MATES in Bon Jovi bounded upon the stage of Wembley Arena for the second of three sold-out shows here May 16, amid pyrotechnic blasts and the anthemic opener "I Believe," the crowd barriers were packed with screaming young girls who seem to guarantee a worldwide fan base for these Jersey rockers.

But look again. At this tour stop, a preview of the show Bon Jovi will bring back to the U.S. beginning June 25 in San Diego, most of the audience members were in their 20s and 30s. These fans grew up with Bon Jovi, beginning with its massive 1986 breakthrough, "Slippery When Wet," and its 1988 follow-up, "New Jersey," taking to heart the act's platinum-plated hooks and the uncomplicated sentiments of songs like "Livin' On A Prayer." They have stayed loyal because Bon Jovi has grown up with them, as evidenced by the more somber songwriting on "Keep The Faith," released by Jambco/Mercury in the U.S., Phonogram in the U.K., and PolyGram affiliates worldwide.

While "Keep The Faith" has not ignited The Billboard 200 as its predecessors have, the album already has sold more than 5 million units worldwide. And front man Jon Bon Jovi, once the upstart, younger brother of the Jersey rock fraternity, seemed far less cocky and more confident than ever as he led his band mates through a two-hour-plus set of Saturday-night, good-time rock, from vintage hits such as "Wild In The Streets" to "I'll Sleep When I'm Dead" from the current album.

The band—Bon Jovi, guitarist Richie Sambora, bassist Alec Jon Such, keyboardist David Bryan, and drummer Tico Torres—created a sound both buoyant and tough and built for rock arenas. Jon Bon Jovi demonstrated, particularly on an a cappella intro to "Bed Of Roses," that his voice has developed well beyond a hard-rock wail.

And that was just as well, because as he and the band swept through the rock drama of songs such as "I'll Be There For You," "Blaze Of Glory," and the show-closing new single "In These Arms," it had a lot of old friends singing along.

THOM DUFFY

ETTA JAMES

Peabody's Down Under, Cleveland

ON HER FIRST CLEVELAND visit in 11 years, the power was with Etta James but the stamina wasn't. On a domestic tour behind "The Right Time," her powerful Jerry Wexler-produced Elektra debut, James was in fine vocal form on this date. Too bad she performed for only a shade over an hour.

The 1993 Rock and Roll Hall of Fame inductee served up a terrific "I Sing The Blues," an excitingly vulgar "Breaking Up Somebody's Home" and a sexy rendition of Jimmy Reed's "Baby What You Want Me To Do" that had all 450 audience members rocking.

A prestigious date for Peabody's, a venerable venue in the Flats entertainment district, the show drew an audience as diverse as the musical palette painted by James and her aptly named Roots Band, a hellaciously versatile

eight-piece backup group.

James served up blues, rock, and wildly eccentric pop. Buttressed by guitarists Bobby Murray and Josh Sklair, and anchored by her son Donto on drums, former Robert Cray bassist Richard Cousins, and the churchy keyboards of Dave Mathews, she nailed it on "I'd Rather Go Blind," the Reed tune, and several other tunes.

"Damn Your Eyes" was explosive pop, segueing easily into "Besame Mucho," a showcase for James' vocal prowess. When it threatened to become a persiflage of her own sentimentality, Sklair's inspired flamenco-styled guitar rescued it. And as if that weren't enough, James followed up with Otis Redding's sanctified "One More Day," stretching the tune from blues to bolero and bringing the house to a higher plane.

Unfortunately, the elevation didn't last. James, whose voice spans baritone

(Continued on next page)

Everything Old Is New For Contemporary Pop Fans

WHEN THE PAST IS NEW: Words & Music has no argument with the decision by recording academy NARAS to make old hit songs ineligible for the song-of-the-year Grammy category. New songs made public for the first time during the Grammy eligibility period or those that have no meaningful track record deserve a special place in the Grammy sun against the occasional hit revival of a previous winner or venerable oldie. And if an oldie becomes a hit again it still is a candidate for prestigious linkage to the imposing category of record of the year. But, let's face it. The contemporary music revolution is



by Irv Lichtman

such that any pop music fan under 35 or so who doesn't have a broad taste in popular song likely will identify a song like "Dancing In The Dark" as a Bruce Springsteen creation rather than the title of the lovely 1931 romantic evergreen written by Arthur Schwartz & Howard Dietz. (Song titles can't be copyrighted, of course, yet one could go to court on the basis of unfair competition, claiming that a new song with a title shared by another with a strong public identity is taking illegal advantage of success.)

But when most of the public has little or no recognition of the earlier title, where does the factor of unfair competition come into play? There are many other similar examples of this, so it's ironic that when a 40-year-old hit like "Unforgettable," as revived by Natalie Cole, wins as song of the year, the new recording serves as an introduction to the song for millions. It is seen as a newcomer by younger pop fans, who are not likely to be tuning into radio stations that play hits from another era. "Everything Old Is New Again," as the nostalgic '70s copyright by Carole Bayer Sager & Peter Allen put it.

TWO 'HEAVENS' TO JURY? A federal judge in New York says that Warrant may well have infringed on another group's song, but he has denied summary judgment against the defendants and wants a jury to settle the matter. A group known as Attica and a management company sued members of the hit group, among others, charging that Warrant's 1985 hit on Epic, "Heaven," was a steal from a song written earlier by them with the same title. And, indeed, Judge John S. Martin found that the two songs "share a common chorus, with the melody, the words, and the phrasing being

completely identical..." In denying summary judgment, however, Martin noted that "... a reasonable juror might not necessarily agree" with the court's conclusion. "This issue is better left to the trier of fact, who will also have an opportunity to evaluate the credibility of the expert witness." The Warrant version of "Heaven" is published by Virgin Music.

TOP 10 STREAK: Interscope Music chief Ronnie Vance notes that the recently established unit of the label of the same name has a top 10 streak of three weeks on two titles by

writer/producer Brian Murphy, as recorded by RCA act SWV. The songs are "Weak" and "I'm So Into You."

ANGEL'S SUMMER Circuit: Broadway Angel has six more releases of cast albums in July, its next to last release in a planned CD return of catalog shows and soundtracks. They are Ralph Blane's 1952 "Three Wishes For Jamie"; Arthur Schwartz & Dorothy Fields' 1954 "By The Beautiful Sea"; the London cast album of Lionel Bart's 1963 "Oliver!"; Richard Adler's 1961 "Kwamina"; the 1964 revival of Vernon Duke & John Latouche's "Cabin In The Sky"; and Lee Pockriss & Anne Crosswell's 1964 "Tovarich."

ON THE SUBJECT of old shows—this one's been running off-Broadway since its opening in 1960!—there's a sparkling new recording of "The Fantasticks" on the DRG label. It's a New York studio recording sung in English by a cast that played Japan last year. The writers, Tom Jones (book & lyrics) and Harvey Schmidt (music), have cast roles, the former repeating his original part as the Old Man and the latter at the piano. Added to the album is "A Perfect Time To Be In Love," written for the 30th anniversary touring production (1990) and sung by Jones.

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

1. Led Zeppelin Complete, Vol. 2
2. Eagles Greatest Hits
3. Neil Young, Harvest Moon
4. James Taylor, New Moon Shine
5. The Bodyguard, Original Soundtrack.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PAUL McCARTNEY	Winnipeg Stadium Winnipeg, Manitoba	May 21	\$1,038,964 (\$1,314,497 Canadian) \$49.75/ \$35.75	37,430 45,035	Nite Out Entertainment Perryscope Concert Prods.
ELTON JOHN	Orlando Arena Orlando Centroplex Orlando, Fla.	May 3-4	\$848,588 \$28.50	30,232 two sellouts	Magic Prods.
NEIL DIAMOND	The Pyramid Memphis	May 25	\$397,525 \$25	19,783	Ogden Presents
RITA MACNEIL	O'Keefe Centre for the Performing Arts Toronto	May 18-22	\$301,468 (\$381,508 Canadian) \$34/ \$21	13,157 15,000 five shows	Concert Prods. International in-house
MIDNIGHT OIL	Sydney Entertainment Centre Sydney	May 28-29	\$292,540 (\$420,921 Australian) \$34.60	13,079 22,000 two shows	Trading Post Agency
JULIO IGLESIAS	Star Plaza Theatre Merrillville, Ind.	May 21-23	\$264,204 \$36	7,339 10,200 three shows	in-house
CLINT BLACK / WYMONNA MICHAEL JOHNSON	Riverport Amphitheatre Maryland Heights, Mo.	May 21	\$206,573 \$50/ \$24/ \$15	16,573 19,861	Contemporary Prods.
STING DADA	Kiefer UNO Lakefront Arena Univ. Of New Orleans New Orleans	May 25	\$154,784 \$32.25/ \$24.25/ \$21.25	6,417 sellout	Beaver Prods.
ALAN JACKSON MERLE HAGGARD	Mark Etess Arena Trump Taj Mahal Atlantic City, N.J.	May 22	\$139,860 \$35/ \$25	4,550 sellout	Larry Magid
RUN-D.M.C. SILK SNOW NASD	The New Pine Knob Music Theatre Clarkston, Mich.	May 29	\$109,347 \$7.96	13,569 15,350	Glass Palace Promotions

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ARTIST DEVELOPMENTS

(Continued from page 19)

the set's first single, "Jessie," indicates Kadison is well on the road to connecting with people. Produced by Rod Argent and Peter Van Hooke, as well as David Kershenbaum, "Painted Desert Serenade" is filled with confessional ballads conveying an intense intimacy with spare arrangements that focus on Kadison's delicate voice and fluid piano lines.

"Most of my songs are real stories about my life," he says. "These are real people and experiences that I've gathered over the years. Listening to them in this context makes me feel naked in a good way. When the record was done, it was weird. It was like I had no real control over the songs anymore."

Kadison comes to this project with several years' experience as a traveling saloon singer and piano player. Born in California's Hollywood Hills, he started writing songs when he was 12 years old. At 16, he hit the road in search of life's answers after the death of his mother. Almost immediately, Kadison began playing in various bars around the country, living and working in cities such as Nashville, Dallas, and Santa Barbara, Calif. "All of that time on the road was great therapy for me," he says. "It strengthened my soul and focused my songwriting—however corny that sounds."

Kadison eventually caught the ear of SBK A&R representative Brian Koppelman, who initially signed the artist to a publishing agreement. "From the first batch of songs he sent me, I knew that we were dealing with potential pop standards," he says. "As I got to know Joshua, it became clear that we had to do an album."

Five months after securing his publishing deal, Kadison was on a flight to London to begin recording with Argent and Van Hooke. Kershenbaum was later brought in to

do some additional mixing and cut a couple of songs. In the interim, Smokey Robinson decided to record "When A Woman Cries," one of the strongest and most romantic tunes on "Painted Desert Serenade," on his last album, "Double Good Everything."

"You know, I still haven't met Smokey," Kadison says. "The idea is so intimidating to me. I truly believe that some of my idols should stay that way. I don't want to risk being disappointed."

LARRY FLICK



Aggressive Signing. Priority Records executives welcome Engines Of Aggression after the band's signing to the label's rock and alternative division. The band's first album, "Speak," is due out in June. Shown, from left, are band member Craig Dollinger; Priority division VP/GM Jeff Neben; band members Rik Schaffer, Bulldog, and Tripp; Priority executive VP Stephen Drath; and in-house counsel Andrew Shack.

POPULAR UPRISINGS

A BILLBOARD SPOTLIGHT

"The shirt off our back!"

In today's crowded marketplace, breaking new artists has become tougher than ever. Artist development requires total commitment, and over the last two years, no one has been more dedicated to helping new talent find their audience than Billboard's HEATSEEKERS chart and Popular Uprisings page!

Not to mention, the prized **"Popular Uprisings T-Shirt Award"** presented to every number one act on the chart!

In this special spotlight, we'll look back on the bands that leapt off our chart to become a national explosion. Join Billboard in supporting new acts and let Billboard's over 200,000 readers worldwide know that you're committed to the nurturing of new talent!

ISSUE DATE: JULY 24
AD CLOSE: JUNE 29

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LA: Jon Guynn 213-525-2306
Nashville: Lee Ann Pack 615-321-4294



JOSHUA KADISON

ARTISTS IN ACTION

(Continued from preceding page)

and alto, was on stage too briefly. But even though she didn't favor the crowd with the encore it so loudly demanded, James was well worth seeing. A mover and a shaker from a time when music could change the world, she can drop your heart to the floor. When she did, all was forgiven.

CARLO WOLFF



Going Batty. Beyond the exposure the Judybats have on MTV's "120 Minutes" and "Alternative Nation," Sire VP/GM Howie Klein says a live May 23 date on the cable channel stirred a conspicuous sales burst. The Judybats are on tour now, not only visiting major markets but also some of the smaller markets where the band is getting airplay.



Super Start. "The good news is I think we can sell a lot of country records," said Doug Supernaw, at BMG Distribution's January convention. "The bad news is there is absolutely no crossover potential." A 20% jump in the South Central region and steady West North Central sales help him debut at No. 35 on Heatseekers.



Stylish. L.A. Style began an ambitious North American tour in May that takes the act to all corners of the continental U.S. plus cities in Hawaii and Mexico. It continues through at least June, with later dates possible. Arista says Style is fetching airplay in Chicago, Indianapolis, Salt Lake City, San Antonio, and Greenville, S.C.

COMMENCEMENT: It is graduation day for Inner Circle and Nashville rookie Toby Keith. Inner Circle's "Bad Boys" leaves Heatseekers, as a 30% sales gain over the prior week moves it 111-90, while a 28-25 jump on Top Country Albums removes Keith's self-titled debut.

The album also is making progress on Top R&B Albums, where it moves 63-54, with a 10% sales increase.

Inner Circle continues the momentum it showed last week, when a 43% sales boost moved the album 167-111 on The Billboard 200 and to the No. 1 slot on Heatseekers. The act, of course, is rolling on the strength of the album's title track, which, for years, has been the theme for the Fox television show "Cops." The song moves 10-8 on Hot 100 Singles, although the single's momentum at this point is being pushed more by sales than by top 40 airplay.

Meanwhile, Keith's album definitely is being driven by radio. His single, "Should Have Been A Cowboy," is No. 1 for a second straight week on Hot Country Singles & Tracks.

Aside from its move on Top Country Albums, his album also is making progress on The Billboard 200, where it jumps 113-111.

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 five of one of our other popular format album charts.

SPEAKING OF GRADUATION, if you look at the Inner Circle album on The Billboard 200 and Top R&B Albums or Keith's title on Top Country Albums and The Billboard 200, you'll notice a new feature on those charts. From here on out, Heatseeker graduates will be designated on those three charts.

In the future, we plan to add this feature to the rest of our popular format album charts, although it is interesting to note that of all the artists who have graduated since Popular Uprisings debuted in October 1991, only two have graduated with

peaks on our other popular format album charts. Richard Elliott graduated when he reached the top five of the Top Contemporary Jazz Albums list, and the Chieftains graduated with a top five peak on the World Music Albums chart. Other than that, all other Heatseeker graduates came as a result of jumps on The

Billboard 200, Top R&B Albums, or Top Country Albums.

The Heatseeker Graduate flag is one of several innovations that debut this week on Billboard's album charts (see story, page 6).

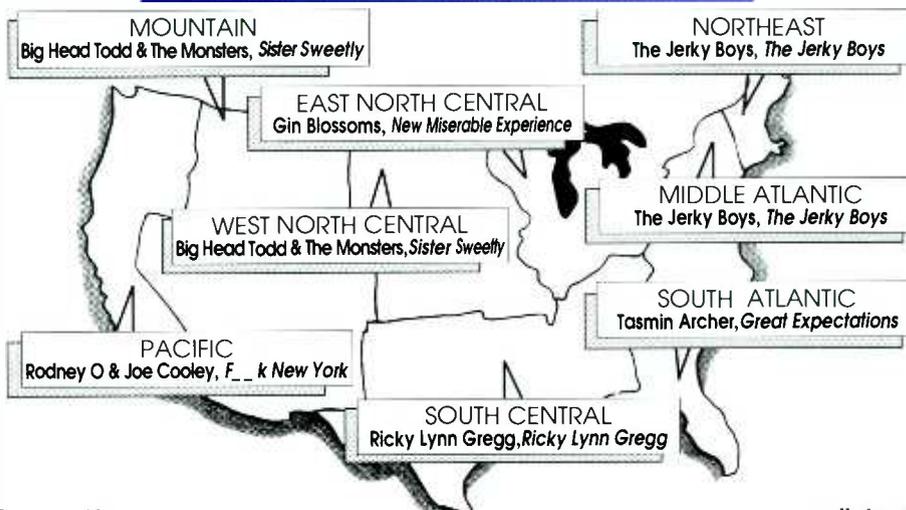
NO. 1, WITH A BULLET AND SOME YUCKS: Sometime in the future, we imagine you'll be seeing a picture of a couple of dudes with bags over their heads, receiving T-shirts from Billboard editor in chief Timothy White. This photo would be prompted by the fact that the Jerky Boys have taken over the top slot on Heatseekers. In doing so, the phone-prank album becomes the first comedy album—and the first spoken-word album—to top this chart.

OUT: Radiohead will creep through a 10-date concert swing, starting June 22, that concentrates mostly on East and West Coast markets... Seed's **Madder Rose** is touring with DGC/Geffen's the **Sundays** through at least July 1. The cross-country trek began in San Francisco at the end of May and includes stops in California, Texas, the Midwest, and the Southeast...

Def American's **Flipper** is hitting clubs and small theaters through the first week of July. The band is flipping through markets in the West, the Midwest, and the East... Virgin's the **Wallflowers** are on the road. They started in May with five dates warming up **10,000 Maniacs**. Upcoming stops include Pittsburgh, New York, Washington, D.C., and New Orleans... Talk about planning ahead. Adventurous jazz ensemble **Either/Orchestra** already has announced it plans to play dates *next year* along the West Coast. The Accurate Records act tentatively has set aside **March** through May for shows in support of a new album, planned for release next February.

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

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Gin Blossoms, <i>New Miserable Experience</i>	1. Tasmin Archer, <i>Great Expectations</i>
2. Radiohead, <i>Pablo Honey</i>	2. Radiohead, <i>Pablo Honey</i>
3. Big Head Todd/Monsters, <i>Sister Sweetly</i>	3. Big Bub, <i>Comin' At Cha</i>
4. The Proclaimers, <i>Sunshine On Leith</i>	4. The Proclaimers, <i>Sunshine On Leith</i>
5. Jeremy Jordan, <i>Try My Love</i>	5. Masta Ace Inc., <i>Slaughterhouse</i>
6. Young Black Teenagers, <i>Dead Enz Kidz...</i>	6. Gin Blossoms, <i>New Miserable Experience</i>
7. The Jerky Boys, <i>The Jerky Boys</i>	7. The Jerky Boys, <i>The Jerky Boys</i>
8. Tasmin Archer, <i>Great Expectations</i>	8. Big Head Todd/Monsters, <i>Sister Sweetly</i>
9. Ricky Lynn Gregg, <i>Ricky Lynn Gregg</i>	9. Aimee Mann, <i>Whatever</i>
10. McBride & The Ride, <i>Hurry Sundown</i>	10. The Judybats, <i>Pain Makes You Beautiful</i>

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	5	9	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS
2	9	6	RADIOHEAD CAPITOL 81409 (9.98/15.98)	PABLO HONEY
3	8	3	THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH
4	4	14	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
5	3	10	TASMIN ARCHER SBK 80134/ERG (10.98/15.98)	GREAT EXPECTATIONS
6	6	17	GIN BLOSSOMS A&M 5403 (9.98/13.98)	NEW MISERABLE EXPERIENCE
7	7	3	AIMEE MANN IMAGO 21017 (9.98/15.98)	WHATEVER
8	14	10	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE
9	16	7	JEREMY JORDAN GIANT/REPRISE 24483/WARNER BROS. (10.98/15.98)	TRY MY LOVE
10	15	5	RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG
11	13	10	BUTTHOLE SURFERS CAPITOL 98798 (9.98/13.98)	INDEPENDENT WORM SALOON
12	11	17	YOUNG BLACK TEENAGERS SOUL 10733/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME...
13	12	4	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTERHOUSE
14	17	6	KATHIE LEE GIFFORD WARNER BROS. 45084 (9.98/15.98)	SENTIMENTAL
15	18	28	DADA I.R.S. 13141 (7.98/11.98)	PUZZLE
16	20	28	BASS OUTLAWS NEWTOWN 2210 (9.98/13.98)	ILLEGAL BASS
17	10	2	MIGHTY MIGHTY BOSSTONES MERCURY 514836 (9.98 EQ/13.98)	DON'T KNOW HOW TO PARTY
18	21	4	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN
19	25	38	SCREAMING TREES EPIC 48996* (9.98 EQ/15.98)	SWEET OBLIVION
20	28	5	RODNEY O & JOE COOLEY PSYCHOTIC 1101* (9.98/15.98)	F...K NEW YORK

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

21	26	16	WHITE ZOMBIE GEFEN 24460/MCA (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1
22	24	9	NANA MOUSKOURI PHILIPS 14467 (10.98/15.98)	FALLING IN LOVE AGAIN...
23	22	3	2 UNLIMITED RADIKAL 15415/CRITIQUE (10.98/15.98)	NO LIMITS
24	23	4	PJ HARVEY ISLAND 514696/PLG (9.98 EQ/13.98)	RID OF ME
25	30	31	SHAWN COLVIN COLUMBIA 47122 (10.98 EQ/15.98)	FAT CITY
26	29	10	L.A. STYLE ARISTA 18718 (9.98/13.98)	L.A. STYLE
27	19	12	FRANK BLACK A.A.D 61467/ELEKTRA (10.98/15.98)	FRANK BLACK
28	27	6	THE JAZZMASTERS FEAT. PAUL HARDCASTLE JVC 2021 (9.98/14.98)	THE JAZZMASTERS
29	34	21	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE
30	—	31	RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959
31	38	3	THE JUDYBATS SIRE 45155/WARNER BROS. (9.98/15.98)	PAIN MAKES YOU BEAUTIFUL
32	31	7	BIG BUB EASTWEST 92180/AG (9.98/15.98)	COMIN' AT CHA
33	33	2	SONIA DADA CHAMELEON 61342/ELEKTRA (10.98/15.98)	SONIA DADA
34	—	1	DOUG SUPERNOW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE
35	32	23	POSITIVE K ISLAND 514057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS
36	—	1	SUEDE NUDE 53792/COLUMBIA (9.98 EQ/15.98)	SUEDE
37	—	16	SUNSCREAM COLUMBIA 53449 (6.98 EQ/9.98)	O3
38	—	1	BIG MOUNTAIN QUALITY 19121 (8.98/14.98)	WAKE UP
39	—	45	2 UNLIMITED RADIKAL 15407/CRITIQUE (9.98/13.98)	GET READY
40	37	12	BUDDY GUY SILVERTONE 41498/JIVE (9.98/15.98)	FEELS LIKE RAIN



AT THE TOP: Last week's top three titles on the Hot R&B Singles chart remain in place this week, although unbulleted. "That's The Way Love Goes," by **Janet Jackson** (Virgin), makes a sizable gain in airplay points and returns to the top of the R&B Monitor chart. It ranks No. 1 at 12 stations. "Weak," by **SWV** (RCA), experiences a decrease in airplay points, yet "I'm So Into You," the previous single, which has been on the monitor chart for 23 weeks, moves back into the top five. "Whoomp! (There It Is)," by **Tag Team** (Life), jams hard and moves 15-4. It increases 44% in airplay and 67% in sales points. "Whoomp!" has top 10 airplay at three stations: WQOK Raleigh, N.C., KTOW Tulsa, Okla., and WWCZ Charleston, S.C. "Whoot! There It Is," by **95 South** (WRAP), makes an incredible comeback and leaps up 10 places to No. 18. It moves 10-8 in rank on the single sales chart. Whoompin' and whootin'—where will it all end?

COOKIN', SMOKIN', BURNIN': There's always something new in the world of music, and Billboard chart managers like a little razzle-dazzle, too. Take a look at the Top R&B Albums chart. Boy, do we have some features for you. Each week, the chart now will reflect the Hot Shot Debut and three brand-new features. First, there will be the "Greatest Gainer," which will highlight the album that shows the largest increase in sales over the previous week. The "Pacesetter" award will reflect the album that has the largest percentage increase in points over the previous week. And the final feature, "Heatseeker Graduate," will help all of our readers who are faithful watchers of the Heatseekers chart. Now you can watch your favorite specialty charts and see the titles that have matured and therefore graduated from the "Heatseekers" chart (see story, page 6).

PATTERNS PREVAIL: "How You Get A Record Deal," by **Big Daddy Kane** (Cold Chillin'), drops backward off of a bullet on the Hot R&B Singles chart, despite fairly strong airplay increases. This week's single sales fall off drastically, as Kane fans put their money down for "Looks Like A Job For . . .," which debuts on at No. 9 on the Top R&B Albums chart.

TUNES FROM THE GHETTO: Which Southwest label releases a lot of rap music (hint, hint) and has a very special project on tap? The new act will feature five blind rappers. Please, baby, baby please, promise me they won't call them the Five Blind Boys. It would be only too easy, considering the name of the label's most successful act.

VINYL STILL COUNTS FOR SOMETHING: "I Wanna Do It," by **Marvin Sease** (Jive), appears on the "Bubbling Under" chart at No. 17. The criterion to enter the chart is that a song must have at least one of the six possible single configurations available for sale. Jive produced a vinyl 7-inch, primarily for juke box operators: Therefore, "I Wanna Do It" is now an eligible single.

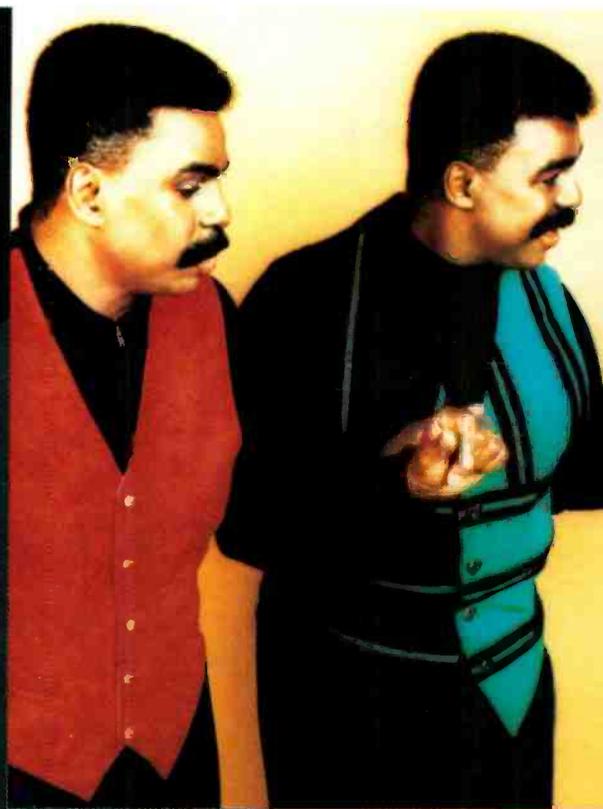
IT'S A B THING: There are two double-sided singles listed on the Hot R&B Singles chart. Each record has both songs on all configurations and radio play is split. **L.L. Cool J's** "Pink Cookies" combines with "Back Seat Of My Jeep" and moves up 85-66; **Yo-Yo's** "IBWin' Wit My Crewin'" (EastWest) gets flipped and "The Bonnie And Clyde Theme" takes the lead. It moves up 96-73.

BUBBLING UNDER TM HOT R&B SINGLES TM

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	5	ALL I EVER ASK	NAJEE (EMI/ERG)
2	7	3	I LIKE IT	JOMANDA (BIG BEAT/ATLANTIC)
3	5	4	TONIGHT'S DA NIGHT	REDMAN (RAL/CHAOS/COLUMBIA)
4	8	8	GIMME GIMME	AVA CHERRY (RADIKAL/CRITIQUE)
5	4	4	THE POSSE (SHOOT 'EM UP)	INTELLIGENT HOODLUM (A&M)
6	25	3	TEDDY BEAR	G-WIZ (SCOTTI BROS.)
7	14	3	DROP DOWN	E-LA-TE' (JAMMSVILLE/WARLOCK)
8	12	3	BACK FOR MORE	LULU/BOBBY WOMACK (EMI/ERG)
9	11	2	U DON'T HEAR ME THO'	RODNEY O & JOE COOLEY (PSYCHOTIC)
10	—	1	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
11	15	2	IN MY NATURE	NUTTIN' NYCE (POCKETOWN)
12	—	1	BUMPIN'	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
13	—	1	WHERE MY LIPS HAVE BEEN	DIONNE WARWICK (ARISTA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	9	6	HEAD OR GUT	ILLEGAL (ROWDY/ARISTA)
15	17	2	INNOCENT GIRL	FOUR SURE (RUFFHOUSE/COLUMBIA)
16	—	1	IT'S ON	NAUGHTY BY NATURE (TOMMY BOY)
17	—	1	I WANNA DO IT WITH YOU	MARVIN SEASE (JIVE)
18	20	9	WAKE UP EVERYBODY	NICK SCOTTI (REPRISE)
19	24	4	PLEASE TELL ME TONIGHT	MOTIF (PAYDAY/LONDON/PLG)
20	21	2	FAT GIRLS IN DAISY DUKES	LARRY & STUFF (JEA/BASIX)
21	22	9	OFF & ON	TRENDS OF CULTURE (MAD SOUNDS)
22	16	2	LET ME TURN YOU ON	BIZ MARKIE (COLD CHILLIN'/WB)
23	—	1	GOTTA KNOW (YOUR NAME)	MALAIKA (A&M)
24	—	1	VAN FULL OF PAKISTANS	'Y'ALL SO STUPID (ROWDY/ARISTA)
25	18	5	ONE NIGHT OF FREEDOM	B.B.O.T.I. (A&M)

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



WALTER & SCOTTY

You've
always
known
the
voices,
now
get
on a
first
name
basis.

My Brother's Keeper

The intimate and beautiful
debut album from

Walter & Scotty of The Whispers.

Featuring the first single and video

"I Want To Know Your Name"

On Capitol Compact Discs

and Cassettes.

Executive Producer:

Nicholas Caldwell for Black Tie Entertainment

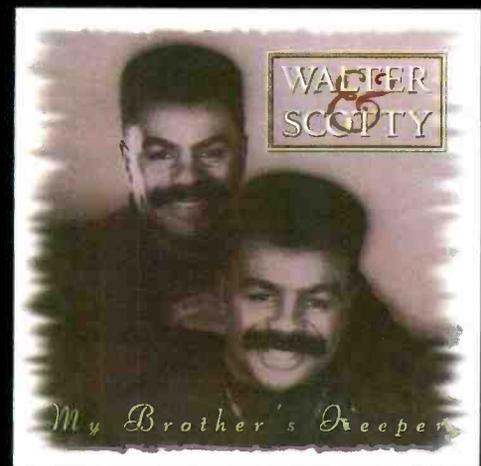
Management:

Gardner/Howard Management

Capitol

Black Tie

© 1993 Capitol Records, Inc.



Billboard TOP R&B ALBUMS

FOR WEEK ENDING JUNE 12, 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	1	—	2	JANET JACKSON	VIRGIN 87825 (10.98/16.98)	1
★ ★ ★ No. 1 ★ ★ ★						
2	NEW	1	1	SOUNDTRACK	JIVE 41509 (10.98/15.98)	2
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
3	NEW	1	1	BOSS DJ WEST/CHAOS	52903*/COLUMBIA (9.98 EQ/15.98)	3
4	2	2	31	SWV	RCA 66074 (9.98/13.98)	2
5	3	1	8	H-TOWN	LUKE 126* (9.98/16.98)	1
6	4	3	24	DR. DRE	▲ 2 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	1
7	5	5	30	SADE	▲ 2 EPIC 53178 (10.98 EQ/15.98)	2
8	6	6	10	LEVERT	ATLANTIC 82462/AG (10.98/15.98)	5
9	NEW	1	1	BIG DADDY KANE	COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98)	9
10	8	10	9	ONYX	JMJ/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	8
11	7	8	28	SILK	▲ KEIA 61394/ELEKTRA (10.98/15.98)	1
12	11	9	12	GETO BOYS	● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	1
13	10	7	28	SOUNDTRACK	▲ 8 ARISTA 18699 (10.98/15.98)	1
14	12	11	28	KENNY G	▲ 4 ARISTA 18646 (10.98/15.98)	2
15	9	4	4	RUN-D.M.C.	PROFILE 1440* (10.98/16.98)	1
16	13	15	15	2PAC	INTERSCOPE 92209/AG (9.98/15.98)	4
17	15	—	2	GURU	CHRYSALIS 21998*/ERG (10.98/15.98)	15
18	16	17	15	REGINA BELLE	COLUMBIA 48826 (10.98 EQ/15.98)	13
19	18	13	10	L.L. COOL J	● DEF JAM 53325*/COLUMBIA (10.98 EQ/16.98)	1
20	14	16	8	INTRO	ATLANTIC 82463/AG (9.98/15.98)	14
21	21	20	11	95 SOUTH	WRAP 8117/CHIBAN (9.98/15.98)	20
22	17	14	4	WALTER & SCOTTY	CAPITOL 92958 (9.98/15.98)	14
23	22	22	22	CHRISTOPHER WILLIAMS	UPTOWN 10751/MCA (9.98/15.98)	12
24	23	24	22	THE PHARCYDE	DELICIOUS VINYL 92222*/AG (9.98/15.98)	23
25	19	37	4	5TH WARD BOYZ	RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	19
26	25	29	34	CHANTE MOORE	SILAS 10605*/MCA (9.98/15.98)	20
27	26	21	12	BLOODS & CRIPS	DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	18
28	27	28	44	MARY J. BLIGE	▲ 2 UPTOWN 10681/MCA (9.98/15.98)	1
29	24	18	5	MC BREED	WRAP 81201/CHIBAN (9.98/16.98)	16
30	33	27	16	DIGABLE PLANETS	● PENDULUM 61414*/ELEKTRA (9.98/15.98)	5
31	28	19	19	SNOW	▲ EASTWEST 92207/AG (10.98/15.98)	12
32	20	12	6	SOUNDTRACK	UPTOWN 10794*/MCA (9.98/15.98)	8
33	30	23	15	NAUGHTY BY NATURE	▲ TOMMY BOY 1069 (10.98/15.98)	1
34	31	26	23	SHAI	▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	3
35	32	25	29	ICE CUBE	▲ PRIORITY 57185* (10.98/15.98)	1
36	35	39	28	JADE	● GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98)	19
37	34	32	77	MICHAEL JACKSON	▲ 8 EPIC 45400* (10.98 EQ/15.98)	1
38	36	31	6	DA YOUNGSTA'S	EASTWEST 92245/AG (9.98/15.98)	25
39	37	35	10	P.M. DAWN	GEE STREET/ISLAND 514517/PLG (10.98/15.98)	23
40	38	30	4	FUNKDOOBIE	IMMORTAL 53212*/EPIC (9.98 EQ/15.98)	19
41	29	—	2	VARIOUS ARTISTS	FLAVA UNIT 53615*/EPIC (9.98 EQ/15.98)	29
42	45	40	61	ARRESTED DEVELOPMENT	▲ 3 CHRYSLIS 21929/ERG (9.98/13.98)	3
43	47	42	40	AFTER 7	● VIRGIN 86349 (9.98/13.98)	8
44	42	38	18	PAPERBOY	NEXT PLATEAU/FFRR 1012 (9.98/14.98)	26
45	40	33	9	ANT BANKS	JIVE 41496 (9.98/13.98)	22
46	50	41	20	DUICE	TMR 71000/BELLMARK (9.98/15.98)	26
47	48	43	20	HEAVY D. & THE BOYZ	● UPTOWN 10734*/MCA (10.98/15.98)	7
48	44	—	2	CAMEO	MERCURY 514824 (10.98 EQ/15.98)	44
49	41	36	9	LORDS OF THE UNDERGROUND	PENDULUM 61415*/ELEKTRA (10.98/15.98)	13

50	52	45	40	BOBBY BROWN	▲ 2 MCA 10417* (10.98/15.98)	BOBBY	1
51	39	34	4	MASTA ACE INC.	DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTERHOUSE	32
52	51	47	21	BIG BUB	EASTWEST 92180/AG (9.98/15.98)	COMIN' AT CHA	30
53	49	48	47	MEN AT LARGE	EASTWEST 92159/AG (9.98/15.98)	MEN AT LARGE	24
★ ★ ★ HEATSEEKER GRADUATE ★ ★ ★							
54	63	81	4	INNER CIRCLE	BIG BEAT 92261/AG (9.98/15.98)	BAD BOYS	54
55	67	77	34	REDMAN	RAL/CHAOS 52967*/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM	5
56	78	85	47	BRIAN MCKNIGHT	MERCURY 848605 (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
57	53	58	16	ALEXANDER O'NEAL	TABU 9501/A&M (10.98/15.98)	LOVE MAKES NO SENSE	18
58	43	—	2	CON FUNK SHUN	MERCURY 510275 (10.98 EQ/15.98)	THE BEST OF CON FUNK SHUN	43
59	54	44	62	EN VOGUE	▲ 2 EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	1
★ ★ ★ GREATEST GAINER ★ ★ ★							
60	90	72	16	R.B.L. POSSE	IN-A-MINUTE 8000 (9.98/14.98)	A LESSON TO BE LEARNED	60
61	64	69	15	KIRK WHALUM	COLUMBIA 46931 (10.98 EQ/15.98)	CACHE	42
62	61	52	12	D.J. MAGIC MIKE	MAGIC 9413/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	26
63	57	54	29	UNDERGROUND KINGZ	BIG TIME 41502/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
64	56	57	15	KAM	STREET KNOWLEDGE/EASTWEST 92208/AG (9.98/15.98)	NEVA AGAIN	18
65	80	75	9	RODNEY O & JOE COOLEY	PSYCHOTIC 51101* (9.98/15.98)	F--K NEW YORK	65
66	62	60	48	SOUNDTRACK	▲ 2 LAFACE 26006/ARISTA (10.98/15.98)	BOOMERANG	1
67	59	53	20	PRINCE MARKIE DEE AND THE SOUL CONVENTION	SOUL CONVENTION 48686*/COLUMBIA (9.98 EQ/15.98)	FREE	47
68	86	76	34	GEORGE DUKE	WARNER BROS. 45026 (10.98/15.98)	SNAPSHOT	36
69	46	49	3	SOUNDTRACK	A&M 0081 (10.98/15.98)	POSSE	46
70	83	79	3	LEE RITENOUR	GRP 9697 (9.98/15.98)	WES BOUND	70
71	73	67	106	BOYZ II MEN	▲ 5 MOTOWN 6320 (9.98/13.98)	COOLEYHIGHHARMONY	1
72	65	46	10	ICE-T	● RHYME SYNDICATE 53858*/PRIORITY (10.98/16.98)	HOME INVASION	9
73	58	50	45	LORENZO	ALPHA INTERNATIONAL 781000/PLG (9.98 EQ/13.98)	LORENZO	24
74	55	—	2	TOO MUCH TROUBLE	RAP-A-LOT 57186/PRIORITY (9.98/15.98)	PLAYERS CHOICE	55
75	74	68	70	R. KELLY & PUBLIC ANNOUNCEMENT	▲ JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	3
76	72	59	9	RAY CHARLES	WARNER BROS. 26735 (10.98/15.98)	MY WORLD	53
77	60	56	5	MARVIN SEASE	JIVE 41512* (9.98/13.98)	THE HOUSEKEEPER	55
78	68	71	33	RACHELLE FERRELL	MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
79	66	66	10	JOE SAMPLE	WARNER BROS. 45209 (10.98/15.98)	INVITATION	43
80	87	—	2	BAR-KAYS	MERCURY 514823 (10.98 EQ/15.98)	THE BEST OF BAR-KAYS	80
★ ★ ★ PACESETTER ★ ★ ★							
81	99	—	11	INCOGNITO	TALKIN LOUD 514198/VERVE FORECAST (9.98/13.98)	TRIBES, VIBES & SCRIBES	74
82	85	64	65	TLC	▲ 2 LAFACE 26003/ARISTA (9.98/15.98)	OOOOOHHH...ON THE TLC TIP	3
83	75	55	13	SOUNDTRACK	MCA 10758* (9.98/15.98)	CB4	13
84	95	84	58	SPICE 1	TRIAD 41481/JIVE (9.98/13.98)	SPICE 1	14
85	84	78	6	JEFF LORBER	VERVE FORECAST 517998 (9.98/13.98)	WORTH WAITING FOR	71
86	91	95	3	HALF PINT	ON TOP 9013 (10.98/16.98)	WATCH ME GROW	86
87	NEW	1	1	JAMES INGRAM	WARNER BROS. 45275 (10.98/15.98)	ALWAYS YOU	87
88	71	62	15	B-LEGIT THE SAVAGE	SIC WID IT 712 (9.98/15.98)	TRYIN' TO GET A BUCK	41
89	77	65	27	WRECKX-N-EFFECT	▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	6
90	69	63	17	ABOVE THE LAW	RUTHLESS/GIANT 24477/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	6
91	RE-ENTRY	44	44	NAJEE	EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
92	70	51	30	PORTRAIT	CAPITOL 93496 (9.98/13.98)	PORTRAIT	16
93	76	61	33	PRINCE AND THE NEW POWER GENERATION	▲ PAISLEY PARK 45037/WARNER BROS. (10.98/15.98)	♀	8
94	94	87	44	HOUSE OF PAIN	● TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	16
95	79	—	2	PARLIAMENT	CASABLANCA 514417 (10.98 EQ/28.98)	TEAR THE ROOF OFF 1974-1980	79
96	82	74	35	SHABBA RANKS	● EPIC 52464 (9.98 EQ/13.98)	X-TRA NAKED	11
97	81	70	6	THE BEATNUTS	VIOLATOR 1114/RELATIVITY (7.98/12.98)	INTOXICATED DEMONS	50
98	88	83	4	THE COUP	WILD PITCH 89047*/ERG (9.98/15.98)	KILL MY LANDLORD	83
99	89	73	33	LO-KEY?	PERSPECTIVE 1003/A&M (9.98/13.98)	WHERE DEY AT?	18
100	RE-ENTRY	102	102	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. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Graduates are titles removed from Heatseekers this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

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"Knockin' Da Boots" by H-Town

GOLD ALBUM

"Fever for da Flavor" by H-Town on

LUKE RECORDS



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Good Company. Producer Charles Wallert, who recently finished work on "After All Is Said And Done," the new O.C. Smith album for Triune Records, is flanked by songstresses Miki Howard, left, and Cherrelle during a celebration in Wallert's honor at Chasen's in Beverly Hills.

ARTIST DEVELOPMENTS

(Continued from page 21)

adaptation of a real-life spell of delirium experienced by White's 92-year-old grandfather. And then there are the sampled, spoken-word interludes about religion sprinkled throughout the album.

So just who and what influences this group, anyway?

"We like Jimi Hendrix, Charlie Parker, John Coltrane," Blake says. "We appreciate all music."

"Even 'Sesame Street' has an influence on us," the Jamaican-born White says. "And like Dr. Seuss, we invent characters, like on the song

'Bronze,' where we have 'Mr. Sushi.' In that song we sing about homelessness, racism, and mental illness in different verses."

The duo, which plays with a five-piece backing band, has been woodshedding in venues in northern California, where its fan base is. Next month, it will embark on a larger tour to increase visibility for the rest of the country. A big stop on the tour will be July 10 in Manhattan, where the group will open for the Ohio Players at the Central Park SummerStage.

GIL GRIFFIN

PUSHING ARTISTS TO THE (CUTTING) EDGE

(Continued from page 21)

while she's now a seasoned recording artist, **Janet Jackson** is still very much a part of the young breed, living proof that trying something different each time out is what true artistry is all about. "Janet" sounds nothing like "Rhythm Nation," which itself was musically and lyrically on another level from "Control." Few artists we know would have **Kathleen Battle** and **Chuck D.** as special guests on one album!

Continuing the quest for a new approach, artists with first albums due shortly include family group the **Steele's** (Elektra), whose first effort is a scintillating R&B set with a gospel edge; **US 3** (Capitol), a British outfit that is advancing the fusion of jazz and hip-hop by using the Blue Note catalog as the resource for samples; and **Get Set V.O.P.** (Polydor), whose project "Voice Of The Projects" melds classical samples with rap. Of course, it remains to be seen just how supportive radio will be in introducing these acts to consumers.

AN UNFORGIVABLE Omission: In our survey of top female artists with product out or due this year (Billboard, May 29), we left out a woman whose legendary vocals have made her one of R&B's all-time stars. **Mavis Staples**, a soul sister by anyone's definition, has finished

her second album for Prince's Paisley Park label. Tentatively (but appropriately) titled "The Voice," it's due for an August release and like any self-respecting R&B music lover, I can't wait!

DIVAS ARE DOIN' IT: And speaking of Staples, she was one of a host of female artists on hand for **Sheryl Lee Ralph's** "Divas: Simply Singing," a benefit for The Minority AIDS Project held May 22 in Los Angeles. In its third year, "Divas" presents a diverse array of women singing simply with piano accompaniment. The bill matched old school divas (**Linda Hopkins**, **Della Reese**) with the young brigade (**Tisha Campbell**, **Cherrelle**). **Freda Payne**, opera singer **Anota Johnson**, and **Brenda Russell** turned in exceptional performances, but the evening's first standing ovation went deservedly to **Chanté Moore**, who delivered an exceptional performance on "As If We Never Met," a cut from her superb debut. The Silas Records artist is growing by leaps and bounds, and if bets were to be taken on who's gonna be around 20 years from now, Chanté would be a firm favorite.

TINA TIME: If you are old enough to remember even one of the many classic tunes that made **Ike & Tina**

Turner household names in R&B, do yourself a big favor and check out the upcoming biopic "What's Love Got To Do With It?" Aside from brilliant performances from **Angela Bassett** and **Larry Fishburne**, the movie's re-creation of the early '60s is awesome. As a story of the true triumph of the human spirit, it's one of the best films in a long time. And, as a tribute to Tina's status as one of the entertainment world's authentic heroines, it's a must-see. The soundtrack on Virgin Records (Tina's debut for the label) is smokin'.

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Yo, It's Gettin' Thick!

Mad props to the talent with their fingers in these hits:

Get Away
Comfote
Reminisc
Little Miracles
(Happen
Every Day)
Sweet Thing
It's Alright
Hat 2 Da Back
That's The Way
Love Is
All Day, All Night
Real Love
Everything's Gonna
Be Alright
I'd Die Without You
Love Thang
Love No Limit
Crazy Love
Typical Reasons

If I Ever Fall In Love
Don't Walk Away
Never Do You
Wrong
One Woman
Cry No More
So Close
Love Me Down
Looking Through
Patient Eyes
Seems You're
Much Too Busy
Baby I'm Yours

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We salute Black Music Month every month.

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R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 64 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	38	10	DAYDREAMING	PENNY FORD (COLUMBIA)
1	2	7	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN) 5 weeks at No. 1	39	35	18	SWEET ON U	LO-KEY? (PERSPECTIVE/A&M)
2	1	11	WEAK	SWV (RCA)	40	49	6	I AIN'T THE ONE	T.C.F. (COLD CHILLIN'/WARNER BROS.)
3	3	11	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	41	50	6	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL)
4	5	26	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	42	40	3	GIRL U FOR ME	SILK (ELEKTRA)
5	6	23	I'M SO INTO YOU	SWV (RCA)	43	42	7	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIHAN)
6	4	23	FREAK ME	SILK (KEIA/ELEKTRA)	44	37	18	CAN HE LOVE U LIKE THIS	AFTER 7 (VIRGIN)
7	13	13	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	45	36	16	TELLIN' ME STORIES	BIG BUB (EASTWEST)
8	9	10	ABC-123	LEVERT (ATLANTIC)	46	48	14	I CAN'T STAND THE PAIN	LORENZO (ALPHA INTERNATIONAL/PLG)
9	24	2	LATELY	JOEDECI (UPTOWN/MCA)	47	53	3	ANOTHER SAD LOVE SONG	TONI BRAXTON (ARISTA)
10	22	8	SHOW ME LOVE	ROBIN S. (BIG BEAT)	48	47	5	UM UM GOOD	MEN AT LARGE (EASTWEST)
11	10	30	DON'T WALK AWAY	JADE (GIANT/REPRISE)	49	43	8	LET'S GO THROUGH THE MOTIONS	JOEDECI (UPTOWN/MCA)
12	8	6	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)	50	56	2	PINK COOKIES IN A PLASTIC BAG	LL COOL J (DEF JAM/COLUMBIA)
13	14	5	THE FLOOR	JOHNNY GILL (MOTOWN)	51	44	18	HONEY DIP	PORTRAIT (CAPITOL)
14	21	6	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)	52	41	4	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
15	18	17	LOSE CONTROL	SILK (KEIA/ELEKTRA)	53	61	3	QUIET TIME	REGINA BELLE (COLUMBIA)
16	7	24	SO ALONE	MEN AT LARGE (EASTWEST)	54	54	5	LOVE IS A LOSING GAME	KIRK WHALUM (COLUMBIA)
17	16	11	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)	55	46	12	LOVE DON'T LOVE YOU	EN VOQUE (EASTWEST)
18	11	21	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	56	65	2	SAY IT ISN'T OVER	FIVE XI (RCA)
19	25	7	SOMETHING'S GOIN' ON	U.N.V. (MAVERICK/SIRE/WARNER BROS.)	57	55	13	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
20	12	17	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)	58	59	8	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
21	17	19	KISS OF LIFE	SADE (EPIC)	59	51	15	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
22	23	14	BABY BE MINE	BLACKSTREET (MCA)	60	72	3	TRUZY SOMETHING SPECIAL	AFTER 7 (VIRGIN)
23	15	11	WHO IS IT	MICHAEL JACKSON (EPIC)	61	64	11	THE THINGS THAT WE ALL DO...	NONA GAYE (THIRD STONE/ATLANTIC)
24	19	17	IF I COULD	REGINA BELLE (COLUMBIA)	62	62	16	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
25	26	12	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)	63	—	6	APHRODISIA	ALEXANDER O'NEAL (TABU/A&M)
26	28	7	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)	64	60	6	CREWZ POP	DA YOUNGSTA'S (EASTWEST)
27	34	6	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)	65	71	3	GIMME GIMME	AVA CHERRY (RADIKAL/CRITIQUE)
28	33	12	LET ME BE THE ONE	INTRO (ATLANTIC)	66	68	6	DEEPER	BOSS (DJ WEST/CHAOS)
29	29	10	IN THE MIDDLE	ALEXANDER O'NEAL (TABU/A&M)	67	—	1	FEEL NO PAIN	SADE (EPIC)
30	31	11	ONE WOMAN	JADE (GIANT/REPRISE)	68	58	14	YOU'RE THE LOVE OF MY LIFE	SYBIL (NEXT PLATEAU/LONDON/PLG)
31	32	17	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	69	—	1	SO GOOD	MICHAEL COOPER (REPRISE)
32	—	1	IF I HAD NO LOOT	TONI! TONI! TONI! (WING/MERCURY)	70	—	1	I LIKE IT	JOMANDA (BIG BEAT/ATLANTIC)
33	39	9	I WANT TO KNOW YOUR NAME	WALTER & SCOTTY (CAPITOL)	71	—	1	GIMME	CHERYL "PEPSII" RILEY (REPRISE)
34	30	17	GOOD OL' DAYS	LEVERT (ATLANTIC)	72	63	20	LOVE THANG	INTRO (ATLANTIC)
35	45	4	SLAM	ONYX (JMJ/CHAOS/COLUMBIA)	73	—	1	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
36	52	3	WHOOPI! (THERE IT IS!)	TAG TEAM (LIFE/BELLMARK)	74	—	1	DO DA WHAT	1 OF THE GIRLS (EASTWEST)
37	66	2	UNCONDITIONAL LOVE	HI-FIVE (JIVE)	75	73	4	FALLIN DOWN	NU COLOURS (POLYDOR/PLG)

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

R&B Radio Recurrent Monitor

1	—	1	DEDICATED	R. KELLY/PUBLIC ANNOUNCEMENT (JIVE)	14	8	14	NO ORDINARY LOVE	SADE (EPIC)
2	1	3	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	15	14	11	HAPPY DAYS	SILK (KEIA/ELEKTRA)
3	3	15	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)	16	10	19	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
4	2	5	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)	17	16	15	LOVE SHOULD A BROUGHT YOU...	TONI BRAXTON (LAFACE/ARISTA)
5	4	7	GET AWAY	BOBBY BROWN (MCA)	18	19	17	GOOD ENOUGH	BOBBY BROWN (MCA)
6	6	5	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	19	17	21	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
7	—	1	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)	20	15	15	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
8	5	9	REMINISC	MARY J. BLIGE (UPTOWN/MCA)	21	18	24	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
9	7	2	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	22	22	12	BABY I'M FOR REAL/NATURAL...	AFTER 7 (VIRGIN)
10	9	6	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)	23	—	26	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
11	13	12	NO RHYME, NO REASON	GEORGE DUKE (WARNER BROS.)	24	24	15	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
12	11	10	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)	25	—	19	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
13	12	14	GAMES	CHUCKII BOOKER (ATLANTIC)					

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 8 ABC-123 (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP
 - 86 ABOVE THE RIM (MCA, ASCAP/Slik Star, ASCAP/Low Key, BMI/Baledat, BMI/Mike Ten, BMI/August 15, BMI/Ronstone, BMI)
 - 17 BABY BE MINE (FROM CB4) (Zomba, BMI/Donril, ASCAP/Street Rose, ASCAP) CPP
 - 61 BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramse, ASCAP/MCA, ASCAP/Semaj, BMI/Ethyl, ASCAP)
 - 59 BAD BOYS (THEME FROM COPS) (Mad House, BMI)
 - 73 THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' (Street Knowledge, ASCAP/Deep Technology, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP)
 - 55 BY THE TIME THIS NIGHT IS OVER (Warner-Tamerlane, BMI/Realsongs, ASCAP/New Nonpareil, BMI) WBM
 - 60 CAN HE LOVE U LIKE THIS (Greenskirt, BMI/Kear, BMI/Sony Songs, BMI)
 - 85 COME OVER, BABY (Fat Hat, BMI/T-Porsa, ASCAP/EMI Virgin, ASCAP/Czin, BMI/Buf Man, BMI)
 - 36 COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
 - 65 CREWZ POP (Naughty, ASCAP)
 - 19 CRY NO MORE (Not Listed)
 - 91 DAY BY DAY (WB, ASCAP/O/B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Dooinit, ASCAP)
 - 40 DAYDREAMING (Springtime, BMI)
 - 28 DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI)
 - 38 DEDICATED (Willesden, BMI/R. Kelly, BMI) CPP
 - 34 DEEPER (World Life, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI/Frsthtngtany, ASCAP) WBM
 - 43 DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Trountman, BMI)
 - 84 DO DA WHAT (Trycep, BMI/Willesden, BMI/Cleveland's Own, BMI/Metered, ASCAP)
 - 22 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
 - 47 DOWN WITH THE KING (Protoons, ASCAP/Rush Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U, ASCAP) CPP
 - 6 DRE DAY (Ain't Nuthin' Goin' On But Fu-kin', ASCAP) HL
 - 10 EVERY LITTLE THING U DO (Babydon, ASCAP/EMI April, ASCAP/KG Blunt, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP/Sony Tunes, ASCAP/Babydon, ASCAP) CPP/WBM/HL
 - 74 FALLIN DOWN (Not Listed)
 - 78 FEEL NO PAIN (Angel, ASCAP/Sony Tunes, ASCAP)
 - 11 THE FLOOR (Flyte Tyme, ASCAP) WBM
 - 9 FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI/EMI Blackwood, BMI) WBM
 - 80 FUNKY CHILD (Marley Marl, ASCAP/EMI April, ASCAP) WBM
 - 93 GIMME (P-Blast, ASCAP/Zomba, ASCAP/Soda Face, ASCAP)
 - 87 GIRL, I'VE BEEN HURT (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL
 - 56 GIRL U FOR ME (Keith Sweat, BMI/E/A, BMI/WB, BMI/Saints Alive, BMI)
 - 32 GIVE HIM A LOVE HE CAN FEEL (Four Feathers, BMI/Last Sound, ASCAP/Third Coast, ASCAP)
 - 50 GOOD OL' DAYS (Trycep, BMI/Willesden, BMI) CPP
 - 44 HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)
 - 69 HONEY DIP (WB, ASCAP/O/B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Dooinit, ASCAP) WBM
 - 52 I AIN'T THE ONE (Jus' Livin', BMI/Warner-Tamerlane, BMI/Trakmaster, BMI/Ahunit And Fifth Street, BMI) WBM
 - 53 I CAN'T STAND THE PAIN (Peljo, BMI/Walter Simmons, BMI)
 - 71 I DON'T WANNA FIGHT (Chrysalis, ASCAP) CPP
 - 26 IF I COULD (WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI) HL/WBM
 - 63 IF I HAD NO LOOT (Ghatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP/Irving, BMI)
 - 25 I HAVE NOTHING (FROM THE BODYGUARD) (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM
 - 14 I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
 - 29 IN THE MIDDLE (Big Giant, BMI/Cofey, Nettlesbey, BMI/Warner-Tamerlane, BMI) WBM
 - 31 IT'S ALRIGHT (EMI Blackwood, BMI/Chante' 7, BMI/Geffen, ASCAP/MCA, ASCAP) WBM
 - 27 IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
 - 82 I WANNA HOLD ON TO YOU (Gratitude Sky, ASCAP/Warner Chappell, PRS/Unichappell, BMI)
 - 33 I WANT TO KNOW YOUR NAME (Warner-Tamerlane, BMI) WBM
 - 39 KISS OF LIFE (Angel, ASCAP/Sony Music UK, PRS/Sony Tunes, ASCAP) HL
 - 1 KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Trountman, BMI) WBM
 - 13 LATELY (Jobete, ASCAP/Black Bull, ASCAP)
 - 49 LET ME BE THE ONE (Frabensha, ASCAP/MCA, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP)
 - 42 LET'S GO THROUGH THE MOTIONS (FROM WHO'S THE MAN?) (EMI April, ASCAP/DeSwing Mob, ASCAP/Back To The Ghetto, ASCAP) WBM
 - 12 LITTLE MIRACLES (HAPPEN EVERY DAY) (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
 - 75 LOOKING THROUGH PATIENT EYES (MCA, ASCAP) HL
 - 77 LOVE DON'T LOVE YOU (Two Tuff-Enuff, BMI/Irving, BMI) CPP
 - 51 LOVE IS A LOSING GAME (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP) WBM
 - 70 LOVE IS (WB,ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Chekerman, BMI) WBM
 - 5 LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP) WBM
 - 30 NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But Fu-kin', ASCAP/Sony Songs, BMI) HL
 - 81 ONE LAST CRY (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)
 - 20 ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)
 - 35 PASSIN' ME BY (Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM

R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	37	24	DON'T WALK AWAY	JADE (GIANT/REPRISE)
1	1	11	KNOCKIN' DA BOOTS	H-TOWN (LUKE) 3 weeks at No. 1	39	45	5	GIRL, I'VE BEEN HURT	SNOW (EASTWEST/AG)
2	2	7	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	40	41	7	TRUTHFUL	HEAVY D. & THE BOYZ (UPTOWN/MCA)
3	3	6	WEAK	SWV (RCA)	41	38	19	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
4	6	4	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	42	54	2	ONE WOMAN	JADE (GIANT/REPRISE)
5	4	3	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE/AG)	43	42	14	GOOD OL' DAYS	LEVERT (ATLANTIC)
6	7	8	SHOW ME LOVE	ROBIN S. (BIG BEAT/AG)	44	59	3	IBWIN' WIT MY CREWIN'	YO-YO (EASTWEST/AG)
7	5	15	FREAK ME	SILK (KEIA/ELEKTRA)	45	43	13	WRECKX SHOP	WRECKX-N-EFFECT (MCA)
8	10	9	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIHAN)	46	39	12	I CAN'T STAND THE PAIN	LORENZO (ALPHA INT'L/PLG)
9	8	31	DAZZEY DUKS	DUICE (TMR/BELLMARK)	47	44	11	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
10	9	9	DEEPER	BOSS (DJ WEST/CHAOS/COLUMBIA)	48	50	8	WHERE I'M FROM	DIGABLE PLANETS (PENDULUM/ELEKTRA)
11	—	1	LATELY	JOEDECI (UPTOWN/MCA)	49	36	22	INFORMER	SNOW (EASTWEST/AG)
12	18	3	ABC-123	LEVERT (ATLANTIC/AG)	50	71	2	BY THE TIME THIS NIGHT IS OVER	KENNY G/PEABO BRYSON (ARISTA)
13	11	14	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	51	51	16	FUNKY CHILD	LORDS OF UNDERGROUND (PENDULUM)
14	16	6	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)	52	48	8	WHO IS IT	MICHAEL JACKSON (EPIC)
15	14	9	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL/AG)	53	53	30	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
16	13	19	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)	54	49	11	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)
17	21	5	SOMETHING'S GOIN' ON	U.N.V. (MAVERICK/SIRE/WB)	55	52	9	CREWZ POP	DA YOUNGSTA'S (EASTWEST)
18	12	20	I'M SO INTO YOU	SWV (RCA)	56	57	10	DOLLY MY BABY	SUPER CAT (COLUMBIA)
19	15	20	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)	57	67	6	I WANT TO KNOW YOUR NAME	WALTER & SCOTTY (CAPITOL)
20	22	4	THE FLOOR	JOHNNY GILL (MOTOWN)	58	46	18	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
21	23	7	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)	59	56	4	WHO'S THE MAN?	HOUSE OF PAIN (TOMMY BOY)
22	25	4	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	60	47	14	CAN HE LOVE U LIKE THIS	AFTER 7 (VIRGIN)
23	17	13	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)	61	55	11	HOW I'M COMIN'	LL COOL J (DEF JAM/COLUMBIA)
24	26	3	SLAM	ONYX (JMJ/CHAOS/COLUMBIA)	62	63	6	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)
25	19	14	IF I COULD	REGINA BELLE (COLUMBIA)	63	68	13	SWEET ON U	LO-KEY? (PERSPECTIVE/A&M)
26	28	5	BAD BOYS (THEME FROM "COPS")	INNER CIRCLÉ (BIG BEAT/AG)	64	—	10	GOLD DIGGIN'	MC NAS-D & DJ FRED (PANDISC)
27	33	5	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)	65	61	29	NO ORDINARY LOVE	SADE (EPIC)
28	20	21	SO ALONE	MEN AT LARGE (EASTWEST/AG)	66	60	3	POSSE (SHOOT 'EM UP)	INTELLIGENT HOODLUM (A&M)
29	24	8	LET'S GO THROUGH THE MOTIONS	JOEDECI (UPTOWN/MCA)	67	62	21	TAP THE BOTTLE	YELLOW BLACK TEENAGERS (SOUL/MCA)
30	27	13	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)	68	69	20	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
31	35	10	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	69	65	26	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
32	29	19	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	70	58	14	HONEY DIP	PORTRAIT (CAPITOL)
33	34	10	TELLIN' ME STORIES	BIG BUB (EASTWEST)	71	—	1	ABOVE THE RIM	BELL BIV DEV0E (MCA)
34	31	15	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)	72	—	1	HUMPS	

EMI GROUP PLANS TO CAPTURE ESSENCE OF 'JAZZMATAZZ'

(Continued from page 12)

and is now working its way up. "We went to the hardcore rap audience first," says Moxey. "Loungein'" shipped to rap radio at the end of March.

Next, the promotional CD was mailed to National Public Radio as well as adult alternative, top 40, and urban programmers. "A lot of those guys might be real conservative when it comes to rap," Moxey says, "but they like people like Donald Byrd and Roy Ayers."

Williams adds that "Loungein'" has "been doing great at R&B radio," and that urban and top 40 stations such as KKBT Los Angeles and KMEL San Francisco have been "picking up on 'Trust Me' as well." That cut pairs Guru with Davenport and was serviced with "Loungein'" on a three-track CD sampler that was shipped April 6. It also includes "Transit Ride," the collaboration with Marsalis.

John Monds, PD of KKBT Los Angeles, an urban outlet, says he hasn't touched "Loungein'," but for the past "four or five weeks," "Trust Me" "has been one of the station's most-requested songs." He adds, "If it were a single, it would've been in the top 10 of our list."

INTERNATIONAL APPEAL

ERG's promotion and marketing efforts will also take a global focus. According to Glass, "Each EMI country will release the record." He adds that "overseas audiences are more sophisticated about jazz" and have accepted it more readily.

"The album features French, British, and American artists and was recorded in those countries; we'll be targeting international audiences and hitting rap, R&B, and NAC listeners," says Berk. "There's something for everybody on this record, and we'll be releasing different cuts simultaneously."

With the exception of "Le Bien, Le Mal," which features MC Solaar and ships mid-June, no release dates have

been confirmed for future singles from "Jazzmatazz." A promo clip for "Le Bien, Le Mal" was recently lensed in France by director Fab Five Freddy. "I went personally with [ERG senior VP, international] Michael Leon to deliver the video to MTV Europe," Glass says.

RETAIL BLITZ

To bolster the buzz at retail, EMI Record Group's senior director of sales Phil Blume says, "We blitzed them with an all-out comprehensive prerelease campaign." It included flyers explaining the concept of "Jazzmatazz" and the servicing of advance cassettes. Glass says he played the collection for representatives of Musicland, Handleman, and Camelot himself, adding, "That's something I don't do too often." Williams says, "Before they even got the record, retail accounts were very excited."

Violet Brown, urban music buyer with Torrance, Calif.-based Warehouse says, "I was able to put the right amount of product in our stores because I knew about the record and how well it might do." She adds that the title debuted at No. 5 on the 350-unit chain's sales chart its first week out and is continuing to do "very well."

Blume says that ERG has provided retailers with bin cards that enable them to stock "Jazzmatazz" alongside titles in Gang Starr's catalog. "We don't necessarily want this record filed under jazz," he says. He adds that contests have been instituted, wherein retailers will be rewarded for their displays and for playing "Jazzmatazz" in their stores. In-store play is being monitored by ERG's field promotion staff and college reps. Glass adds, "Our people send in photos of the displays." Among the prizes are one of Donald Byrd's trumpets, a turntable used by Guru, and a poster signed by the cast of players on "Jazzmatazz."

To further stir interest, Chrysalis had Guru perform sets with live musicians

during the Impact conference, held in April in Atlantic City, and at an album release party at New York's Village Vanguard. A West Coast showcase had been scheduled for June 4. This proposed one-hour gig at The Palace was set to be broadcast live over KKBT via telephone line.

Chrysalis also completed a short video, shot during recording sessions, for CEMA's retail branch presentations. (A longer video called "The Making Of 'Jazzmatazz'" also was shot and will be shopped to PBS and syndicated TV outlets.) At Impact, bags containing the promotional CD and "Jazzmatazz" shades also were circulated.

SHOW STOPS

In other promotional efforts, Guru performed on "The Tonight Show" June 3 with Branford Marsalis and Donald Byrd. Later, he'll visit "The Arsenio Hall Show" accompanied by N'dea Davenport and will complete filming a program for BET that will air throughout the summer.

Also, in July, the rapper will headline MTV night at the Montreux Jazz Festival in Switzerland with Byrd, Roy Ayers, and Lonnie Liston Smith in tow. Around this time, Chrysalis hopes to have started expanding its target demographic for the project.

"There's an enormous older market that hasn't been tapped into," says Berk. "We're going to go for that with TV spots and print ads in places like Vanity Fair and The New York Times." Moxey says Guru also will be starring in a print campaign and filming two advertising spots for Miller Beer. One will be based on a "Jazzmatazz" cut. "The Miller thing is gonna be real crucial," he says.

"I think 'Jazzmatazz' is the fulfillment of a dream," says Glass. "It's so accessible, yet it's credible as jazz. I think Guru has put himself into a new spot in the hip-hop world with this record."

COLE'S NEW ELEKTRA SET A SMOOTH SEGUE

(Continued from page 16)

lie Cole returned and became more than a household name. The trick now is to extend it from there and make the world aware of the new album."

Elektra will attempt to do that with a 12-market, two-week TV ad campaign beginning in mid-June. The label also will launch an extensive ad campaign in the Time Warner consumer publications Time, People, and Sports Illustrated.

Cole also is set to appear on "Entertainment Tonight," "Good Morning, America," and "The Tonight Show" the week of the album's release.

In addition, VH1 and BET will play a major role in exposing the videoclip for "Take A Look," with the former honoring Cole with the "artist of the month" distinction and a half-hour special in July.

The first single, the title track, officially goes to AC, top 40, and urban radio Monday (7). When Elektra launched "Unforgettable" in 1991, it initially only went after AC.

"We have a much clearer sense of Natalie's audience in all formats," Bither says. "We have a story to tell out-of-the-box, that's why we are going after all three at once."

Although "Take A Look" does include five songs recorded by her father—including "I Wish You Love,"

"This Will Make You Laugh," and "Calypso Blues"—they are not tracks he was best known for.

The album mainly comprises songs originally performed by Ella Fitzgerald, Billie Holiday, Count Basie, Nancy Wilson, Aretha Franklin, and Cole herself. (She rerecorded "Lovers," a track she co-wrote and originally recorded in 1977.)

"Take A Look" has "a larger quantity of emotion" than "Unforgettable," Cole says. "Each song required a different kind of personality. With dad's songs I could stay in one head space and do all 22 of those songs... When I sing those songs I don't have this character of being his daughter. I don't really have to do anything else and the music just works through me."

She adds, "On this one I had to work harder. I couldn't hide behind dad's name."

The new album again teams Cole with Tommy LiPuma as co-executive producer, with Cole's husband, Andre Fischer, once again producing several tracks.

"Take A Look" also includes guest appearances by saxophonists Grover Washington Jr. and David "Fathead" Newman and pianist Herbie Hancock.

Several of the musicians featured on "Unforgettable" also make encore ap-

pearances on "Take A Look." Says Cole, "They have this attitude that is so supercool. They are not full of themselves at all. Some of the best jazz musicians in the country were in those recording sessions. They played with Basie, Ella, Frank, Sarah, Peggy Lee, and Tony Bennett... When I'm with them I still feel very much like a novice. I know what I know because of how I was raised, not because I was singing jazz for the last 25 years."

"I'm still learning a lot... That's also why I did this album. I just want to learn a little more about what it is like to be in that place."

Although Cole does plan to hit the road again to support the new album, she says the tour will not be as extensive as her trek supporting "Unforgettable."

She will play approximately 15 dates in July and August, including a July 16-18 stint at the Hollywood Bowl. A more extensive tour tentatively is set for fall.

The show also will undergo a change as the new material is incorporated into the set. "It will make a transition from 'Unforgettable' music into this newer music," she says, "gradually including more and more songs from the new album. I'm even trying to figure out a way to put some of my own songs in."

Billboard® FOR WEEK ENDING JUNE 12, 1993

HOT RAP SINGLES					COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				★ ★ ★ NO. 1 ★ ★ ★		
1	1	1	8	DEEPER (M) (T) DJ WEST/CHAOS 74737*/COLUMBIA	◆ BOSS 3 weeks at No. 1	
2	3	5	9	LOTS OF LOVIN' (C) (T) ELEKTRA 64662	◆ PETE ROCK & C.L. SMOOTH	
3	5	6	8	CREWZ POP (M) (T) EASTWEST 96068*	◆ DA YOUNGSTA'S	
4	6	7	7	PASSIN' ME BY (C) (M) (T) DELICIOUS VINYL 98434/AG	◆ THE PHARCYDE	
5	4	3	10	ROLL WIT THA FLAVOR (M) (T) (X) FLAVOR UNIT 74897*/EPIC	◆ THE FLAVOR UNIT MC'S	
6	8	13	5	HEAD OR GUT (C) (M) (T) (X) ROWDY 5010/ARISTA	◆ ILLEGAL	
7	7	12	7	TRUTHFUL (C) (M) (T) (X) UPTOWN 54593/MCA	◆ HEAVY D. & THE BOYZ	
8	12	16	5	SIX FEET DEEP (C) (T) RAP-A-LOT 53823/PRIORITY	◆ GETO BOYS	
9	14	17	4	HOW U GET A RECORD DEAL (M) (T) COLD CHILLIN' 40830*/REPRISE	◆ BIG DADDY KANE	
10	2	2	12	PEACE TREATY (M) (T) EASTWEST 96098*	◆ KAM	
11	16	20	4	WHOOT, THERE IT IS (M) (T) WRAP 01507/CHIBAN	◆ 95 SOUTH	
12	22	—	2	SLAM (M) (T) JMJ/CHAOS 74882*/COLUMBIA	◆ ONYX	
13	18	23	4	THE POSSE (SHOOT'EM UP) (C) (T) TUFF BREAK 0236/A&M	◆ INTELLIGENT HOODLUM	
14	21	25	3	TRIGGA GOTS NO HEART (M) (T) JIVE 42136*	◆ SPICE 1	
15	15	18	5	BOUNCE TA THIS (C) (T) PAYDAY/LONDON 857 086/PLG	◆ SHOWBIZ & A.G.	
16	11	10	11	BOW WOW WOW (M) (T) IMMORTAL 74852*/EPIC	◆ FUNKDOOBIEST	
17	20	22	6	WHERE I'M FROM (C) (M) (T) (X) PENDULUM 64648/ELEKTRA	◆ DIGABLE PLANETS	
18	9	8	13	I GET WRECKED (M) (T) (X) RUFFHOUSE 74857*/COLUMBIA	◆ TIM DOG	
19	25	26	4	WHAT'CHA GONNA DO? (C) (T) (X) EPIC 74938	◆ SHABBA RANKS/QUEEN LATIFAH	
20	24	24	4	HIT IT FROM THE BACK (M) (T) 4TH & B'WAY 440567*/ISLAND	◆ MOBB DEEP	
21	10	9	9	OFF & ON (C) (T) MAD SOUNDS 2199/MOTOWN	◆ TRENDS OF CULTURE	
22	13	4	12	TYPICAL REASONS (C) (M) (T) (X) SOUL CONVENTION 74866/COLUMBIA	◆ PRINCE MARKIE DEE	
23	17	14	12	DOWN WITH THE KING ● (C) (T) (X) PROFILE 5391	◆ RUN-D.M.C.	
24	28	—	2	AIN'T NO CRIME (C) (M) (T) ISLAND 864 924/PLG	◆ POSITIVE K	
25	29	—	2	IBWIN' WIT MY CREW/BONNIE & CLYDE (M) (T) EASTWEST 96054*	◆ YO-YO	
26	NEW ►	1	1	REIGN OF THE TEC (C) (T) RELATIVITY 1194	◆ THE BEATNUTS	
27	23	19	13	IT WAS A GOOD DAY ● (C) (T) PRIORITY 53817	◆ ICE CUBE	
28	NEW ►	1	1	DRE DAY (C) (M) (T) DEATH ROW 53827/INTERSCOPE	◆ DR. DRE	
29	NEW ►	1	1	HITTIN' SWITCHES (C) (T) UPTOWN 54644/MCA	◆ ERICK SERMON	
30	19	11	10	HOW I'M COMIN' (C) (T) DEF JAM 74811/COLUMBIA	◆ L.L. COOL J	

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.

Morales Proves Time's On His Side; Grammy Gripe

IT'S A GOOD THING David Morales did not release an album shortly after signing a recording contract with Mercury Records two years ago.

"Quite frankly, I wasn't ready," he says. "I don't think I took the situation seriously enough—mostly because I wasn't actually looking for a deal at the time. I was excited at the opportunity, but I guess I had to grow into the idea. And I had to continue developing as a songwriter and producer. I needed time."



DAVID MORALES

Fortunately, he got it. And instead of delivering what the world-renowned remixer/club DJ says might have been just a batch of dubs and tracks, he now is about to release "The Program." Due in stores in early August, it is an adventurous and complex collection that uses rich house grooves as the foundation for thoroughly satisfying explorations into reggae, pop, and retro-funk styles. Morales shares billing on the album with the *Bad Yard Club*, a battalion of talent that includes veteran belter CeCe Rogers, diva-in-training Anastassia, and toaster Papa San, who chats up a storm on the just-issued first single, "Gimme Luv."

"One of my objectives with this project was to create a channel for people other than myself to get out there," Morales says. "I know my

limitations. This album could never be a one-man show. More than anything else, I dig being in the studio, building tracks and writing music. I leave the performing to others."

Ironically, the song that triggered a major-label bidding war does not appear on "The Program." When Morales was spinning weekly at the Red Zone in New York in 1991, he constructed "Can You Feel It," an instrumental composed of raw beats and assorted disco samples. It became an instant crowd favorite, and he was eventually cajoled into adding lyrics for a rap.

Soon after, a dramatic performance of the track by the *Natural E* (who appears on "The Program") during a party at the Red Zone was the catalyst for bringing serious label offers to the table. Morales recalls the lights dropping out, and watching people in the audience surrender themselves to the slowly rising melody of the song.

"I get goose bumps whenever I remember that split second when people started to recognize the song, and they went wild. It was a magical, electric moment."

Getting "Can You Feel It" out as a single on Mercury was not in the cards, since there was not yet an album on the horizon. And while Morales saw the cut as a lost smash, he took comfort in his potential as a songwriter and producer. "I knew I was onto to something. It was just a matter of figuring out what my next step would be."

Morales took a break from writing and recording his debut last year to produce and mix cuts for pop/reggae stars Maxi Priest and Shabba Ranks. Those experiences sparked a 10-day trip to Jamaica to collaborate with Sly Dunbar, among others.

"There's such a different work ethic there," he says. "Laidback, but very productive. There are no star



by Larry Flick

trips, which is certainly not the way it is here. No cliques, no bull. Just a lot of nice, positive vibes—and some slamin' music."

He returned to his homebase in New York with four completed songs: the album's fierce, tribal-esque title cut; "Sunshine," a ravishingly romantic soul shuffler; "Beautiful Thing," a lush, radio-friendly house jam; and "Gimme Luv," a wildly infectious dancehall/hip-hop hybrid. At this point, the album was taking a shape that inspired Morales. The creative process had begun to accelerate.

Within five months after his Jamaican jaunt, "The Program" was complete. Only "Work That Body"



Simon Sez . . . Jam! Philadelphia indie Simon Sez Records launched its first single, "Give It Up," by newcomer Baby Heather, during a party at local nightclub 636 Pine. The single, which sports remixes by Andrew Komix, among others, currently is making inroads at club and crossover radio levels. An album is in the works, and should be out by the end of 1993. Pictured, from left, are Buddy D., Warner Bros. Records; King James, King James Dept. Store; Bruce Webb, Webb's Dept. Store; Heather; and Eric Costen, air personality, WDAS-FM.

Billboard **Dance**
HOT Breakouts
FOR WEEK ENDING JUNE 12, 1993
CLUB PLAY

1. I WILL CATCH YOU NOKKO EPIC
2. LET 'EM IN SHINEHEAD ELEKTRA
3. PUT ME IN A TRANCE APOTHEOSIS RADIKAL
4. LIVING IN THE PAST JETHRO TULL CHRYSALIS
5. TRIBAL DANCE 2 UNLIMITED RADIKAL

MAXI-SINGLES SALES

1. DRE DAY DR. DRE DEATH ROW
2. PLASTIC DREAMS JAYDEE EPIC
3. RUSHING LONI CLARK NERVOUS
4. LOVE SENSATION LOLEATTA HOLLOWAY DOUBLE J
5. YOU MAKE ME HAPPY THE DARRYL JAMES/DAVID ANTHONY PROJECT FREEZE

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

stream consumption is something Morales refuses to become preoccupied with. "I want people to see that I'm a little rough around the edges. Kinda hard, kinda soft. Actually, I'm more interested in getting the music out there, and putting to rest the idea that remixer don't have the talent to write and produce. I want to wipe that stigma away."

R.E.S.P.E.C.T.: Once again, the dance music community has been refused its rightful place among the honorees at the annual *Grammy Awards*. And one more time, the Awards & Nominations Committee of the *National Academy of Recording Arts & Sciences* decided that—despite well-researched proposals by Ray Soular and NARAS trustee Paul David Wilson—there was not enough stylistic difference between dance music and other genres to make room for "danceable" recordings.

The official response is that dance music "cannot be identified as a bona-fide performance category." The committee also expressed concern that a dance category might create "confusion with category placement of recordings during the entering and screening process."

Getting past the obvious anger that such words will trigger, it is important that we as a community rationally refuse to take this lying down. We must reach out to the Awards & Nominations Committee, and let its members know that club music is a vital, worthwhile form of music. If the committee can differentiate between hard rock and metal, traditional pop and mainstream pop, and bluegrass and other forms of country music, then why can't they see the difference between acts like *Ten City* and *Color Me Badd*?

Perhaps we need to be more elemental in our approach. Here is a

piece of advice to Wilson and Soular, both of whom will continue to lobby NARAS: Consider putting together a proposal for "club music" categories instead of dance. The basic definition could be simple. This is music that is created first and primarily for club DJ programming and club patrons. That would exclude the house mix of a *Mariah Carey* single from consideration, and open the door of recognition for a *Masters At Work* or David Morales record.

Finally, every member of the club community should explore the option of becoming a voting member of NARAS. Contact your local chapter for requirements. We need to continually search for ways to work within the system to make necessary changes. Get involved, and demand the respect we all deserve.

ALBUM NOTES: German act *Elektric Music*, which is composed of several former *Kraftwerk*-ians, bows with a sterling debut, "Esperanto." Ably produced by Karl Bartos, "Esperanto" is available through Germany's *SPV Records*, and the act is actively seeking an American home.

The group made a bit of noise in Europe about six months ago with "Crosstalk," a quirky li'l ditty that straddled the line dividing techno and electro-rock. The album is a solid, pleasant surprise, with its fun stylistic range—all cast within a synth-pop milieu, of course.

"Kissing The Machine" is an odd-but-pleasing romp back to the early days of *Blancmange* and *Depeche Mode*, while "Lifestyle" is filled with nifty keyboard effects and hip-hop-derived break-beats. The act's best club bet is "Information," which combines NRGetic house beats with a good hook and memorable vocal loops.



K.C.'s Back. Harry "K.C." Casey, left, celebrated the release of "Oh Yeah!" his first album with the Sunshine Band in nearly 10 years, at a recent bash in New York. Available on ZYX Records, the set is preceded by a megamix of the group's '70s-era disco classics, which is picking up support from pop and hi-NRG DJs. A concert tour is planned for midsummer. Also pictured is ZYX sales manager Rusty Yardum.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 ***					
1	3	7	6	REGRET QWEST 40760/WARNER BROS.	◆ NEW ORDER
2	2	4	8	PHOREVER PEOPLE EPIC 74898	THE SHAMEN
3	4	5	9	WHAT CAN YOU DO FOR ME LONDON 857 103/PLG	◆ UTAH SAINTS
4	7	11	6	BUDDY X VIRGIN 12665	◆ NENEH CHERRY
5	8	12	7	RUSHING NERVOUS 20048	LONI CLARK
6	11	20	4	THAT'S THE WAY LOVE GOES VIRGIN 12661	◆ JANET JACKSON
7	1	2	8	PRESSURE US COLUMBIA 74916	◆ SUNSCREAM
8	9	15	6	QUEENIE DALI 66305/ELEKTRA	ETHYL MEATPLOW
9	13	25	4	PLASTIC DREAMS EPIC 74992	◆ JAYDEE
10	20	27	4	GOTTA KNOW (YOUR NAME) A&M 8135	◆ MALAIKA
11	19	23	5	YOUR TOWN CHAOS 74959	◆ DEACON BLUE
12	21	28	5	WIND IT UP ELEKTRA 66319	◆ THE PRODIGY
13	5	3	11	MORE AND MORE A 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
14	6	6	9	JUMP THEY SAY SAVAGE 50034	◆ DAVID BOWIE
15	10	13	8	JUST A DREAM MCA 54595	◆ DONNA DELORY
16	12	1	12	I CAN'T GET NO SLEEP CUTTING 273	◆ MASTERS AT WORK FEATURING INDIA
17	14	10	10	WHO IS IT EPIC 74406	◆ MICHAEL JACKSON
18	16	9	10	SWEET LULLABY EPIC 74919	◆ DEEP FOREST
19	18	8	12	INDEPENDENCE SBK 19777/ERG	◆ LULU
20	23	30	5	I BELIEVE MOONSHINE MUSIC 55300	LUNATIC FRINGE
21	26	35	4	CATCH ME SIRE 40819/WARNER BROS.	BETTY BOO
22	15	16	8	GO AWAY EPIC 74843	◆ GLORIA ESTEFAN
23	34	—	2	U R THE BEST THING SIRE 40853/WARNER BROS.	◆ D:REAM
24	32	45	3	GLAMMER GIRL SEXY 1001/MAXI	THE LOOK
25	28	37	4	SWEET HARMONY ATLANTIC 85759	◆ THE BELOVED
26	22	18	9	THE LOVE I LOST NEXT PLATEAU/LONDON 857 065/PLG	SYBIL
27	25	26	9	MAKOSSA FREEZE 50029	HOUSE OF GYPSIES
*** Power Pick ***					
28	44	—	2	TUBALE (EXTASY) ANGEL EYES 5411	WARNING
29	37	—	2	BACK TO MY ROOTS TOMMY BOY 565	◆ RUPAUL
30	24	17	10	WAKE UP EVERYBODY REPRISE 40759/WARNER BROS.	◆ NICK SCOTTI
31	36	43	3	IN CHARGE CITI 015	EL BARRIO
32	17	14	11	FEVER MAVERICK/SIRE 40793/WARNER BROS.	MADONNA
33	31	40	4	THAT'S THE WAY LOVE IS MCA 54619	◆ BOBBY BROWN
34	43	—	2	NASTY GROOVE CRAP 030	COLD AUTOMATIC EYES
35	39	44	3	YOU GOT ME WORKIN' GREAT JONES 530 625/ISLAND	GLENN 'SWEETY G' TOBY
36	48	—	2	BOY POP SIRE 40806/WARNER BROS.	◆ BOOK OF LOVE
37	41	46	3	LOVE SENSATION DOUBLE J 5507/SALSOLL	LOLEATTA HOLLOWAY
*** Hot Shot Debut ***					
38	NEW ▶	1	1	HEROIN CHRYSALIS 24826/ERG	◆ BILLY IDOL
39	27	19	13	GO ON MOVE STRICTLY RHYTHM 12128	REEL 2 REAL FEATURING MAD STUNTMAN
40	NEW ▶	1	1	JUST CAN'T GET ENOUGH SONIC 2017/INSTINCT	TRANSFORMER 2 FEATURING ASLI
41	NEW ▶	1	1	SHINE COLUMBIA 74948	MIDI RAIN
42	33	34	8	ELEVATOR UP AND DOWN ZYX 6668	INTERACTIVE
43	NEW ▶	1	1	YOU MAKE ME HAPPY FREEZE 50036	THE DARRYL JAMES/DAVID ANTHONY PROJECT
44	38	33	5	SENTINEL-RESTRUCTURE REPRISE 40749/WARNER BROS.	MIKE OLDFIELD
45	NEW ▶	1	1	BAD MOOD SBK 19782/ERG	LONNIE GORDON
46	NEW ▶	1	1	GET FUNKY WITH ME MEDICINE 40828/WARNER BROS.	FIERCE RULING DIVA
47	35	29	7	GIVE HIM A LOVE HE CAN FEEL PENDULUM 66326/ELEKTRA	◆ TENE WILLIAMS
48	40	32	7	I LIFT MY CUP PULSE 8 12394/RADIKAL	◆ GLOWORM
49	29	22	15	SHOW ME LOVE BIG BEAT 10110/ATLANTIC	◆ ROBIN S.
50	30	31	10	BOW WOW WOW IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
*** No. 1 ***					
1	1	2	4	THAT'S THE WAY LOVE GOES (T) (X) VIRGIN 12661	◆ JANET JACKSON
2	2	3	9	MORE AND MORE (M) (T) (X) A 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
3	4	5	7	REGRET (M) (T) (X) QWEST 40760/WARNER BROS.	◆ NEW ORDER
4	7	8	7	GO AWAY (T) (X) EPIC 74843	◆ GLORIA ESTEFAN
5	6	4	14	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110	◆ ROBIN S.
6	10	12	8	PASSIN' ME BY (M) (T) DELICIOUS VINYL 10114/AG	◆ THE PHARCYDE
7	11	13	6	SWEET LULLABY (T) (X) EPIC 74919	◆ DEEP FOREST
8	3	1	7	WHO IS IT (M) (T) (X) EPIC 74406	◆ MICHAEL JACKSON
9	5	7	10	BOSS DRUM/PHOREVER PEOPLE (T) (X) EPIC 74898	◆ THE SHAMEN
10	9	9	7	JUMP THEY SAY (M) (T) (X) SAVAGE 50034	◆ DAVID BOWIE
11	14	19	4	BUDDY X (T) (X) VIRGIN 12665	◆ NENEH CHERRY
12	15	17	5	WHAT'CHA GONNA DO? (T) (X) EPIC 74938	◆ SHABBA RANKS (FEATURING QUEEN LATIFAH)
13	12	16	7	EVERY LITTLE THING U DO (T) (X) UPTOWN 54613/MCA	◆ CHRISTOPHER WILLIAMS
14	8	6	12	BOW WOW WOW (M) (T) IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
15	17	25	4	THAT'S THE WAY LOVE IS (M) (T) (X) MCA 54619	◆ BOBBY BROWN
16	13	14	12	I CAN'T GET NO SLEEP (M) (T) CUTTING 273	◆ MASTERS AT WORK FEATURING INDIA
17	19	27	5	JUST A DREAM (M) (T) MCA 54595	◆ DONNA DELORY
18	24	24	5	CATCH ME (T) (X) SIRE 40819/WARNER BROS.	BETTY BOO
19	22	26	5	KNOCKIN' DA BOOTS (M) (T) LUKE 461	◆ H-TOWN
20	16	10	14	I'M SO INTO YOU (M) (T) (X) RCA 62452	◆ SWV
21	28	35	3	BAD BOYS (THEME FROM "COPS") (T) (X) BIG BEAT 96056/AG	◆ INNER CIRCLE
22	20	23	9	LOVE ME THE RIGHT WAY (T) (X) LOGIC 62529/RCA	◆ RAPINATION & KYM MAZELLE
23	29	32	3	LET'S GO THROUGH THE MOTIONS (T) (X) UPTOWN 54636/MCA	◆ JODECI
24	32	—	2	WHO'S THE MAN? (M) (T) (X) TOMMY BOY 556	◆ HOUSE OF PAIN
25	30	33	3	HOW U GET A RECORD DEAL (M) (T) COLD CHILLIN' 40830/WARNER BROS.	◆ BIG DADDY KANE
26	26	28	6	CREWZ POP (M) (T) EASTWEST 96068/AG	◆ DA YOUNGSTA'S
27	25	30	6	DEEPER (M) (T) DJ WEST/CHAOS 74737/COLUMBIA	◆ BOSS
*** Hot Shot Debut ***					
28	NEW ▶	1	1	BACK TO MY ROOTS (M) (T) (X) TOMMY BOY 565	◆ RUPAUL
*** Power Pick ***					
29	34	—	2	LOVE NO LIMIT (M) (T) (X) UPTOWN 54640/MCA	◆ MARY J. BLIGE
30	39	—	2	SLAM (M) (T) JMJ/CHAOS 74882/COLUMBIA	◆ ONYX
31	38	42	3	TRUTHFUL (M) (T) (X) UPTOWN 54614/MCA	◆ HEAVY D. & THE BOYZ
32	NEW ▶	1	1	RUNAROUND (M) (T) (X) RCA 62542	MARTHA WASH
33	41	—	2	RELIGION (T) (X) EPIC 74928	FRONT 242
34	21	15	11	TOOK MY LOVE (T) (X) COLUMBIA 74862	◆ BIZARRE INC FEATURING ANGIE BROWN
35	37	36	3	WHOOT, THERE IT IS (M) (T) WRAP 0150/ICHIBAN	◆ 95 SOUTH
36	NEW ▶	1	1	WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS.	◆ DEPECHE MODE
37	44	—	2	BABY BE MINE (M) (T) MCA 54634	◆ BLACKSTREET
38	18	20	8	YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST (T) NEXT PLATEAU/LONDON 857 065/PLG	◆ SYBIL
39	23	18	12	DOWN WITH THE KING (T) (X) PROFILE 7391	◆ RUN-D.M.C.
40	31	31	16	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
41	NEW ▶	1	1	BOY POP (T) (X) SIRE 40806/WARNER BROS.	◆ BOOK OF LOVE
42	NEW ▶	1	1	U R THE BEST THING (T) (X) SIRE 40853/WARNER BROS.	◆ D:REAM
43	49	—	2	WHOOPI! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
44	NEW ▶	1	1	HITTIN' SWITCHES (T) UPTOWN 54644/MCA	◆ ERICK SERMON
45	42	49	3	WHAT CAN YOU DO FOR ME (T) (X) LONDON 857 103/PLG	◆ UTAH SAINTS
46	33	22	14	IT'S MY LIFE (M) (T) (X) LOGIC 1-2492/ARISTA	◆ DR. ALBAN
47	40	34	17	CONNECTED (T) (X) GEE STREET/ISLAND 864 393/PLG	◆ STEREO MC'S
48	27	11	10	ROLL WIT THA FLAVA (M) (T) (X) FLAVOR UNIT 74897/EPIC	◆ THE FLAVOR UNIT MC'S
49	36	38	3	SENTINEL-RESTRUCTURE (T) (X) REPRISE 40749/WARNER BROS.	MIKE OLDFIELD
50	47	48	3	GIVE HIM A LOVE HE CAN FEEL (T) PENDULUM 66326/ELEKTRA	◆ TENE WILLIAMS

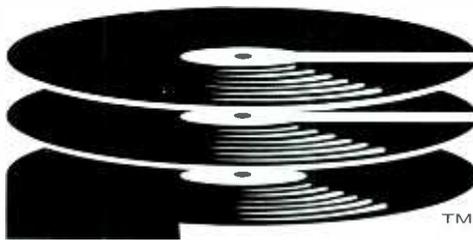
○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability, (T) Vinyl maxi-single availability, (X) CD maxi-single availability.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

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WEA Labels Enter Joint Promo Country Albums To Get Boost At Retail

BY EDWARD MORRIS

NASHVILLE—For the first time, eight WEA-distributed labels will embark on a national effort to promote their country albums jointly at retail.

Dubbed "Pick The Hits," the campaign runs June 7-July 2 and involves new and catalog product from Warner Bros., Asylum, Giant, Capricorn, Atlantic, Rhino, Reprise, and Chameleon.

The artists spotlighted in the promotion are Dwight Yoakam, Randy Travis, Travis Tritt, Hank Williams Jr., Little Texas, Billy Burnette, Deborah Allen, Kenny Rogers, Zaca Creek, Nanci Griffith, Lucinda Williams, John Michael Montgomery, Tracy Lawrence, Dean Dillon, and Confederate Railroad.

"It's the first time in all the years

we've been an organization that we've actually had all our labels in the country business," explains Alan Shapiro, WEA's VP of music sales. "For years and years and years, it was Warner Bros. and Warner Bros. . . . It seems like all our labels have finally come to the party and realized that country is great music."

Shapiro says the promotion involves discounts to buyers, but he declines to specify what they are.

Participants in the campaign will display 18-by-36-inch posters that show a guitar and the names of the spotlighted acts.

In addition, WEA is providing retailers with an anthology CD for in-store play. Its selections are "T-R-O-U-B-L-E," by Tritt; "Fly Me South," Zaca Creek; "Can't Break It To My Heart," Lawrence;

"Across The Great Divide," Griffith; "Diamond Mine," Williams; "Beer And Bones," Montgomery.

Also, "What Might Have Been," Little Texas; "The Bigger You Love," Burnette; "If You're Not Gonna Love Me," Allen; "A Thousand Miles From Nowhere," Yoakam; "When You Leave That Way You Can Never Go Back," Confederate Railroad; "If I Were You," Rogers and Tritt; "An Old Pair Of Shoes," Travis; "Lines Around Your Eyes," Lucinda Williams; and "Hot, Country And Single," Dillon.

The "Pick The Hits" album and video list contains current and catalog selections. "Our catalog product is part of our summer program that's already in progress," Shapiro says.



Stone Study. Singer Doug Stone, center, examines the final edit of his current music video, "Made For Lovin' You," for which he served as executive producer. With him are producer Dick Heard, left, and director Greg Travis.

\$175M Opryland Hotel Expansion To Double Trade Show Space

NASHVILLE—Gaylord Entertainment has announced a \$175 million expansion program for the Opryland Hotel that will double the facility's trade show space and add 979 more guest rooms. In addition, the expansion will include the creation of a glass-covered area, to be called "the Delta," that will contain a 1,200-seat amphitheater, a 400-seat theme restaurant, a food court, a 560-foot-long moving sidewalk, and an artificial lake and river.

The program is scheduled to be completed in mid-1996.

The mammoth hotel already hosts a variety of music-related activities, including the Country Radio Seminar and the post-awards party for the Country Music Assn. Some observers have speculated that the complex eventually may try to accommodate the annual Fan Fair, which has outgrown its current quarters at the Tennessee State Fairgrounds. Fan Fair is co-sponsored by the Grand Ole Opry, a Gaylord property, and the Country

Music Assn.

The expansion will boost the hotel's exhibit-hall space from its current 145,000 square feet to 315,000 square feet, and its number of guest rooms from 1,891 to 2,870.

According to Gaylord's figures, the expanded hotel will have more exhibit space than the Philadelphia Civic Center, the Indianapolis Convention Center, and the Dallas Convention Center, and nearly as much space at the convention centers for Los Angeles, Cleveland, and Washington, D.C.

The hotel additions are the latest—and largest—in a spate of upcoming Gaylord constructions. Already announced are an \$8 million renovation and expansion of the historic Ryman Auditorium, the creation of a \$7.5 million entertainment complex a few blocks from the Ryman; and the building of a \$6 million corporate headquarters near Opryland (Billboard, May 15).

Tower Continues To Bolster Fan Fair Nashville Stores Host Performance Sessions

NASHVILLE—Continuing a practice it started several years ago, Tower Records & Video here will host a series of free performance and autograph sessions during Fan Fair week. The shows will be held in the Carmichael Plaza parking lot on West End Avenue, adjacent to Tower.

Following are the dates, times, and performers:

Sunday (6), 6 p.m.: Lonesome River Band and Alison Krauss.

Monday (7), 8 p.m.: Susan Ashton, Palomino Road, and the

Cactus Brothers.

Tuesday (8), 8 p.m.: Robert Ellis Orrall, the Warner Western show, Jeff Foxworthy, Dude Mowrey, John Michael Montgomery, and Doug Supernaw.

Wednesday (9), 8 p.m.: John Brannen, Billy Burnette, and Carlene Carter.

Thursday (10), 8 p.m.: Marty Brown, Run C&W, and Mark Collier.

Friday (11), 8 p.m.: Ken Mellons, Joy White, Stacy Dean Campbell.

Fan Fair Endures Despite Growing Pains Plus, CRS Committee Named; Brown Back At Wal-Mart

FAIR ENOUGH: Trends come and go, but Fan Fair is forever. Or so it seems. The institution has thrived from its inception in 1972—primarily because it was built on the brilliantly simple idea that fans would flock to Nashville to see dozens of their musical idols face-to-face at one time in one central location. In spite of the flourishes and filigrees that have been added through the years, it is that one central concept that carries the weight.

Until fairly recently, almost any performer with a few bucks for space rental could erect a booth and bask in the traffic generated by bigger acts. No more. The crowds have grown so large (and lucrative) that most of the 200 or so major-label acts want booths. And that's nudged out the marginals. Press credentials also are harder to come by, now that everyone wants to cover country music. Tickets to this year's zeal fest sold out months in advance. So it's pretty clear that there are going to be some hurt feelings and injured sensibilities to go along with all the other growing pains.

All these blemishes aside, Fan Fair continues to be a marvelously moving and restorative spectacle. With all its frustrations, it serves to reaffirm that country music has a "core audience" far stronger than any wind of fashion that blows through Nashville. And that's the audience that still will be around when the Singing Carpenter and the Hillbilly Heartbreakers return in triumph to reclaim their booths.

OOPS: Mercury Records officials insist—contrary to a report in last week's "Artists & Music" section—that the new Billy Ray Cyrus single, "Heart Of A Woman," will be shipped only to country radio stations. It will arrive June 16. The second album from Cyrus, "It Won't Be The Last," hits record stores June 22.

MAKING THE ROUNDS: The Country Radio Seminar's newly formed agenda committee consists of Gene Bridges, KLAC Los Angeles; Frank Mull, executive director of Country Radio Broadcasters; Bart Bartolomeo, Unistar Radio Networks; Maria Brunner, Insight Management; Greg Cole, WPCO Baltimore; Bob Duchesne, WQCB Brewer, Maine; Robynn Jaymes, WYYD Lynchburg, Va.; Gary Krantz, MJI Broadcasting; Don Langford, Entertainment Marketing Group; Roger Lewis, KXIA Marshalltown,

Iowa; David Liston, WTHI Terre Haute, Ind.; Lee Logan, KNEW/KSAN San Francisco; Monte Maupin-Gerard, WFMS Indianapolis; J. Michael McKoy, KJJY Des Moines, Iowa; Denise Nichols, Arista Records; Kevin O'Neal, WSM Nashville; Beverly Padratzick, SJS; Jim Patrick, KRST/KRZY, Albuquerque, N.M.; Bob Posolsky, KNIX/KCWW Phoenix; Ray Randall, KRPM Bellevue, Wash.; Craig Scott, Craig Scott & Associates; Chuck Stevens, WQXK Salem, Ohio; and Katie Weldman, KAYD Beaumont, Texas. The next CRS will be held March 2-5, 1994, at Nashville's Opryland Hotel.

Jan Rhees has established a Nashville office for High Way Entertainment—a publishing and artist development company. The firm also has a Los Angeles division. Clients include Eliza Gilkyson, Jimbo Sells, Stanley T, and the Delta Mudcats . . . After the 1993 graduating class of Lawrence County (Tennessee) High School chose John Michael Montgomery's "Life's A Dance" as its theme song, Montgomery had his label,

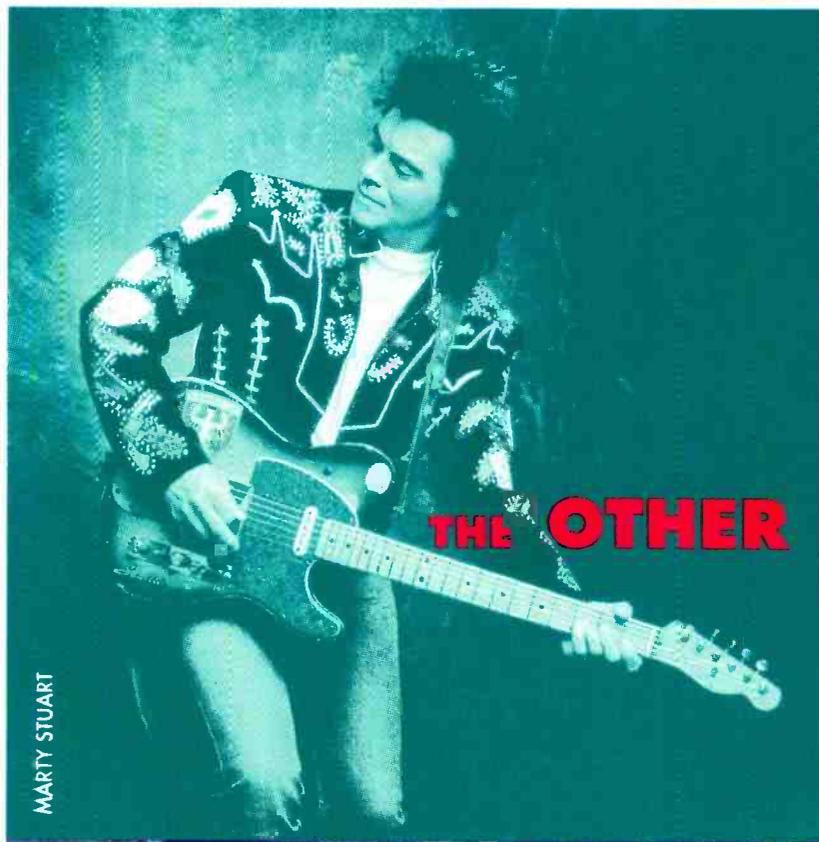
Atlantic Records, send each member of the class a copy of the song . . . Gerry Wood, who wrote this column for eons and who now eats lotuses and free-lances in Key West, recently shipped out from that fabled port on a boat taking medical supplies to Cuba. The craft was buffeted by fierce storms and bad cuisine going and coming, and the crew and passengers had to be rescued by the Coast Guard on the trip home. Wood's vocal cords have nearly recovered from the scream lacerations, but he reports he has been reduced to subsisting entirely on a broth made of rum and Valium.

MCA Records' Marty Brown will reprise his much-publicized Wal-Mart Tour of last year, visiting and performing briefly in 44 stores in Kentucky, West Virginia, North and South Carolina, Tennessee, Georgia, and Alabama from June 4-Aug. 1. He is promoting his album "Wild Kentucky Skies" . . . Brown's label mates in McBride & the Ride will make their movie debut in "Lane Frost," the true story of the ill-fated rodeo star. The trio members will appear as themselves and sing "No More Cryin'," a song written by group leader Terry McBride and Josh Leo. The movie, to be released next February, features Luke Perry in the title role . . . Pat Severs, steel guitarist for Pirates Of The Mississippi, was injured in Montgomery, Ala., in late May when he was struck

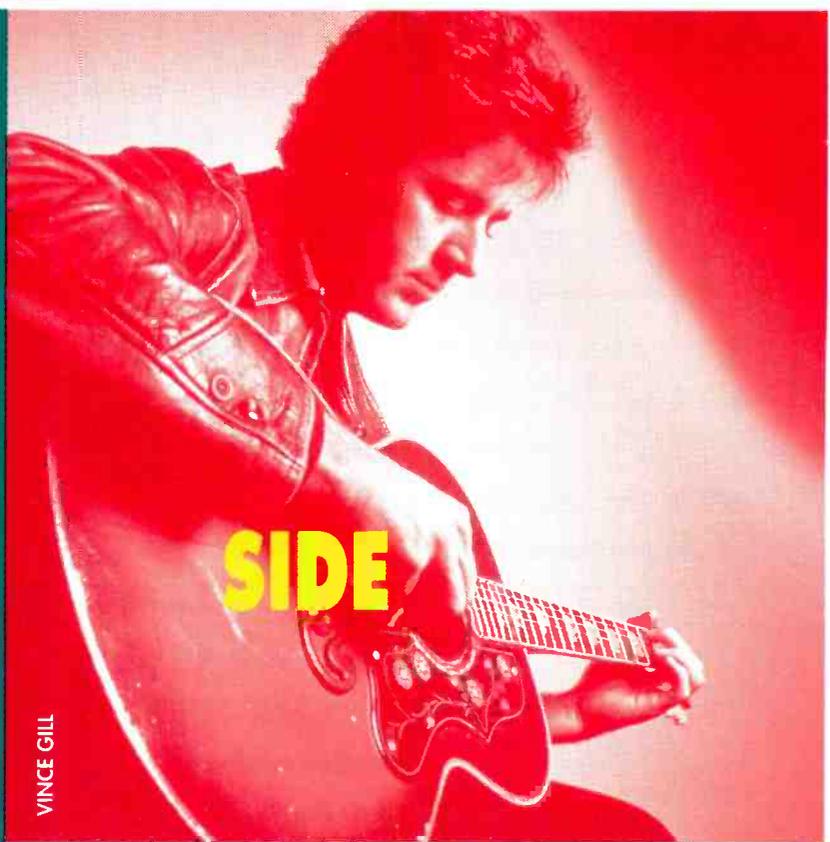
(Continued on page 35)



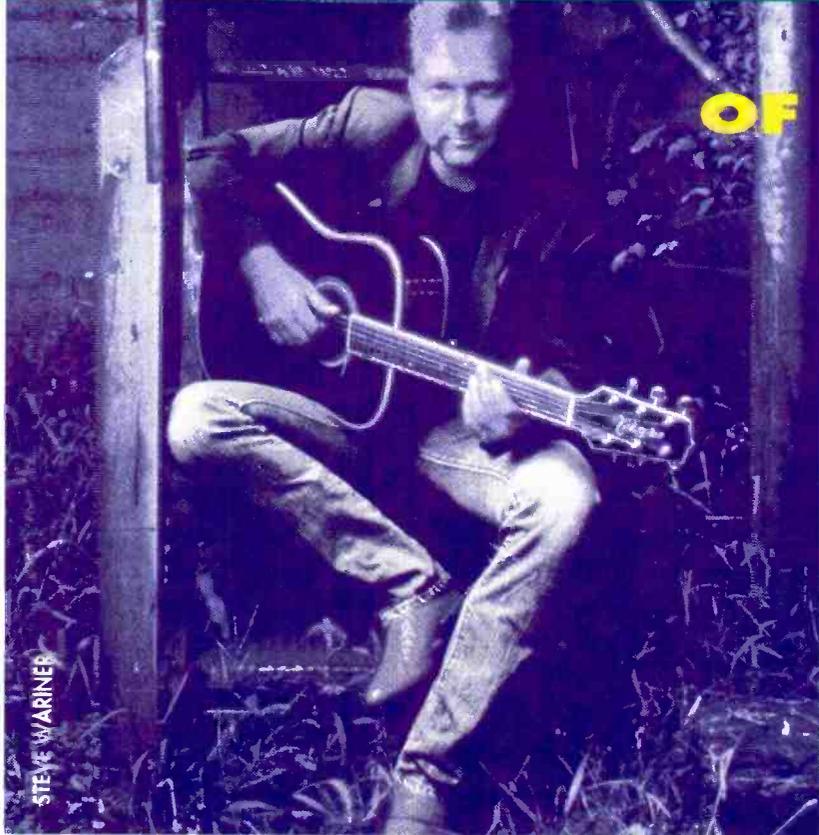
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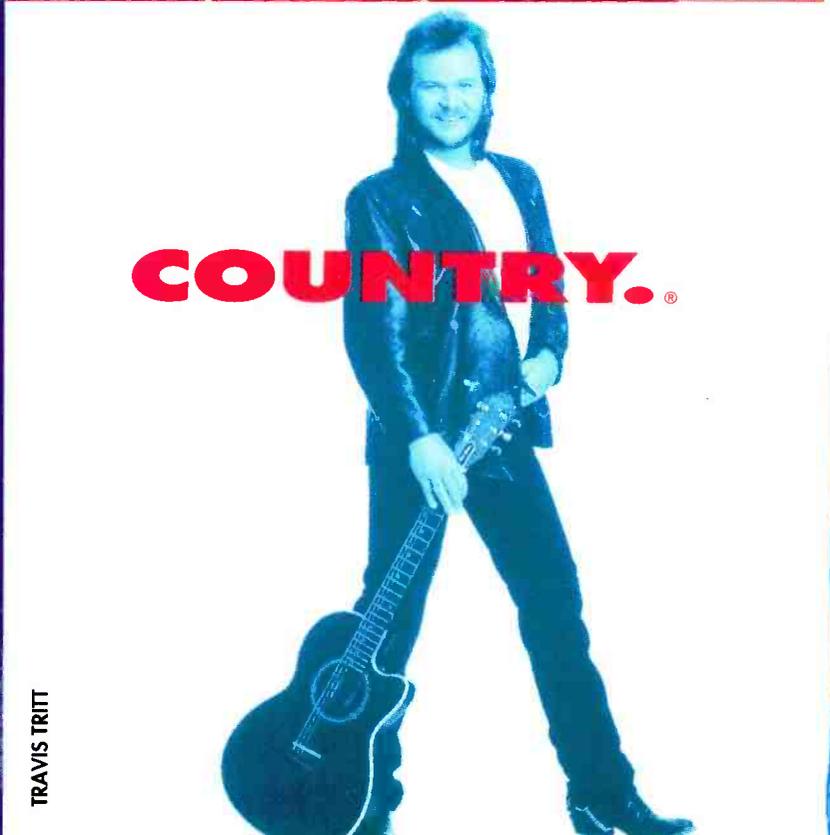
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FOR WEEK ENDING JUNE 12, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	1	1	3	WYNONNA CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1	
2	2	3	14	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2	
3	4	5	37	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3	
4	3	4	54	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/15.98)	SOME GAVE ALL	1	
5	6	7	29	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	5	
6	5	2	24	REBA MCENTIRE ▲ MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1	
(7)	9	8	10	DWIGHT YOAKAM ● REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4	
8	8	9	36	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1	
9	7	6	12	TRACY LAWRENCE ● ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5	
10	10	10	48	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
11	11	12	94	BROOKS & DUNN ▲ ² ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3	
				GREATEST GAINER			
(12)	14	16	34	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOU LOVE)	6	
13	12	11	14	DOLLY PARTON ● COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4	
14	13	13	39	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3	
(15)	17	14	142	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1	
(16)	18	23	10	WILLIE NELSON COLUMBIA 52752/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15	
17	19	20	34	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	17	
18	15	17	6	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15	
19	16	18	41	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6	
20	20	21	6	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13	
21	21	15	64	AARON TIPPIN ● RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6	
22	22	19	61	WYNONNA ▲ ² CURB 10529/MCA (10.98/15.98)	WYNONNA	1	
23	23	24	57	CONFEDERATE RAILROAD ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	21	
24	24	25	42	ALABAMA ● RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11	
				HEATSEEKER GRADUATE			
25	28	28	6	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	25	
26	25	22	12	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11	
27	27	26	90	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1	
28	26	34	34	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12	
29	31	29	213	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2	
(30)	35	35	33	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	26	
31	33	32	5	K.T. OSLIN RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31	
32	30	31	35	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMeward LOOKING ANGEL	23	
33	34	33	68	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10	
34	29	27	6	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17	
35	32	30	5	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24	
				PACESETTER			
(36)	42	60	3	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	36	
37	37	39	18	BILLY DEAN SBK 98947/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14	
38	36	36	9	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
39	38	41	31	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24	
40	41	40	107	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
41	39	37	42	DOUG STONE EPIC 52436/SONY (9.98 EQ/15.98)	FROM THE HEART	19	
42	40	38	111	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8	
43	43	43	40	SAWYER BROWN CURB 77574 (9.98/13.98)	CAFE ON THE CORNER	23	
44	44	49	6	RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG	37	
45	45	48	40	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
46	46	46	34	SUZY BOGDUSS LIBERTY 98585 (9.98/15.98)	VOICES IN THE WIND	31	
47	50	47	87	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3	
48	52	55	41	SOUNDTRACK ● EPIC SOUNDTRAX 52845/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4	
49	49	50	46	CLINT BLACK ▲ RCA 66003 (10.98/15.98)	THE HARD WAY	2	
50	48	45	39	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12	
51	54	51	37	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20	
52	51	52	44	CHRIS LEDOUX ● LIBERTY 98818 (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9	
53	53	54	4	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53	
54	56	61	105	TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
(55)	63	56	37	RANDY TRAVIS ● WARNER BROS. 45044 (10.98/15.98)	GREATEST HITS, VOL. 1	14	
56	57	62	47	MARTY STUART ● MCA 10596 (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12	
57	55	53	42	RICKY VAN SHELTON ● COLUMBIA 52753/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9	
58	60	65	14	THE KENTUCKY HEADHUNTERS MERCURY 12568 (9.98 EQ/15.98)	RAVE ON!	22	
59	58	70	79	TRACY LAWRENCE ● ATLANTIC 82326/AG (9.98/13.98)	STICKS AND STONES	10	
60	65	58	61	MARK CHESNUTT ● MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
61	59	57	116	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5	
62	64	64	57	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19	
63	67	67	134	DWIGHT YOAKAM ▲ REPRIS 26344/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7	
64	47	42	39	MICHELLE WRIGHT ARISTA 18685 (9.98/13.98)	NOW & THEN	20	
65	62	44	34	KATHY MATTEA MERCURY 512567 (9.98 EQ/15.98)	LONESOME STANDARD TIME	41	
66	61	59	165	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12	
67	68	—	11	HANK WILLIAMS, JR. CURB/CAPRICORN 45225/WARNER BROS. (10.98/15.98)	OUT OF LEFT FIELD	25	
				HOT SHOT DEBUT			
(68)	NEW	1	1	PATTY LOVELESS MCA 10653 (9.98/15.98)	GREATEST HITS	68	
69	75	—	20	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE	38	
70	74	—	102	DIAMOND RIO ▲ ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13	
71	73	69	136	MARY-CHAPIN CARPENTER ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11	
72	69	63	100	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2	
73	70	66	81	SUZY BOGDUSS ● LIBERTY 95847 (9.98/13.98)	ACES	15	
74	66	75	29	GEORGE JONES MCA 10652 (9.98/15.98)	WALLS CAN FALL	24	
(75)	RE-ENTRY	28	28	RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959	46	

○ 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. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Graduates are titles removed from Heatseekers this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

John Anderson

"Solid Ground"

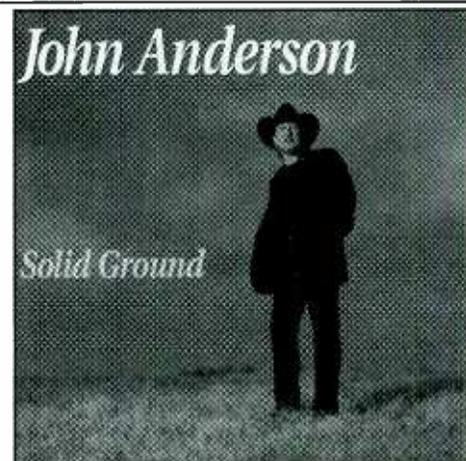
Selection #66232
Produced by James Stroud

Available in stores June 22nd

The first single
"Money In The Bank"

Billboard **13**
R&R **12**
Gavin **13**

VIDEO IN HEAVY ROTATION
CMT & TNN



Management & Booking: Bobby Roberts Entertainment Phone: (615) 859-8899 Fax: (615) 859-2200



THE
Hottest
NEW
ARTIST
OF 1993

TOBY
KEITH

"SHOULD'VE BEEN A COWBOY"
#1 BILLBOARD, R&R AND GAVIN

"TOBY KEITH" #1 ALBUM ON THE
"TOP NEW ARTIST ALBUM CHART"

THE FIRST DEBUT ARTIST TO GO #1 WITH A DEBUT SINGLE
SINCE BILLY RAY CYRUS EXACTLY ONE YEAR AGO

CO-PRODUCED BY NELSON LARKIN & HAROLD SHEDD
MANAGEMENT: FRED CORTEZ



Nashville
a PolyGram company



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 113 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 *** 2 weeks at No. 1	
1	1	4	15	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (C) (V) MERCURY 864 342
2	7	8	11	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	◆ PATTY LOVELESS (V) EPIC 74906
3	3	3	11	TELL ME WHY T. BROWN (K. BONOFF)	WYNONNA (C) (V) CURB 54606/MCA
4	5	6	10	HOMETOWN HONEYMOON J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOGLIO)	ALABAMA (V) RCA 62495
5	8	10	12	TROUBLE ON THE LINE R. SCRUGGS, M. MILLER (M. A. MILLER, B. SHORE)	SAWYER BROWN (V) CURB 1043
6	9	11	13	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	◆ JOE DIFFIE (V) EPIC 74911
7	10	14	6	THAT SUMMER A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17324
8	2	2	14	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	◆ DWIGHT YOAKAM (C) (V) WARNER BROS. 18590
9	4	1	14	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
10	6	5	15	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	◆ LARRY STEWART (V) RCA 62474
11	13	15	11	OH ME, OH MY, SWEET BABY M. POWELL, T. DUBOIS (M. GARVIN, T. SHAPIRO)	DIAMOND RIO (C) (V) ARISTA 1-2464
12	14	16	10	NO FUTURE IN THE PAST T. BROWN (V. GILL, C. JACKSON)	VINCE GILL (V) MCA 54540
13	12	18	7	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	◆ JOHN ANDERSON (C) (V) BNA 62507
14	17	19	12	LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE (V) MCA 54601
15	18	20	9	TELL ME ABOUT IT J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
16	19	22	11	SOMEBODY ELSE'S MOON G. FUNDIS, J. HOBBS (P. NELSON, T. SHAPIRO)	COLLIN RAYE (V) EPIC 74912
17	20	27	5	A BAD GOODBYE J. STROUD, C. BLACK (C. BLACK)	◆ CLINT BLACK WITH WYNONNA (C) (V) RCA 62503
18	24	26	9	THE HARD WAY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
19	31	38	5	IT'S YOUR CALL T. BROWN, R. MCENTIRE (L. HENGBER, S. HARRINGTON-BURKHART, B. BURCH)	◆ REBA MCENTIRE (V) MCA 54496
20	15	9	15	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2523
21	25	29	7	WHEN DID YOU STOP LOVING ME T. BROWN, G. STRAIT (M. HOLMES, D. KEES)	GEORGE STRAIT (V) MCA 54642
22	23	24	10	I WANNA TAKE CARE OF YOU J. BOWEN, B. DEAN (B. DEAN, J. JONES)	BILLY DEAN (V) SBK 56984/LIBERTY
23	21	21	10	AN OLD PAIR OF SHOES K. LEHNING (J. FOSTER, A. MASTERS, J. MORRIS)	◆ RANDY TRAVIS (V) WARNER BROS. 18616
24	33	40	5	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & DUNN (C) (V) ARISTA 12563
25	11	7	16	MADE FOR LOVIN' YOU D. JOHNSON (C. PUTMAN, S. THROCKMORTON)	◆ DOUG STONE (V) EPIC 74885
26	28	30	11	I GUESS YOU HAD TO BE THERE R. LANDIS (J. ROBBIN, B. CLOYD)	◆ LORRIE MORGAN (V) BNA 62415
27	29	36	10	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B. BECKETT (S. CLARK, J. MACRAE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 82422
28	32	33	7	CLEOPATRA, QUEEN OF DENIAL P. WORLEY, E. SEAY (P. TILLIS, B. DIPIERO, J. BUCKINGHAM)	◆ PAM TILLIS (C) (V) ARISTA 1-2552
29	22	17	17	ALIBIS J. STROUD (R. BOURDREAUX)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87372
30	16	13	19	T-R-O-U-B-L-E G. BROWN (J. CHESNUT)	◆ TRAVIS TRITT (V) WARNER BROS. 18588
31	46	60	5	CHATTahoochiee K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON (C) ARISTA 1-2573
32	35	51	4	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	MARK CHESNUTT (C) (V) MCA 54630
33	26	12	17	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB ALBUM CUT
34	30	25	18	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	◆ SAMMY KERSHAW (C) (V) MERCURY 864 854
35	38	48	6	HAUNTED HEART B. CANNON, N. WILSON (B. BROCK, K. WILLIAMS)	◆ SAMMY KERSHAW (C) (V) MERCURY 862 096
36	37	42	14	IF I HAD A CHEATIN' HEART C. HOWARD (W. HOLYFIELD, A. TURNEY)	◆ RICKY LYNN GREGG LIBERTY ALBUM CUT
37	27	23	12	HEARTACHE J. BOWEN, S. BOGGUSS (L. GEORGE, J. ULZ)	◆ SUZY BOGGUSS (V) LIBERTY 56972
38	43	44	9	HEY BABY R. BENNETT, T. BROWN (M. STUART, P. KENNERLEY)	◆ MARTY STUART (V) MCA 54607
39	36	37	17	THE HEART WON'T LIE T. BROWN, R. MCENTIRE (K. CARNES, D. T. WEISS)	◆ REBA MCENTIRE & VINCE GILL (V) MCA 54599

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	39	34	20	MY BLUE ANGEL E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS)	◆ AARON TIPPIN (V) RCA 62430
41	41	39	20	BORN TO LOVE YOU D. COOK (M. COLLIE, D. COOK, C. RAINS)	◆ MARK COLLIE (V) MCA 54515
42	42	32	19	TONIGHT I CLIMBED THE WALL K. STEGALL, S. HENDRICKS (A. JACKSON)	◆ ALAN JACKSON (V) ARISTA 1-2514
43	50	57	4	WE GOT THE LOVE J. LEO, RESTLESS HEART (S. BOGARD, R. GILES)	RESTLESS HEART (V) RCA 62510
44	58	71	3	EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	◆ CARLENE CARTER (C) (V) GIANT 18527/WARNER BROS.
45	47	53	9	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.
46	45	43	19	HARD WORKIN' MAN D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2513
47	73	—	2	CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	TRACY LAWRENCE ATLANTIC ALBUM CUT
48	55	62	4	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	◆ DOUG SUPERNAW (V) BNA 87356
49	48	47	19	LEARNING TO LIVE AGAIN A. REYNOLDS (S. DAVIS, D. SCHLITZ)	GARTH BROOKS (V) LIBERTY 56973
50	57	72	3	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18516
51	49	52	20	I'D RATHER MISS YOU J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 18668
52	52	54	9	SOME GAVE ALL J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 865 096
53	54	56	5	LEAD ME NOT R. CROWELL, L. WHITE, S. SMITH (L. WHITE)	LARI WHITE (V) RCA 62511
54	40	28	14	JUST AS I AM S. BUCKINGHAM (L. BOONE, P. NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896
55	44	31	13	A LITTLE BIT OF HER LOVE S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, L. WILSON)	◆ ROBERT ELLIS ORRALL (V) RCA 62475
56	70	—	2	JANIE BAKER'S LOVE SLAVE D. COOK (D. LINDE)	◆ SHENANDOAH (V) RCA 62504
57	53	50	15	YOU SAY YOU WILL G. FUNDIS (B. N. CHAPMAN, V. THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
58	51	45	18	HIGH ROLLIN' D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (V) EPIC 74856
59	60	68	3	SEEDS B. MAHER (P. ALGER, R. MURPHY)	KATHY MATTEA (V) MERCURY 862 064
60	59	58	7	MORE WHERE THAT CAME FROM S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON (C) (V) COLUMBIA 74954
61	67	—	2	SHAME SHAME SHAME SHAME D. COOK (M. COLLIE, J. LEAP)	◆ MARK COLLIE (V) MCA 54668
62	61	61	18	ROMEO S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON & FRIENDS (C) (V) COLUMBIA 74876
63	62	69	4	HOT, COUNTRY, AND SINGLE G. FUNDIS (D. DILLON, J. NORTHRUP)	◆ DEAN DILLON (C) (V) ATLANTIC 87356
64	NEW ▶	1	1	TEXAS TATTOO D. JOHNSON (D. GIBSON, B. MILLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74991
65	71	—	2	A MIND OF HER OWN C. HOWARD (C. JONES, J. BERRY)	◆ JOHN BERRY LIBERTY ALBUM CUT
66	66	67	18	SOMEONE TO GIVE MY LOVE TO T. BROWN (J. FOSTER, R. RICE)	◆ TRACY BYRD (C) (V) MCA 54497
67	NEW ▶	1	1	STANDING ON THE EDGE OF LOVE R. PENNINGTON (T. SEALS, J. P. PENNINGTON)	◆ CLINTON GREGORY (C) (V) STEP ONE 461
68	63	59	12	WHAT MADE YOU SAY THAT H. SHEDD, N. WILSON (T. HASELDEN, S. MUNSEY, JR.)	◆ SHANIA TWAIN (C) (V) MERCURY 864 992
69	64	64	6	WALKIN' J. BOWEN, J. CRUTCHFIELD (W. ROBINSON, T. NICHOLS)	◆ CLEVE FRANCIS LIBERTY ALBUM CUT
70	NEW ▶	1	1	DOWN ON MY KNEES G. FUNDIS (B. N. CHAPMAN)	◆ TRISHA YEARWOOD (V) MCA 54670
71	NEW ▶	1	1	COLD DAY IN JULY B. CHANCEY, P. WORLEY (R. LEIGH)	◆ JOY WHITE (V) COLUMBIA 74952
72	NEW ▶	1	1	EASIER SAID THAN DONE S. FISHELL, R. FOSTER (R. FOSTER)	◆ RADNEY FOSTER (V) ARISTA 12564
73	68	65	7	FOOL TO FALL J. CRUTCHFIELD (W. NEWTON, L. STEWART)	◆ PEARL RIVER LIBERTY ALBUM CUT
74	69	70	4	AIN'T BEEN A TRAIN THROUGH HERE IN YEARS W. WALDMAN (R. VINCENT, S. HILL)	◆ RICK VINCENT (V) CURB 1045
75	74	75	4	DIXIEFRIED THE KENTUCKY HEADHUNTERS (C. PERKINS, H. GRIFFIN)	◆ THE KENTUCKY HEADHUNTERS (V) MERCURY 862 150

○ 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

1	—	—	1	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	◆ RADNEY FOSTER ARISTA
2	1	—	2	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
3	2	1	4	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	◆ GEORGE STRAIT MCA
4	4	2	6	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN BNA
5	3	—	2	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	◆ TANYA TUCKER LIBERTY
6	5	3	10	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	◆ CONFEDERATE RAILROAD ATLANTIC
7	6	—	2	SHE'S NOT CRYIN' ANYMORE J. SCAIFE, J. COTTON (B. R. CYRUS, T. SHELTON, B. CANNON)	◆ BILLY RAY CYRUS MERCURY
8	7	6	17	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
9	10	8	15	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL MCA
10	8	4	36	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
11	9	5	8	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP)	◆ COLLIN RAYE EPIC
12	11	10	17	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT MCA
13	13	11	4	LET THAT PONY RUN P. WORLEY, E. SEAY (G. PETERS)	◆ PAM TILLIS ARISTA

14	15	9	5	PASSIONATE KISSES J. JENNINGS, M. C. CARPENTER (L. WILLIAMS)	◆ MARY-CHAPIN CARPENTER COLUMBIA
15	14	17	8	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT WARNER BROS.
16	17	13	10	LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	◆ RANDY TRAVIS WARNER BROS.
17	20	12	18	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	◆ ALABAMA RCA
18	24	23	9	BOOM! IT WAS OVER S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, B. LLOYD)	◆ ROBERT ELLIS ORRALL RCA
19	19	14	22	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE MCA
20	12	7	4	OL' COUNTRY M. WRIGHT (B. LAMOYN HARDIN)	◆ MARK CHESNUTT MCA
21	18	18	24	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON BNA
22	23	15	24	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	◆ WYNONNA CURB
23	16	19	14	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON ARISTA
24	—	—	9	JUST ONE NIGHT S. GIBSON, T. BROWN (T. MCBRIDE)	◆ MCBRIDE & THE RIDE MCA
25	—	—	31	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA

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



by Lynn Shults

NO. 1 FOR THE SECOND consecutive week is "Should've Been A Cowboy," by **Toby Keith**. The No. 1 position on the Hot Country Singles & Tracks chart now has been held by a new artist for five consecutive weeks. Prior to Keith, **John Michael Montgomery** held the top spot for three straight weeks with "I Love The Way You Love Me." The breakthrough of these two artists comes after some industry insiders had forecast difficult times for new artists in '93. The topic was one of the most-talked-about by record company and radio leaders during the Country Radio Seminar in March. Despite the concern, there were those on the label side who stated they were eager to sign new artists. And there were radio programmers who said they would definitely be on the lookout for new music by new artists. What is ironic about Keith's and Montgomery's breakthroughs is that they were both signed at about the same time as **Billy Ray Cyrus**. Yet each had to go through a long waiting period before having his product released. For these two, patience proved an important virtue.

THE CYRUS WATCH: One year ago this week "Achy Breaky Heart" was sitting atop the Hot Country Singles & Tracks chart, and his "Some Gave All" album was the No. 1 album on the Top Country Albums chart and The Billboard 200, where it reigned for 17 weeks. His new album, "It Won't Be The Last," will hit retail stores June 22. That is also the retail availability date of "Solid Ground" by **John Anderson**. The artists' respective labels have deployed two different marketing strategies for these two crucial albums. Anderson's label, BNA, has attempted to time the release of Anderson's album to coincide with the maximum amount of airplay on the album's lead single, "Money In The Bank." For Cyrus, Mercury is servicing radio the single June 16. The video will be released that same day. Mercury also is providing radio stations with a one-hour special featuring tracks from the album with comments by Cyrus.

THE MOST ACTIVE TRACK on Billboard's Hot Country Singles & Tracks chart is "Chattahoochie" (46-31) by **Alan Jackson**, followed by "Can't Break It To My Heart" (73-47) by **Tracy Lawrence**; "Every Little Thing" (58-44) by **Carlene Carter**; "That Summer" (10-70) by **Garth Brooks**; "It's Your Call" (31-19) by **Reba McEntire**; "We'll Burn That Bridge" (33-24) by **Brooks & Dunn**; "Janie Baker" (70-56) by **Shenandoah**; "It Sure Is Monday" (35-32) by **Mark Chesnutt**; "We Got The Love" (50-43) by **Restless Heart**; and "What Might Have Been" (57-50) by **Little Texas**. A backward bullet occurs on the chart as "Money In The Bank" (12-13), by John Anderson. Although it gains in airplay, the track is passed by "Oh Me, Oh My, Sweet Baby" (13-11) by **Diamond Rio** and "No Future In The Past" (14-12) by **Vince Gill**.

THE ALBUMS CHART FEATURES two new designations. The Greatest Gainer will be the album showing the greatest unit sales increase for the week. "A Lot About Livin' (And A Little 'Bout Love)" (14-12) by Alan Jackson, is this week's Greatest Gainer. The second designation goes to the album showing the greatest sales percentage increase in sales for the week. "Big Time" (42-36) by Little Texas increased in sales by 11.44% to claim the Pacesetter award (see story, page 6.)

THREE STATIONS HAVE BEEN added to the panel for Billboard's Hot Country Singles & Tracks chart, bringing the total to 113 BDS-monitored stations. Those added are WCLB Boston; KKBQ Houston; and KNCI Sacramento, Calif.

NEW ON THE CHARTS

Liberty Records' John Berry makes his bow on the Hot Country Singles & Tracks chart with "She's Got A Mind Of Her Own." The song now ranks at No. 65. Berry's self-titled first album for the label, produced by Chuck Howard, will be released June 15.

Born in South Carolina, Berry grew up in Atlanta. He learned to play guitar when he was 12 and was writing songs by the time he was 17.

For several years, Berry played the college-club circuit around the country. He moved to Athens, Ga., in 1985 and soon developed a sizable following in that area. He also set up his own record label, on which he released six albums. His last indie album, "Saddle The Wind," sold more than 12,000 copies.

Berry also organized and staged a series of benefit concerts on his farm near Athens for Georgia's mentally and physically handicapped.

In a move to gain the attention of a major country label, Berry began playing showcases in Nashville in the early '90s. A talent scout for Liberty spotted him at one of the shows, and the label signed him soon after.

Berry is managed by Corlew O'Grady and booked by William Morris.

EDWARD MORRIS

NASHVILLE SCENE

(Continued from page 30)

in the back by a lighting truss while doing a sound check. He was transferred from a Montgomery hospital to his home near Nashville, where he is in a serious but stable condition.

The Americana Network, profiled here last week, has increased its time on the Nostalgia Network from 15 to 30 hours a week.

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist
- 74 AIN'T BEEN A TRAIN THROUGH HERE IN YEARS (Rio Zen. BMI/Longitude. BMI/Mike Curb. BMI/Bug. BMI/Me And My House. BMI) WBM
 - 8 AIN'T THAT LONELY YET (Songs Of PolyGram. BMI/Seven Angels. BMI/Madwomen. BMI/Sony Tree. BMI) HL
 - 29 ALIBIS (Sony Tree. BMI/Thanxamillion. BMI) HL
 - 10 ALRIGHT ALREADY (Collins Court. ASCAP)/B. Rudd. BMI) CPP
 - 17 A BAD GOODBYE (Blackened. BMI) CPP
 - 2 BLAME IT ON YOUR HEART (Harlan Howard. BMI/Sony Tree. BMI/Songs Of PolyGram. BMI/Seven Angels. BMI) HL
 - 41 BORN TO LOVE YOU (BMG. ASCAP/Judy Judy Judy. ASCAP/Sony Tree. BMI) HL
 - 47 CAN'T BREAK IT TO MY HEART (Loggy Bayou. ASCAP/Mike Dunn. ASCAP/IMV. ASCAP)
 - 31 CHATTAHOOCHEE (Matthe Ruth. ASCAP/Seventh Son. ASCAP/Sony Cross Keys. ASCAP) HL/WBM
 - 28 CLEOPATRA, QUEEN OF DENIAL (Sony Tree. BMI/Little Big Town. BMI/American Made. BMI/Duck House. BMI) HL/WBM
 - 71 COLD DAY IN JULY (EMI. ASCAP/Lion Hearted. ASCAP)
 - 75 DIXIEFRIED (Cedarwood. BMI/Hi-lo. BMI) HL
 - 70 DOWN ON MY KNEES (BMG. ASCAP)
 - 72 EASIER SAID THAN DONE (Polygram Int'l. ASCAP/St. Julien. ASCAP/Mighty Nice. BMI)
 - 44 EVERY LITTLE THING (Sony Cross Keys. ASCAP/Tortured Artist. ASCAP/Bash. ASCAP/This Big. ASCAP) HL
 - 73 FOOL TO FALL (Warner-Tamerlane. BMI/Writers House. BMI/Larry Stewart. BMI) WBM
 - 18 THE HARD WAY (EMI April. ASCAP/Getarealjob. ASCAP) HL
 - 46 HARD WORKIN' MAN (Sony Tree. BMI) HL
 - 35 HAUNTED HEART (Acuff-Rose. BMI/Sony Cross Keys. ASCAP) CPP/HL
 - 37 HEARTACHE (Naked Snake. ASCAP)
 - 33 HEARTS ARE GONNA ROLL (Foreshadaw. BMI/Songs Of PolyGram. BMI/Virgin Timber. BMI) HL
 - 39 THE HEART WON'T LIE (Moonwindow. ASCAP/Donna Weiss. BMI)
 - 38 HEY BABY (Songs Of PolyGram. BMI/Irving. BMI/Littlemarch. BMI) HL/PPP
 - 58 HIGH ROLLIN' (Nocturnal Eclipse. BMI/Union County. BMI/BrahmSongs & Careers-BMG. BMI) HL
 - 4 HOMETOWN HONEYMOON (Warner-Elektra-Asylum. BMI/Mopage. BMI/Alter Berger. ASCAP/Patrx Janus. ASCAP/WB. ASCAP) WBM
 - 6 HONKY TONK ATTITUDE (Sony Tree. BMI/Songwriters Ink. BMI/Regular Joe. BMI) HL
 - 63 HOT COUNTRY, AND SINGLE (Acuff-Rose. BMI/Milene. ASCAP) CPP
 - 51 I'O RATHER MISS YOU (Square West. ASCAP/Howlin' Hits. ASCAP) CPP
 - 36 IF I HAD A CHEATIN' HEART (Polygram Int'l. ASCAP/Songs Of PolyGram. BMI) HL
 - 45 IF YOU'RE NOT GONNA LOVE ME (Posey. BMI/Royzboy. BMI/BMG. ASCAP/Judy Judy Judy. ASCAP) HL
 - 26 I GUESS YOU HAD TO BE THERE (Ten Ten. ASCAP)
 - 9 I LOVE THE WAY YOU LOVE ME (Gary Morris. ASCAP/Taste Auction. BMI) CPP
 - 32 IT SURE IS MONOAY (EMI Blackwood. BMI/Linde Manor. BMI) WBM
 - 19 IT'S YOUR CALL (Starstruck Writers Group. ASCAP/Burch Brothers. BMI)
 - 22 I WANNA TAKE CARE OF YOU (EMI Blackwood. BMI/Jechol. ASCAP/EMI April. ASCAP) HL
 - 56 JANIE BAKER'S LOVE SLAVE (EMI Blackwood. BMI/Linde Manor. BMI)
 - 54 JUST AS I AM (Sony Tree. BMI/Sony Cross Keys. ASCAP) HL
 - 53 LEAD ME NOT (Straight Lace. ASCAP/Sis 'N Bro. ASCAP/LaSongs. Ascasp/Swell Kid. ASCAP) WBM
 - 49 LEARNING TO LIVE AGAIN (EMI Blackwood. BMI/Beartooth. BMI/Don Schlitz. ASCAP/Almo. ASCAP) WBM/PPP
 - 55 A LITTLE BIT OF HER LOVE (EMI April. ASCAP/Jkds. ASCAP/Zomba. ASCAP) WBM/PPP
 - 14 LOVE ON THE LOOSE. HEART ON THE RUN (Songs Of PolyGram. BMI/Millhouse. BMI) HL
 - 25 MADE FOR LOVIN' YOU (Sony Tree. BMI) HL
 - 65 A MIND OF HER OWN (Great Cumberland. BMI/Diamond Struck. BMI/Kicking Bird. BMI)
 - 13 MONEY IN THE BANK (Alabama Band. ASCAP/Wildcountry. ASCAP/Little Big Town. BMI/American Made. BMI/MCA. ASCAP) HL/WBM
 - 60 MORE WHERE THAT CAME FROM (Velvet Apple. BMI) CPP
 - 40 MY BLUE ANGEL (Acuff-Rose. BMI/Sony Cross Keys. ASCAP/BMG Songs. ASCAP/Mickey Hiter. ASCAP) HL/PPP
 - 12 NO FUTURE IN THE PAST (Benefit. BMI/Famous. BMI/Too Strong. BMI) CPP/WBM
 - 11 OH ME, OH MY, SWEET BABY (Sony Tree. BMI/Terrace. ASCAP) WBM/HL
 - 23 AN OLD PAIR OF SHOES (WB. ASCAP/Tapper. ASCAP/On The Wall. BMI/Great Gab. BMI) WBM
 - 48 RENO (Supernaw. ASCAP)
 - 62 ROMED (Velvet Apple. BMI) CPP
 - 59 SEEDS (Bait And Beer. ASCAP/Forerunner. ASCAP/Howlin' Hits. ASCAP/Murfeezongs. ASCAP)
 - 61 SHAME SHAME SHAME SHAME (BMG. ASCAP/Judy Judy Judy. ASCAP/Harlan Howard. BMI/Sony Tree. BMI)
 - 34 SHE DON'T KNOW SHE'S BEAUTIFUL (Polygram. ASCAP/Ranger Bob. ASCAP/Careers-BMG. BMI) HL
 - 1 SHOULD'VE BEEN A COWBOY (Songs Of PolyGram. BMI/Tokeco. BMI) HL
 - 16 SOMEBODY ELSE'S MOON (Sony Tree. BMI/Great Cumberland. BMI/Diamond Struck. BMI) HL/PPP
 - 52 SOME GAVE ALL (Songs Of PolyGram. BMI/Sly Dog. BMI/Polygram Int'l. ASCAP/Music Express. ASCAP) HL
 - 66 SOMEONE TO GIVE MY LOVE TO (Polygram Int'l. ASCAP) HL
 - 67 STANDING ON THE EDGE OF LOVE (WB. ASCAP/East 64th. ASCAP/Pacific Island. BMI/Music Of The World. BMI)
 - 15 TELL ME ABOUT IT (Warner-Tamerlane. BMI/Top Down. BMI/Music Corp Of America. BMI/Frankly Scarlett. BMI) WBM/HL
 - 3 TELL ME WHY (Seagrape. BMI)
 - 20 TENDER MOMENT (Polygram Int'l. ASCAP/R-Bar-P. ASCAP/De Burgo. ASCAP/New Songs. ASCAP/Mama Gutar. ASCAP) HL
 - 64 TEXAS TATTOO (Nocturnal Eclipse. BMI/Union County. BMI/BrahmSongs & Careers-BMG. BMI)
 - 7 THAT SUMMER (Bait And Beer. ASCAP/Forerunner. ASCAP/Major Bob. ASCAP/No Fences. ASCAP) CPP
 - 42 TONIGHT I CLIMBED THE WALL (Matthe Ruth. ASCAP/Seventh Son. ASCAP) WBM
 - 5 TROUBLE ON THE LINE (Zoo II. ASCAP/Club Zoo. BMI)
 - 30 T-R-O-U-B-L-E (Sony Tree. BMI) HL
 - 69 WALKIN' (Maypop. BMI/Wildcountry. BMI/Hannah's Eyes. BMI/Bro 'N Sis. BMI) WBM
 - 43 WE GOT THE LOVE (WB. ASCAP/Rancho Bogardo. ASCAP/Great Cumberland. BMI/Diamond Struck. BMI/Patenrick. BMI) CPP
 - 24 WE'LL BURN THAT BRIDGE (Sony Tree. BMI) HL
 - 68 WHAT MADE YOU SAY THAT (Millhouse. BMI/Songs Of PolyGram. BMI) HL
 - 50 WHAT MIGHT HAVE BEEN (Square West. ASCAP/Howlin' Hits. ASCAP) CPP
 - 21 WHEN DID YOU STOP LOVING ME (Acuff-Rose. BMI) CPP
 - 27 WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Music City. ASCAP/EMI April. ASCAP) HL
 - 57 YOU SAY YOU WILL (BMG. ASCAP/EMI April. ASCAP/Ideas Of March. ASCAP) HL

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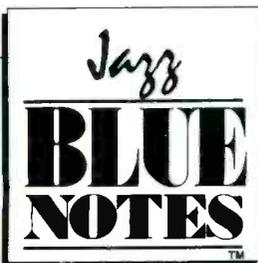
Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan FOR WEEK ENDING JUNE 12, 1993

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
1	5	PERKINS, LEWIS, ORBISON & CASH	CLASS OF '55	2
2	1	PATSY CLINE	GREATEST HITS	108
3	2	REBA MCENTIRE	GREATEST HITS	106
4	4	GEORGE STRAIT	GREATEST HITS, VOL. 2	108
5	3	GEORGE JONES	SUPER HITS	93
6	6	THE CHARLIE DANIELS BAND	A DECADE OF HITS	108
7	20	WILLIE NELSON	GREATEST HITS	11
8	9	GEORGE STRAIT	GEORGE STRAIT'S GREATEST HITS	106
9	7	DOLLY PARTON	GREATEST HITS	91
10	8	RAY STEVENS	HIS ALL-TIME GREATEST COMIC HITS	48
11	11	DWIGHT YOAKAM	JUST LOOKIN' FOR A HIT	65
12	14	HANK WILLIAMS, JR.	GREATEST HITS	95
13	12	ALABAMA	GREATEST HITS	107

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
14	10	VINCE GILL	BEST OF VINCE GILL	107
15	13	RAY STEVENS	GREATEST HITS	53
16	18	MARY-CHAPIN CARPENTER	STATE OF THE HEART	10
17	15	ALABAMA	ROLL ON	97
18	19	GEORGE STRAIT	OCEAN FRONT PROPERTY	85
19	—	WILLIE NELSON	STARDUST	7
20	16	REBA MCENTIRE	SWEET SIXTEEN	96
21	25	ANNE MURRAY	GREATEST HITS	106
22	—	DWIGHT YOAKAM	GUITARS, CADILLACS, ETC., ETC.	9
23	—	WAYLON JENNINGS	GREATEST HITS	25
24	17	ALVIN & THE CHIPMUNKS	URBAN CHIPMUNK	16
25	21	DAVID ALLAN COE	GREATEST HITS	24

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



by Jeff Levenson

ONE VIRTUALLY EXPECTS a marketing marriage like this: A jazz player with a discography that includes an album titled "Winelight" gets together with a spirits company that likes to support the arts. Makes perfect sense—especially to **Grover Washington Jr. and Cognac Hennessy**. The saxophonist (whose "Winelight" pulled down a couple of Grammys—vintage, 1980) is preparing for a 21-city tour of the States, slated to begin in the fall and underwritten by the same corporation whose jazz-search competitions have proved a winning strategy for supporting new talent and promoting its patron-of-the-arts reputation.

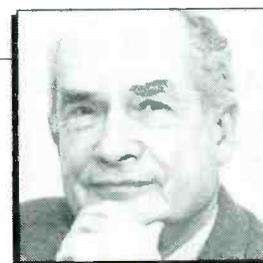
The announcement of the tour was particularly significant because it took the form of a charity performance—held May 25 at the Five Spot in New York—designed to benefit the relatively new **Jazz Foundation Of America**, an organization that aids down-on-their-luck jazz musicians. Specifically, it provides medical and financial assistance, legal counseling, and other referral services. Washington has long been known as a supporter of just causes. Here, Hennessy joins in, putting its money where Washington's sax is (or something like that).

Plus: One of Washington's stops *not* on the Hennessy tour is the White House. The saxman joins Bill, Hillary, and a host of luminaries June 18 for a night of *cul-chaaa*, jazz-style.

RESPECTING ELDERS: Throughout the last decade the mad rush to sign young talent left a number of worthy, older-than-young players out in the cold. Seems those guys lacked

good fashion sense, not to mention a philosophical attachment to the tenets of hard bop only. It's reassuring to report that the pendulum appears to be swinging back. **Columbia** is about to launch a new series it calls the "Legendary Pioneers Of Jazz," featuring new recordings by older artists who have not had the opportunity to record for a major label. Columbia's criteria for selecting these artists include: their stature as lifetime achievers, and their influence on the follow-up generation(s) of players. First out of the box? Trumpeter **Doc Cheatham** ("The Eighty-Seven Years Of Doc Cheatham"), clarinetist **Alvin Batiste** ("Late"), and pianist **George Wein** with the **Newport All-Stars** ("Swing That Music").

FESTIVAL STUFF: Was once a time when summertime meant only baseball and beer. Today, try telling that to the hordes of jazz festival-goers who count on these blow-outs for seasonal release (while you're at it, try telling that to the jazz producers and promoters who virtually live for the next two months). The following are coming up fast: **Jazz Aspen**, which used to take place precisely where you'd expect it to, has shifted its geography ever so slightly to the west. This year its actual site is the town of Snowmass, Colo. It runs June 24-27, and its billing is "Le Cirque Du Jazz." Headliners include **Dr. John** and **Charmaine Neville** (the New Orleans connection, to be sure), **Bela Fleck** and his newly configured **Flecktones** (a trio now), **B.B. King**, **Diane Reeves**, **Michel Petrucciani**, the **Mighty Clouds Of Joy**, **Spyro Gyra**, and **Nester Torres**. . . **The Northsea Jazz Festival** in Holland, which thrived under impresario **Paul Acket**, will be tested now that its much-loved founder has died. (Acket was a hero in the Netherlands.) This annual event, the fest's 18th, runs July 9-11. Its stars include **Oscar Peterson**, **Tito Puente**, **Wynton Marsalis**, and **Carlos Santana**. . . **The Fujitsu Concord Jazz Festival**, celebrating its silver anniversary, is scheduled for July 25-Aug. 1 in California. Expected to appear: **Mel Torme**, **Gene Harris**, **Tania Maria**, **Arturo Sandoval**, **Peggy Lee**, **Eddie Palmieri**, and **Paquito D'Rivera**.



by Is Horowitz

ON THE DOTTED LINE: Two new singers have joined the EMI Classics roster, as the label continues its traditional involvement with vocal art.

Just signed is soprano **Ruth Ann Swenson**, whose first CD under a two-year, three-disc deal will be a recital of Italian and French bel canto arias. **Nicola Rescigno** will conduct the London Philharmonic Orchestra in the November sessions.

Also new to the EMI roster is tenor **Roberto Alagna**. The term of his pact is four years, with at least three CDs scheduled for the period. First up is an album of popular arias performed with the Bavarian Radio Symphony led by **Marcello Viotti**. Among projects planned is a disc of Neapolitan songs.

Alagna first came to public attention in 1988 when he won the Pavarotti International Competition in Philadelphia.

Meanwhile, sister EMI label Virgin Records has signed cellist **Truls Mork** to an exclusive three-year contract calling for a minimum of six CDs. Already in the can is his recording of the **Dvorak Cello Concerto** with the Oslo Philharmonic conducted by **Mariss Jansons**. In July, Mork will record a recital disc of works by **Grieg**, **Sibelius**, and **Janaček**, and future plans include concertos by **Prokofiev**, **Mia-skowski**, **Shostakovich**, **C.P.E. Bach**, and **Schumann**.

DUMMY HEAD: Newport Classic chief **Larry Kraman** seeks out a "new" product niche with the establishment of **Auricle**, an audiophile label devoted exclusively to binaural recording. Lots of organ to be heard in the first project, a

coupling of the **Saint-Saens Symphony No. 3** and **Strauss's "Also sprach Zarathustra"**, to be recorded in November by the **Pasadena Symphony Orchestra** conducted by **Jorge Mester**.

Tradesters long in tooth will recall early binaural experiments that provided a rare sense of musical reality, but gave way to conventional and more practical stereo. The technique, however, has persisted on the fringes of mainstream recording.

Kraman says he will make use of the Neumann "dummy head," which places a pair of microphones at ears distance apart. Headphones must be used for playback for best results. **Sennheiser**, a headphone manufacturer, will cooperate in the project. CDs will be gold-coated to provide a reportedly better reflective surface. List price will be \$29.95.

Six discs a year are planned, says **Kraman**, and will include chamber music as well as other orchestral projects. Newport Classic production will continue and will be marketed at conventional prices.

ON THE RECORD: Violinist **Chee-Yun** cut a program of French sonatas last weekend for **Denon** in a Rye, N.Y., church, as the label moves ahead with plans to use more Stateside venues. With **Akira Eguchi** as keyboard collaborator, **Chee-Yun** played sonatas by **Faure**, **Saint-Saens**, and **Debussy**. **Denon** producer **Nobuo Nakazato** officiated, and the label's chief engineer, **Norio Okada**, along with New York freelance engineer **Jim Anderson**, handled technical matters. Next up for **Chee-Yun** is a concerto recording.

FOR THE RECORD: The Sony Classical sessions with **Itzhak Perlman** and the **Boston Pops** under **John Williams**, noted in last week's column, have been postponed. **Williams** and the orchestra did, however, use the early June dates to record an album of pop standards identified with **Frank Sinatra**.

Hot Latin Tracks™

					COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE	
				*** No. 1 ***		
1	2	2	11	LOS FANTASMAS DEL CARIBE RODVEN	MUCHACHA TRISTE 1 week at No. 1	
2	1	1	18	LA MAFIA SONY DISCOS/SONY	ME ESTOY ENAMORANDO	
3	6	7	9	JON SECADA SBK/EMI LATIN	SENTIR	
4	7	6	7	RICARDO MONTANER RODVEN	AL FINAL DEL ARCO IRIS	
5	10	11	6	ANA GABRIEL SONY LATIN/SONY	TU Y YO	
6	4	5	13	ALVARO TORRES EMI LATIN	TE DEJO LIBRE	
7	8	10	6	EDNITA NAZARIO EMI LATIN	UN CORAZON HECHO PEDAZOS	
8	11	13	5	MAGGIE CARLES RODVEN	AMOR SIEMPRE TU	
9	5	4	11	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	MAL DE AMOR	
10	3	3	15	LUCERO MELODY/FONOVISA	VELETA	
				*** POWER TRACK ***		
11	14	20	4	DANIELA ROMO EMI LATIN	QUE VENGAN LOS BOMBEROS	
12	13	15	7	CHAYANNE SONY LATIN/SONY	MI PRIMER AMOR	
13	12	9	11	MIJARES EMI LATIN	ENCADENADO	
14	16	18	5	MAGNETO SONY LATIN/SONY	SUGAR SUGAR	
15	9	8	12	RICARDO ARJONA SONY LATIN/SONY	MUJERES	
16	21	24	5	R. DURCAL Y J. SABINA ARIOLA/BMG	Y NOS DIERON LAS DIEZ	
17	20	22	7	REY RUIZ SONY TROPICAL/SONY	AMIGA	
18	15	17	7	GEORGE LAMOND Y LISA LOPEZ SONY LATIN/SONY	NO MORIRA	
19	24	27	4	BRAULIO SONY LATIN/SONY	LLORANDO ANTE LA TUMBA DEL AMOR	
				*** HOT SHOT DEBUT ***		
20	NEW ▶		1	LUIS MIGUEL WEA LATINA	AYER	
21	17	12	14	JOSE JOSE ARIOLA/BMG	ESO NOMAS	
22	19	19	10	MARC ANTHONY SOHO SOUNDS/SONY	HASTA QUE TE CONOCI	
23	32	—	2	JORDY SONY LATIN/SONY	DUR DUR D'ETRE BEBE	
24	22	16	14	WILFRIDO VARGAS RODVEN	EL BAILE DEL PERRITO	
25	27	30	3	VICENTE FERNANDEZ SONY DISCOS/SONY	LO QUIERO TODO	
26	36	—	2	RICKY MARTIN SONY LATIN/SONY	ME AMARAS	
27	18	14	11	GLORIA TREVI ARIOLA/BMG	ME SIENTO TAN SOLA	
28	NEW ▶		1	SELENA EMI LATIN	NO DEBES JUGAR	
29	26	23	12	LOS TEMERARIOS AFG SIGMA	PERDONAME	
30	38	34	4	BONANZA ARIOLA/BMG	SABOR A NADA	
31	23	21	8	MAZZ EMI LATIN	QUE SERA?	
32	37	37	3	DAVID PABON RODVEN	POR INSTINTO	
33	25	25	9	LOS TIGRES DEL NORTE FONOVISA	PACAS DE A KILO	
34	35	—	2	LA GRANDE DE MADRID M.P.	MEDLEY DE JULIO IGLESIAS	
35	NEW ▶		1	PAULINA RUBIO EMI LATIN	AMOR DE MUJER	
36	31	—	2	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	PIEL DE NINA	
37	NEW ▶		1	VICTOR VICTOR SONY LATIN/SONY	TU CORAZON	
38	29	32	4	COCOBAND KUBANEY	A USTED LO BOTAN	
39	40	31	6	FANDANGO USA FREDDIE	LA CHARANGA	
40	33	36	4	LOS BUKIS FONOVISA	QUE DURO ES LLORAR ASI	

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

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Venezuela Piracy Watch; EMI's 'Classics'; RMM's All-Stars

CARACENO SLUMBER: As more Latin American countries upgrade their laws on copyright protection, Venezuela has remained conspicuous by its inaction.

One copyright law written 18 months ago has drawn little notice in Venezuelan congress. But Venezuela's congressional lethargy has attracted plenty of attention from the U.S.-based trade associations. They claim a loss of \$82 million due to piracy last year in Venezuela. An estimated \$10 million of that lofty sum came from the music publishing and sound recordings.

Now push has come to shove with the U.S.-based copyright association International Intellectual Property Alliance formally petitioning the U.S. government to strip Venezuela of benefits received under the Generalized System of Preferences—a duty-free program better known as GSP.

Frank Rittman, international business manager of IIPA founding body the National Music Publishers Assoc., observes that the IIPA's move is designed to prod the Venezuelan government into action.

"We in the copyright industry feel that since we're not getting a fair shake on the copyright laws down there, we should remove GSP benefits unless and until such a time as they revise their copyright

law," says Rittman. According to Rittman, Venezuela provides no copyright protection for sound recording.

Trade representatives from both countries have been negotiating for an intellectual property rights agreement, says Rittman, "but the perception is that Venezuela is



by John Lannert

stalling and isn't sincere in its commitments."

Interestingly, the IIPA's initiative is nearly coinciding with the June 13-15 meeting in Caracas of the Latin American publishers trade association FLADEM (Federación Latinoamericana De Autores De Música), of which NMPA is a member. Rittman remarks, however, that the timing and location of the confab is a coincidence.

Ed Murphy, president, National Music Publishers Assoc./CEO, The Harry Fox Agency, acknowledges governmental assistance is crucial in changing a country's copyright legislation. He also points out, how-

ever, that organizations such as FLADEM can aid in the process.

"We want to heighten the awareness of the problems in Venezuela," says Murphy. "and invite people to Caracas to show the importance of intellectual property rights. So, it's a focus of attention of having people of power, if you will, come to these different locations to help people on a local level move to where others are."

Murphy notes that securing effective copyright laws is a straightforward, if politically complex, procedure.

"First, get the laws on the books—an effective set of laws that have enforcement and regulation built into them," states Murphy. "Then you have to follow up on it with the educational process of bringing legal action to show government officials what the law meant. Finally, you have make sure that there is a good, respected collection society or organization to collect this money and pay it out to appropriate or correct parties."

CLASSIC EMI: In an effort to build its image not only as a hit label but also as a catalog imprint, EMI Latin has released "Latin Classics," an 18-title set of great-hit packages, including product from Daniela Romo, Pandora,

Mijares, Alvaro Torres, Dyango, José Luis Perales, Paloma San Basilio, Luis Miguel, and Nelson Ned.

"I believe we do have a nice cata-

log, especially given that artists like Daniela Romo, Pandora, and Mijares are currently hot artists that have strong catalogs behind them,"

(Continued on next page)

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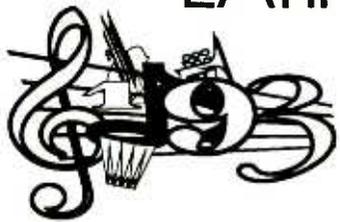
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LATIN NOTAS

(Continued from preceding page)

says EMI president José Behar. "The point is that we are a well-rounded label and that's the point we're trying to drive home."

EMI is backing the releases by providing some 12,000 retailers and wholesalers—as well as CEMA staffers—with a sharp brochure complete with a "Latin Classics" sampler. An ad program kicks in Monday (7), complemented with price discounts and prominent in-store displays.

Behar reckons that the success of the "Latin Classics" campaign will be fueled by retail accounts that "will aggressively carry the product, so that when the consumer goes in and makes that impulsive purchase, it's my catalog in there and not somebody else's."

Elsewhere, EMI also has shipped a Spanish-language compilation from Nat King Cole titled "Mis Mejores Canciones." Additionally, the label has put out "Encuentros De Super Grupos '93," a smart compendium featuring top acts from EMI (Mazz, Selena) and Fonovisa (Los Mier, Bronco).

MISCELLANEA: "Premio Lo Nuestro" triple winner **Jon Secada** heads to the studio this summer to cut English- and Spanish-language albums for SBK and EMI Latin, respectively. The albums are due out in early '94... An English-language edition of **Miguel Bosé's** absorbing masterpiece "Bajo El Signo De Caín" (WEA Latina) is scheduled for a U.K. release in September on EastWest. Bosé also is shooting a French film, "La Reine Margot," with the always-in-demand actress **Isabelle Adjani**... Producer **K.C. Porter**, now working on the **Triplets'** Spanish-language bow for EMI, also is producing sides for **Patti LaBelle** and **Lalah Hathaway**. Porter recounts that LaBelle heard a Spanish-language take of **Boyz II Men's** "End Of The Road," fell in love with song, and is planning to incorporate the tune into her show. The lyrics were penned, by the way, by **Luis Angel**.

RMM ALL-STARS: On June 16 a who's who from RMM, appropriately called the RMM All-Stars, are cutting "La Combinación Perfecta," a massive, multi-artist package boasting duets with, among others, **Oscar d'León** and **José Alberto**, **Tito Nieves** & **Tony Vega**, and **Celia Cruz** with d'León. Too-much timbalera **Sheila E.** is the lone non-RMM star on the album, produced by **Sergio George**.

The record is due out in July or August, followed by an RMM All-Stars tour, to kick off Oct. 23 at Madison Square Garden in New York.

ON THE ROAD: Currently on tour in South America are **Ziggy Marley**, **Anthrax**, **Toto**, and **Neil Sedaka** (!). **Guns N'Roses** are booked to close their world tour July 16 at the River Plate stadium in Buenos Aires. **Liza Minnelli** and **Mikhail Baryshnikov** are set to perform September dates in Venezuela and Brazil. **Michael Jackson** will embark on his first Latin American jaunt in October... **Madonna** may not be far behind.

Billboard.

FOR WEEK ENDING JUNE 12, 1993

Top Latin Albums™

			Compiled from a national sample of retail store and one-stop sales reports.			
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	47	JON SECADA ▲ ²	JON SECADA	SBK 98845/EMI LATIN
	2	2	25	ANA GABRIEL	THE BEST	GLDBO 80871/SONY
	3	3	43	CHAYANNE	PROVOCAME	SONY LATIN 80831/SONY
	4	5	27	PAULINA RUBIO	LA CHICA DORADA	EMI LATIN 42750
	5	4	71	ALVARO TORRES	NADA SE COMPARA CONTIGO	EMI LATIN 42537
	6	7	79	LUIS MIGUEL ●	ROMANCE	WEA LATINA 75805
	7	6	27	RICARDO MONTANER	LOS HIJOS DEL SOL	RODVEN 2995
	8	13	25	GLORIA TREVI	ME SIENTO TAN SOLA	ARIOLA 3391/BMG
	9	10	17	RAUL DI BLASIO	EN TIEMPO DE AMOR	ARICLA 3466/BMG
	10	11	7	LOS FANTASMAS DEL CARIBE	CARAMELO	RODVEN 3015
	11	8	45	CRISTIAN	AGUA NUEVA	MELODY 9056/FONOVISA
	12	—	21	JOSE JOSE	40 Y 20	ARIOLA 3442/BMG
	13	15	9	RICARDO ARJONA	ANIMAL NOCTURNO	SONY LATIN 80966/SONY
	14	14	17	ALEX BUENO	TERNURAS	J&N 80899/SONY
	15	18	27	EDNITA NAZARIO	METAMORFOSIS	EMI LATIN 42709
	16	21	33	JON SECADA	OTRO DIA MAS SIN VERTE	SBK 80646/EMI LATIN
	17	20	23	DANIELA ROMO	DE MIL COLORES	EMI LATIN 80767
	18	16	7	MALDITA VECINDAD	EL CIRCO	ARIOLA 3192/BMG
	19	9	65	LOS BUKIS	QUIEREME	FONOVISA 9040
	20	19	5	MIJARES	ENCADENADO	EMI LATIN 81474
	21	12	23	BRAULIO	ENTRE EL AMOR Y EL DESEO	SONY LATIN 80866/SONY
	22	—	41	ANA GABRIEL	SILUETA	SONY LATIN 80818/SONY
	23	24	3	RICKY MARTIN	ME AMARAS	SONY LATIN 81044/SONY
	24	—	1	YOLANDITA MONGE	ANTOLOGIA...	SONY LATIN 80844/SONY
	25	—	1	CAMILO SESTO	HURACAN DE AMOR	ARIOLA 3451/BMG
TROPICAL/SALSA	1	1	53	JERRY RIVERA	CUENTA CONMIGO	SONY TROPICAL 80776/SONY
	2	2	9	MARC ANTHONY	OTRA NOTA	SOHO SOUNDS 80958/SONY
	3	4	23	REY RUIZ	REY RUIZ	SONY TROPICAL 80848/SONY
	4	5	29	LOS SABROSOS DEL MERENGUE	SIN FRONTERA	M.P. 6076
	5	3	27	TONY VEGA	APARENTEMENTE	RMM 80915/SONY
	6	6	13	WILFRIDO VARGAS	ITINERARIO	RODVEN 3005
	7	11	23	COCOBAND	EL AROLLADOR	KUBANEY 325
	8	12	15	EDDIE SANTIAGO	INTENSAMENTE	EMI LATIN 42755
	9	7	47	OLGA TANON	SOLA	WEA LATINA 77478
	10	15	23	JUAN LUIS GUERRA Y 4.40	AREITO	KAREN 3456/BMG
	11	10	15	ZONA ROJA	PURA CANDELA	CANDELA 003/TTH
	12	18	7	LA GRANDE DE MADRID	PARA PUERTO RICO Y EL MUNDO	M.P. 6086
	13	9	5	ROKABANDA	ELEJIDOS POR EL PUEBLO	J&N 748
	14	14	29	GILBERTO SANTA ROSA	A DOS TIEMPOS...	SONY TROPICAL 80895/SONY
	15	8	9	ORQUESTA GUAYACAN	CON EL CORAZON ABIERTO	RMM 80983/SONY
	16	17	27	MAYRA Y SELINES	MAYRA Y SELINES 18.75	PARADISC 3305/BMG
	17	20	3	ORLANDO	Y NO ME IMPORTA NADA	PRIME 3458/BMG
	18	19	35	CANA BRAVA	NO ME FALTE NUNCA	PLATANO 5002
	19	—	1	JORDY	DUR DUR D'ETRE BEBE	COLUMBIA 74900/SONY
	20	16	57	TITO ROJAS	TITO ROJAS	M.P. 6061
21	23	5	ANTHONY SANTOS	LA BATALLA	PLATANO 5009	
22	—	1	VARIOS ARTISTAS	BACHATAZOS VOL. II	JLR 151	
23	—	29	XAVIER	PARA SIEMPRE	EMI LATIN 42665	
24	—	1	LUIS VARGAS	EL MAIZ	JLR 150	
25	13	31	TONO ROSARIO	RETORNO A LAS RAICES	PRIME 3392/BMG	
REGIONAL MEXICAN	1	2	27	LA MAFIA	AHORA Y SIEMPRE	SONY DISCOS 80925/SONY
	2	1	53	SELENA	ENTRE A MI MUNDO	EMI LATIN 42635
	3	3	23	ALVARO TORRES	HOMENAJE A MEXICO	EMI LATIN 42758
	4	10	27	BANDA MACHOS	CON SANGRE DE INDIOS	FONOVISA 9069
	5	15	3	ALEJANDRO FERNANDEZ	PIEL DE NINA	SONY DISCOS 81043/SONY
	6	6	9	GRUPO LABERINTO	ES BANDA	RODVEN 7113
	7	4	49	VICENTE FERNANDEZ	QUE DE RARO TIENE	SONY DISCOS 80809/SONY
	8	—	1	SELENA	LIVE	EMI LATIN 42770
	9	7	29	BRONCO	POR EL MUNDO	FONOVISA 3032
	10	18	3	INDUSTRIA DEL AMOR	VERANO DE AMOR	FONOVISA 2001
	11	8	11	PEPE AGUILAR	RECUERDAME BONITO	MUSART 821/BALBOA
	12	11	27	JOAN SEBASTIAN	BANDIDOS DE AMORES	MUSART 843/BALBOA
	13	9	39	BANDA MACHOS	CASIMIRA	FONOVISA 5161
	14	17	3	BRYNDIS	TE ESPERARE	DISA 462
	15	5	43	MAZZ	LO HARE POR TI	EMI LATIN 42593
	16	—	5	LALO Y LOS DESCALZOS	PURO ZACATECAS	WEA LATINA 90817
	17	—	3	ELECTRO BANDA	CON EXITOS DE HOY	RODVEN 3036
	18	22	3	BANDA VALLARTA SHOW	PROVOCAME	FONOVISA 9087
	19	14	5	LOS TIGRES DEL NORTE	LA GARRA DE	FONOVISA 9085
	20	16	7	FAMA	COMO NUNCA	SONY DISCOS 80835/SONY
21	24	3	CHALINO SANCHEZ	LAS NIEVES DE ENERO	MUSART 710/BALBOA	
22	13	51	ALEJANDRO FERNANDEZ	A. FERNANDEZ	SONY DISCOS 80770/SONY	
23	12	37	LOS HURACANES DEL NORTE	CON NUEVOS...	SONY DISCOS 80847/SONY	
24	23	91	ANA GABRIEL	MI MEXICO	SONY DISCOS 80605/SONY	
25	25	21	JUAN VALENTIN	QUE LASTIMA	EMI LATIN 42760	

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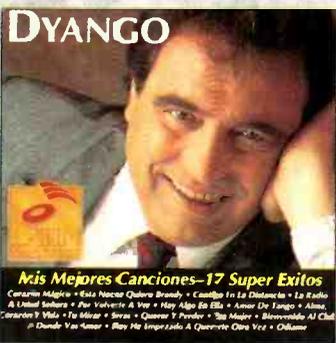
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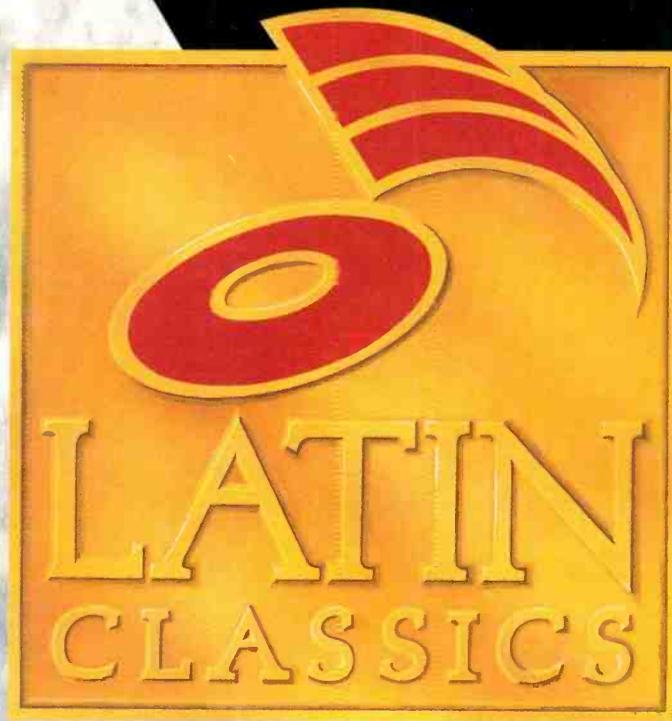
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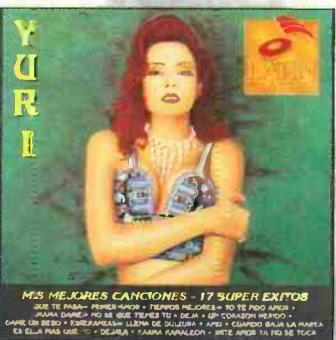
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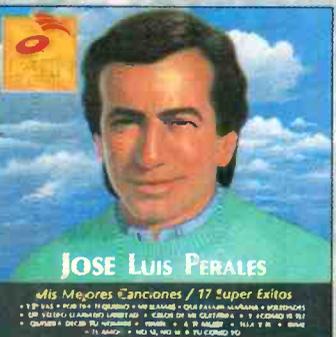
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★ ★ NO. 1 ★ ★						
1	1	27	D.C. TALK	FOREFRONT 3002/STARSONG	21 weeks at No. 1	FREE AT LAST
2	5	5	MICHAEL ENGLISH	WARNER BROS. 4148/SPARROW		HOPE
3	6	3	DAVID MEECE	STARSONG 8189		ONCE IN A LIFETIME
4	3	39	MICHAEL W. SMITH ●	REUNION 0071/WORD		CHANGE YOUR WORLD
5	2	47	STEVEN CURTIS CHAPMAN	SPARROW 1328		GREAT ADVENTURE
6	4	11	CARMAN	SPARROW 1339		ABSOLUTE BEST
7	8	33	4 HIM	BENSON 2960		THE BASICS OF LIFE
8	10	7	ACAPPELLA	WORD 9393		SET ME FREE
9	7	25	TWILA PARIS	STARSONG 8252		HEART THAT KNOWS YOU
10	13	29	BRYAN DUNCAN	MYRRH 6953/WORD		MERCY
11	9	27	STEVE GREEN	SPARROW 1348		HYMNS: A PORTRAIT OF CHRIST
12	19	3	THE BROOKLYN TABERNACLE CHOIR	WARNER ALLIANCE 4147/SPARROW		LIVE... WE COME REJOICING
13	NEW▶		MARGARET BECKER	SPARROW 1343		SOUL
14	11	9	GUARDIAN	PAKADERM 2517/WORD		MIRACLE MILE
15	17	47	RON KENOLY	INTEGRITY 044/SPARROW		LIFT HIM UP WITH RON KENOLY
16	15	15	PHILLIPS, CRAIG & DEAN	STARSONG 8256		PHILLIPS, CRAIG & DEAN
17	16	13	PHIL KEAGGY	MYRRH 6954/WORD		CRIMSON & BLUE
18	18	81	CARMAN ●	BENSON 2809		ADDICTED TO JESUS
19	14	85	MICHAEL ENGLISH	WARNER ALLIANCE 4104/SPARROW		MICHAEL ENGLISH
20	12	21	OUT OF THE GREY	SPARROW 1344		THE SHAPE OF GRACE
21	21	29	PETRA	STARSONG 8266		PETRAPHONICS
22	22	63	RAY BOLTZ	DIADEM 2094/SPECTRA		MOMENTS FOR THE HEART
23	20	31	NEWSBOYS	STARSONG 8251		NOT ASHAMED
24	23	353	AMY GRANT ▲	MYRRH 3900/WORD		THE COLLECTION
25	25	47	SUSAN ASHTON	SPARROW 1327		ANGELS OF MERCY
26	27	137	MICHAEL W. SMITH ●	REUNION 0063/WORD		GO WEST YOUNG MAN
27	NEW▶		HOSANNA! MUSIC	INTEGRITY 050/SPARROW		REJOICE AFRICA
28	29	3	VARIOUS ARTISTS	BRENTWOOD 5342		AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS
29	NEW▶		JULIE MILLER	MYRRH 6957/WORD		ORPHANS AND ANGELS
30	38	41	RAY BOLTZ	WORD 52991		SEASONS CHANGE
31	NEW▶		SANDI PATTI	WORD 53939/EPIC		LEVOYAGE
32	37	11	RACHEL RACHEL	DAYSRING 4579/WORD		YOU OUGHT TO KNOW BY NOW
33	30	7	HOSANNA! MUSIC	INTEGRITY 807/SPARROW		GOD WITH US
34	39	9	KEITH BROWN	STARSONG 8275		THIS SIDE OF HEAVEN
35	34	29	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR	TYSCOT 1403/STARSONG		WE WALK BY FAITH
36	36	13	PHIL KEAGGY	MYRRH 6965/WORD		REVELATOR
37	26	121	STEVEN CURTIS CHAPMAN	SPARROW 1258		FOR THE SAKE OF THE CALL
38	32	3	D.O.C.	STARSONG 8258		PULLING NO PUNCHES
39	31	3	HOSANNA! MUSIC	INTEGRITY 049/SPARROW		THE SECRET PLACE
40	24	35	WAYNE WATSON	DAYSRING 4232/WORD		HOW TIME FLIES

● 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 available. © 1993, Billboard/BPI Communications.

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Artists & Music



by Bob Darden

A COUPLE OF reports out of the giant Icthus Christian Music Festival have said that famed contemporary Christian music pioneer **Larry Norman** announced from the stage that his health would prevent him from doing future concerts.

If that's indeed the case—and Norman's health has been giving him trouble for the past decade—then this is a major loss. The iconoclastic, often reclusive Norman dominates the early Jesus Music scene. But his recent songs are just as powerful, just as convicting, just as infuriating.

Alas, much of his seminal early work is out of print. This would be a great time to begin a systematic rerelease on CD of some of his classic projects. Christian record company execs—I'm talking to you!

Get well, big guy. You're still the best.

ELSEWHERE, Christian artists continue their slow infiltration of mainstream media outlets. **Sandi Patti** recently showed up on "Entertainment Tonight" and the syndicated radio series "Entertainment This Week." **Steven Curtis Chapman** will be on "CBS This Morning" June 22. **Susan Ashton** recently did a stint on TNN's "Crook & Chase."

Pray For Rain performed a postgame concert at one of the last Minnesota Timberwolves games at Target Center in Minneapolis... **Keith Brown** performed the National Anthem before a recent Montreal Expos/Los Angeles Dodgers game.

Continuing our sports metaphor, several CCM artists have switched teams in recent weeks. The most notable signing has been **Michael Sweet** to a solo deal with the Benson Music Group. Sweet, of course, was a member of the best-selling Christian metal group, **Stryper**, when

it had a couple of platinum and gold albums for the Enigma label (which was distributed in the Christian marketplace by Benson).

Rendy Lovelady (**Bon Jovi**, **Van Halen**) will handle management duties, while booking will be through **John Huie** and the Creative Artists Agency (**Amy Grant**, **DC Talk**, **Steven Curtis Chapman**, and **Michael W. Smith**). Sweet's first Benson release should be out in the first quarter of '94.

Star Song also nabbed two important artists with the inking of distribution deals with Forefront techno-house act **Code Of Ethics** and **John P. Kee** and Kee's gospel-oriented Tyscot label. Kee is one of the best-selling artists in gospel music and beefs up Star Song's presence in that market segment considerably. Code Of Ethics will be released through the Star Song-distributed Forefront label.

A COUPLE OF NEW books from the Sparrow Press are worth a special mention. The first is "A Cry In The Wilderness," which features excerpts from the journals and writings of the late **Keith Green**. The second is "A Deeper Shade Of Grace" by **Bernadette Keaggy**, wife of **Phil Keaggy**. The latter chronicles the couple's loss of five children through miscarriages and early births and their grief, searching, and ultimately, renewed and strengthened faith.

AND FINALLY, here's an intriguing quote from **Brown Bannister**, reporting on a recent conversation with Sparrow president **Billy Ray Hearn**:

"Billy Ray said, 'When I first signed artists like **Keith Green**, the **2nd Chapter Of Acts**, or the **Talbots**, the artists came in and told me where they wanted to go in their ministry. Now when artists come in, their managers come in first, beating me over the head and saying, 'Where can you take us?'"

"It is easy to become creatively incestual and do a lot of inbreeding and cloning ourselves, sort of doing mutant forms of the same thing over and over again," Bannister says. "My goal is to help awaken and shake artists. I believe anybody can do something original if you get in touch with yourself."

GARTH BROOKS, 'BODYGUARD' TOP LIST OF MAY CERTIFICATIONS

(Continued from page 15)

a glittering month, scoring a platinum album for its second release, "19 Naughty III," and a platinum single for "Hip Hop Hooray."

Collecting first-time gold albums were R&B unit **Jade**, for "Jade To The Max"; wacky rockers **Green Jelly**, for "Cereal Killer Soundtrack"; and country group **Confederate Railroad**, for its self-titled debut.

Paperboy notched his first platinum single for "Ditty."

A complete list of the May RIAA certifications follows.

MULTIPLATINUM ALBUMS

- Garth Brooks**, "No Fences," Liberty, 10 million.
- Soundtrack, "The Bodyguard," Arista, 8 million.
- Billy Ray Cyrus**, "Some Gave All," Mercury, 7 million.
- Eric Clapton**, "Unplugged," Reprise, 6 million.
- Arrested Development**, "3 Years, 5 Months, And 2 Days In The Life Of...", Chrysalis, 3 million.
- Linda Ronstadt**, "What's New?," Elektra, 3 million.
- Dr. Dre**, "The Chronic," Interscope, 2 million.
- The **Doors**, "Best Of The Doors," Elektra, 2 million.
- Elton John**, "The One," MCA, 2 million.
- Jon Secada**, "Jon Secada," SBK,

2 million.

Sade, "Love Deluxe," Epic, 2 million.

Luther Vandross, "Power Of Love," Epic, 2 million.

PLATINUM ALBUMS

- Van Halen**, "Live: Right Here, Right Now," Warner Bros., its 10th.
- Naughty By Nature**, "19 Naughty III," Tommy Boy, its second.
- Sting**, "Ten Summoner's Tales," A&M, his fourth.
- Depeche Mode**, "Songs Of Faith And Devotion," Sire, its third.
- SWV**, "It's About Time," RCA, its first.
- Ray Lynch**, "Deep Breakfast," Windham Hill, his first.
- Red Hot Chili Peppers**, "What Hits?," EMI, their second.

GOLD ALBUMS

- Van Halen**, "Live: Right Here, Right Now," Warner Bros., its 10th.
- Geto Boys**, "Till Death Do Us Part," Rap-A-Lot, their second.
- Naughty By Nature**, "19 Naughty III," Tommy Boy, its second.
- Sting**, "Ten Summoner's Tales," A&M, his fourth.
- Lenny Kravitz**, "Are You Gonna Go My Way," Virgin, his second.
- Depeche Mode**, "Songs Of Faith And Devotion," Sire, its eighth.
- Dwight Yoakam**, "This Time,"

Reprise, his sixth.

Jade, "Jade To The Max," Giant, its first.

Arrested Development, "Unplugged," Chrysalis, its second.

Green Jelly, "Cereal Killer Soundtrack," Zoo Entertainment, its first.

Patsy Cline, "Patsy Cline Collection" (boxed set), MCA.

Confederate Railroad, "Confederate Railroad," Atlantic, its first.

George Thorogood & the Destroyers, "Baddest Of George Thorogood & the Destroyers," EMI, their seventh.

PLATINUM SINGLES

- Paperboy**, "Ditty," Next Plateau, his first.
- Naughty By Nature**, "Hip Hop Hooray," Tommy Boy, its second.

GOLD SINGLES

- Depeche Mode**, "I Feel You," Sire, its third.
- Run-D.M.C.**, "Down With The King," Profile, its first.
- Naughty By Nature**, "Hip Hop Hooray," Tommy Boy, its second.
- Green Jelly**, "Three Little Pigs," Zoo Entertainment, its first.
- Run-D.M.C.**, "Walk This Way," Profile, its second.

Assistance in preparing this story was provided by **Carrie Borzillo**.

In the SPIRIT



by Lisa Collins

EXPANDING GOD'S WORLD: Last month, Detroit-based gospel retailer Larry Robinson (God's World), presented "Be Ye Exalted '93" at Cobo Hall. Nearly 9,500 flocked into the 10,000-seat arena to hear John P. Kee, Daryl Coley, Shun Pace Rhodes, Rev. Milton Brunson & the Thompson Community Singers, the Williams Brothers, and the Mississippi Mass Choir. Robinson's gospel extravaganza punctuates the trend of gospel retailers expanding beyond traditional boundaries. Monies generated aided Robinson in the purchase of a radio station, to be fully operational in October, under the call letters WGod. "Aside from being committed, you have to be very creative," Robinson says. "Because at this point the market has not developed [dollar-wise] to the potential of R&B, but we're getting there."

GOSPEL CLASSICS: Piggybacking on its success with classic gospel packages, Shanachie Entertainment releases two new companion projects from Spirit Feel Productions. "Great Gospel Women" includes 31 tracks featuring such legends as Mahalia Jackson, Jarion Williams, Sister Rosetta Tharpe, Clara Ward, and Dorothy Love Coates. "Great Gospel Men" includes classic recordings from James Cleveland, Alex Bradford, Robert Anderson, Brother Joe May and Professor J. Earle Hines. The collections span recordings from 1939 through 1991.

NOTES: Congratulations to Marvin Winans on the fourth anniversary of his Detroit-based Perfecting Church, marked by weeklong convocation services (May 23-29). Joining Marvin, wife Vickie Winans, and associate pastor Donnie McClurkin (New Restoration Choir) and their 1,600-plus worshippers were other members of gospel's famed first family, including BeBe & CeCe, who jetted in from Nashville... Jerry Mannery takes over as director of the gospel division at Malaco Records. Mannery had assisted former director Frank Williams before his death in March.

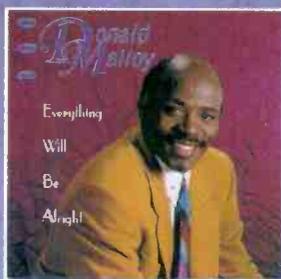
TRULY ANNOINTED: As the Anointed Pace Sisters were growing up in rural Georgia, their father would tease each about the others' talents. "Niecy," he'd say, "watch out, Shun's gonna overtake you. Then he'd say, 'Shun, you better watch out for Leslie, she's catching up.' Then he'd say, 'Leslie, watch out for Lydia, she's coming up,'" says sister Leslie. Today, they're all coming up—all eight of them. Evidence of that is "U Know," their debut release on Savoy Records. It was more than 10 months ago that the album found its top 10 slot on top gospel sales charts, and it has remained there. Most credit their success to fresh delivery, with a striking contemporary flair, of traditional gospel music. Says Leslie, "The older sisters really love the traditional while the younger half leans more toward contemporary. With that mixture, we can reach a lot of people and hope to be around a long time." If the success of their first release is any indication, they're right on target. A far cry from when the sisters, who range in age from 19 to 35, were told they wouldn't make it. "People said we were too traditional," Leslie recalls. "That we didn't have what it took, and that certain people in high places were going to see to it we didn't make it. But my mother instilled in us the belief that whatever you're going through, when it's your time to come up, you'll come up, no matter what. We've been singing the songs on this album for years. Now, everybody's receiving them like [they're brand new]. It's just our time."

Top Gospel Albums

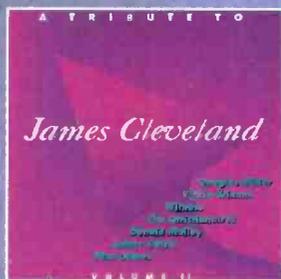
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	23	REV. CLAY EVANS SAVOY 7106/MALACO	★★ NO. 1 ★★ 5 weeks at No. 1 I'M GOING THROUGH
2	2	33	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSOT 1403/ATLANTA INT'L	WE WALK BY FAITH
3	4	31	GEORGIA MASS CHOIR SAVOY 7102*	I SING BECAUSE I'M HAPPY
4	5	41	THE ANOINTED PACE SISTERS SAVOY 14812/MALACO	U KNOW
5	3	25	TM MASS YOUTH CHOIR TM 2001	SEND YOUR ANOINTING
6	7	17	DR. C. G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107/MALACO	I'LL NEVER FORGET
7	13	7	TRI-CITY SINGERS GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
8	6	65	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784/EPIC	MY MIND IS MADE UP
9	10	11	D.F.W. MASS CHOIR SAVOY 7109/MALACO	ANOTHER CHANCE
10	9	47	DARYL COLEY SPARROW 1234	WHEN THE MUSIC STOPS
11	8	75	SHIRLEY CAESAR WORD 48785/EPIC	HE'S WORKING IT OUT FOR YOU
12	12	15	DOROTHY NORWOOD MALACO 4457	BETTER DAYS AHEAD
13	15	9	BISHOP JEFF BANKS AND THE RIVALRY SAVOY 7108/MALACO	HE'S ALL OVER ME
14	11	17	TRI-STATE MASS CHOIR PARADISE 27008	GOIN' BACK
15	14	35	MELVIN WILLIAMS BLACKBERRY 2203301211/MALACO	IN LIVING COLOR - "LIVE"
16	17	31	CALVIN BERNARD RHONE CGI 514161111	IT'S IN THE PRAISE
17	21	13	MICHAEL FLETCHER SOUND OF GOSPEL 196	MICHAEL FLETCHER LIVE
18	19	13	VANESSA BELL ARMSTRONG JIVE 42129	SOMETHING ON THE INSIDE
19	20	7	MARY FLOYD BORN AGAIN 999	GOD IS ABLE
20	16	9	THE WILLIAMS BROTHERS BLACKBERRY 5437/MALACO	THE BEST OF AND MORE "LIVE"
21	18	27	RUBY TERRY MALACO 4455	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR
22	23	11	KENNETH MARTIN AND VOICES IN PRAISE SOUND OF GOSPEL 202	A MORE EXCELLENT PRAISE
23	NEW ▶		RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
24	38	3	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
25	28	11	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 204	PURE GOLD
26	24	39	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10180*	STAND STILL UNTIL HIS WILL IS CLEAR
27	33	11	LUTHER BARNES AND THE SUNSET JUBILAIRE ATLANTA INT'L 10182	ENJOYING JESUS
28	27	33	MARVIN WINANS SELAH 7509/SPARROW	PERFECTING CHURCH
29	39	5	THE ANGELIC VOICES OF FAITH CGI 0077	A GIFT TO YOU
30	26	3	FRED HAMMOND BENSON 0092	DELIVERENCE
31	25	17	THE GOSPEL MUSIC WORKSHOP OF AMERICA BENSON 0056/A&M	DAWN OF A NEW ERA
32	40	5	ANOINTED WORD 53598/EPIC	SPIRITUAL LOVE AFFAIR
33	35	5	VARIOUS ARTISTS BENSON 0087	A TRIBUTE TO "THE MAESTRO" THOMAS A. WHITFIELD
34	32	37	SANDRA CROUCH SPARROW 1325	WITH ALL MY HEART
35	31	55	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
36	30	75	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
37	22	53	THE RICHARD SMALLWOOD SINGERS SPARROW 1283	TESTIMONY
38	29	47	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED
39	NEW ▶		CLC YOUTH CHOIR COMMAND 5522/WORD	LIVE IN THE SPIRIT
40	NEW ▶		REV. R.L. WHITE JR. & MT. EPHRIAM BAPTIST CHURCH MASS CHOIR FAITH 0001	ANGRY FOLKS

● 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 available. © 1993, Billboard/BPI Communications.

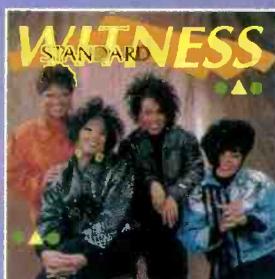
Look for these new releases from



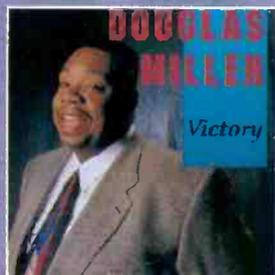
Donald Malloy
"Everything Will Be Alright"



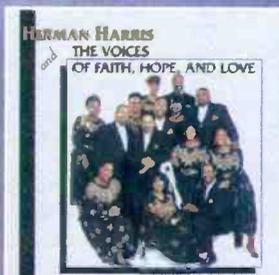
Various Artists
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ARTISTS & MUSIC

Reggae Show Is Jammin' Airwaves 'Tropical Beat' Scores Cable-TV Coup

BY DEBORAH RUSSELL

LOS ANGELES—The fact that Richmond, Va., is not exactly tropical is of little concern to Charlene Warner. For the past four years, this Richmond-based TV producer has used the magic of television to bring the "Tropical Beat" of reggae music to viewers around the country.

"Tropical Beat" spans the nation from New York to Los Angeles via high- and low-power broadcast stations and cable outlets. Miami viewers who subscribe to Storer Cable began receiving the show May 29, a major coup for Warner and the artists she programs.

"Tropical Beat" is one place the videos of such artists as General Grant, Freddie MacGregor, Baaba Maal, Apache Indian, and the up-and-coming World O' Girls have a virtual guarantee of regular airplay.

"[Reggae music] represents a part of my life that was very positive," says Warner, who spent some 13 years liv-

ing in Jamaica. "It's a peaceful music and I want to expose it to other people."

Warner, whose background includes stints in market research, radio, and publishing, managed an art gallery/cafe during those years she spent in Jamaica. At that time, she forged relationships with the late Bob Marley and his family, the late Peter Tosh, Burning Spear, and Inner Circle, all of whom are well represented in the "Tropical Beat" mix.

It is Warner's long-standing link with the reggae community that lends "Tropical Beat" its personal flair. Her access to rare footage of Marley enhanced a birthday special she recently produced in his honor, and her historic perspective about the development of the genre gives her insights that few other programmers share.

"We come from the same place and the same generation," she says of the artists on the "Tropical Beat" playlist. "I've known [the members of] Inner Circle for 20 years. I know how hard

they work and it's so great to see them achieve success."

Warner, too, is a tireless worker. (The secret is bee pollen, she reveals.) She and her crew often travel to Jamaica to shoot interview and performance footage with local acts, and the "Tropical Beat" crew often can be found behind the scenes at such events as the Reggae Sunsplash tour and other reggae/world beat festivals.

The small team that produces "Tropical Beat" includes Jamaicans and Americans, and Warner's partner, Anastas Hackett, doubles as the music director for Maxi Priest.

Warner hosts the weekly, hourlong program in the guise of her alter-ego, "Mona." She features two artists per program and past guests have included Ziggy Marley, Super Cat, Dennis Brown, Mikey Dread, and Super Blue. The mood at "Tropical Beat" is light, positive, and inspirational.

"People take life so seriously," says Warner, who undeniably has a good sense of humor. She steers away from videos laced with violent or sexist imagery, as children watch "Tropical Beat," and she encourages her viewers to "keep smilin' and jammin'," as she closes each episode.

Music television, Warner notes, is a powerful tool to educate people and break down cultural barriers. "You can see how others live through TV and learn that these people are not that different from you or me," she says. "Music is the best way to learn about other cultures and it helps us to learn how to work and live together."

Warner doesn't expect to solve the world's problems with "Tropical Beat," but she does hope to share with viewers the joy she gleans from reggae and world beat music.

"I've had offers to do rap and R&B shows," she says. "But I'm going to stick with what I love. I haven't made any money off this show, but I figure if I'm going to work this hard, I might as well love it."



"Tropical Beat" producer/host Charlene Warner (aka Mona) second from right, features reggae/world beat artists on her weekly program. She is pictured here with members of the group Aswad. (Photo: Richard A. Williams)

PRODUCTION NOTES

LOS ANGELES

• Planet Pictures' Randee St. Nicholas directed Brenda Russell's video "No Time For Time" on EMI. John Hopgood produced the clip. In addition, Planet director Gerry Wenner shot Trisha Yearwood's new MCA clip, "Down On My Knees," with producer Robin Beresford.

• Cecilia Miniucchi of Freedman Productions directed "Hurricane" for London Records' Electric Love Hogs. Arturo Smith directed photography on the shoot; Tom Piccirillo produced.

• Propaganda Films director Paul Boyd is the eye behind Digable Planets' Pendulum video "Where I'm From."

• Straightline Films director Siemeon Soffer shot Overkill's latest Atlantic video, "Spiritual Void." John Perez directed photography; Anne Mullen produced.

NEW YORK

• Lionel Martin of Classic Concepts Inc. directed Smooth's new Jive clip, "You Been Played," from the soundtrack to the film "Menace II Society." John Larrier produced the shoot.

NASHVILLE

• Freedman Productions director James F. Robinson is the eye behind the Remingtons' new BNA video, "Wall Around Her Heart." Chuck Shanlever produced the clip; Daryll Studebaker directed photography.

• Rick Vincent's new Curb video, "Ain't Been A Train Through Here In Years," is a Picture Vision production directed by Sara Nichols. Tom Forrest produced.

OTHER CITIES

• 808 State's new ZTT/Tommy Boy video, "10 X 10," is an H-Gun

Labs production directed by Eric Koziol. Barbara Schwartz produced the Atlanta/Chicago-based shoot.

• Kenny Mugwamp of Chrome Bumper Productions directed the new Romantics video, "You And Your Folks, Me And My Folks." The Detroit-based clip comes from Westbound Records.

• Craig S. Brooks directed Dirty Rotten Scoundrels in "Gangsta Lean." The clip was produced by Hammer's new company, Roll Wit It Entertainment, and Power Films. Terance Power and Rosanne Cunningham produced the Oakland, Calif.-based shoot.

• Director Jennifer Lynch shot New Model Army's latest Epic video, "Living In The Rose," on location in Holland and London. Asymmetrical Productions produced in conjunction with the U.K. based house AimImage Ltd Productions.

Island/VJN Deal Near End; MTV Plans Spinoff Tests

BOX TALK: Chris Blackwell, whose Nassau, Bahamas-based Island Trading Inc. was a key contender in negotiations to acquire a controlling interest in the Miami-based Video Jukebox Network, says he's disappointed that a deal with VJN has yet to materialize.

Island's original March 18 offer to purchase a stake in the network for \$7 million was withdrawn May 18 (Billboard, May 29) and restructured, but a VJN statement released May 28 revealed: "VJN decided not to accept the revised investment offer from Island Trading Inc."

"It's the end of the deal at the moment," confirms Blackwell, adding, "I don't know what will happen now. We have been working on this [deal] for nine months. We've tried every which way to sort it out to where we can build it up and get the deal going, including structuring deals with cable distributors."

Blackwell says he was attracted to VJN's interactive music video programming network The Box because "it is something contemporary, modern, exciting. It is specializing in cutting-edge music, and I am always interested in that." For watching videos, he adds, "The Box is the best. There are no game shows and other things in between."

ON THAT NOTE: We hear that MTV finally is going to launch a test of its potential spinoff networks come October in a place called Castro Valley, Calif. One of the possible test formats—get this—could feature music videos 24 hours per day. What a concept in music television!

In other network news: VH1 will broadcast "Center Stage" shows featuring Bruce Hornsby and Wynonna June 8 and 15, respectively. Meanwhile, "Center Stage," which is a co-production of VH1 and Chicago-based public broadcast station WTTW, has been cleared for broadcast on some 90% of the nation's PBS outlets. The majority of stations will begin airing shows in mid-June. The PBS incarnation of "Center Stage" runs for one hour, an expansion of the half-hour VH1 series. Michael Bolton opens the 10-segment PBS series.

The latest round of "MTV Unplugged" installments featuring Soul Asylum, 10,000 Maniacs, and Midnight Oil were reeled on the Manhattan soundstage of the newly opened Sony Music Studios.

"ABC In Concert" grunged out June 4 with live performances by Sonic Youth, L7, and Babes In Toyland. Mike Edwards from Jesus Jones hosted.

ADD IT UP: Billboard's Video Monitor, introduced April 24, in which playlists of major national program-

mers are tracked by Broadcast Data Systems, has been warmly greeted by our readers. Now we've made it more valuable by listing "new adds" for the five monitored stations. The BDS-monitored playlists rank clips programmed during the week prior to the publication of each issue of Billboard. The "new adds" now listed below the rankings are reported to Billboard for the week ahead.

In other chart news: Ever since Billboard's Top Music Video Sales chart began using SoundScan data April 24, the top of the chart has undergone an intriguing realignment.

Sure, ultra-hot, mega-platinum artists such as Garth Brooks, Billy Ray Cyrus, Eric Clapton, Van Halen, and Bon Jovi are among the leading titles, but the No. 1 video for five weeks in a row happens to be the Curb Video release, "Ray Stevens' Comedy Classics." Stevens' title, debuted at No. 2 May 8, knocking Green Jelly's "Cereal Killer" out of the top spot May 15 and holds the position with about a 5-1 margin over Green Jelly this week.

And in other Billboard news: The magazine's fifth annual song contest has added a music video category to the competition. Entrants are welcome to submit an amateur music video of an original or non-original song on VHS tape. Call 918-627-0351.

ROCK ON: More talent has been added to the roster of the MTV Movie Awards, including performers Rod Stewart, Stone Temple Pilots, Dr. Dre, and Duran Duran. Presenters who've recently signed on include Jon Lovitz, Denzel Washington, Mary Stuart Masterson, Rosie O'Donnell, Valeria Golino, and Christian Slater. The second annual awards, hosted by Eddie Murphy, will be telecast on MTV Wednesday (9).

MISSING FOOTAGE: Soul Asylum's new Columbia video, "Runaway Train," directed by Tony Kaye of Tony Kaye Films, includes photos of missing children. The clip submitted for broadcast on MTV included bumpers, which were cut by the network, detailing the National Center for Missing And Exploited Children with the center's hotline number: 800-843-5678. The production company's Roger Hunt tells the the Eye clip was shot so that other photos of missing children can be added to it.

REEL NEWS: L.A.-based producer/director Bob Giraldi has formed Starving Artists, a new video production house whose directors' roster includes Morgan Lawley, Alex Munoz, Dana Tynan, and Matti Leshem.

Assistance in preparing this column was provided by Ed Christman.

THE EYE



by Deborah Russell

Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
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- Mary J. Blige, Love No Limit
- Janet Jackson, That's The Way...
- SWV, Weak
- Walker & Scotty, I Want To Know...
- Jade, One Woman
- Bobby Brown, That's The Way...
- Blackstreet, Baby Be Mine
- Alexander O'Neal, In The Middle
- H-Town, Knockin' Da Boots
- Jodeci, Let's Go Through The...
- Young M.C., What's The Flavor
- Johnny Gill, The Floor
- Christopher Williams, Every Little...
- Il D Extreme, Cry No More
- U.N.V., Something's Goin' On
- Bell Biv Devoe, Above The Rim
- Boss, Deeper
- Robin S., Show Me Love
- Shabba Ranks, What'cha Gonna Do
- Najee, All I Ever Ask
- Tina Turner, I Don't Wanna Fight
- Yo-Yo, Ibin' Wit My Crewin'
- Boss, Recipe
- Chante Moore, It's Alright
- P.O.V., Anutha Luv
- Tene Williams, Give Him A Love...
- Digable Planets, Where I'm From
- Penny Ford, Daydreaming
- Vertical Hold, Seems You're Much...
- Silk, Girl U For Me

★★ NEW ADDS ★★
 Brian McKnight, One Last Cry
 Shaï, Baby I'm Yours
 Tony! Toni! Tone!, If I Had No Loot

★★ NEW ADDS ★★
 Brian McKnight, One Last Cry
 Shaï, Baby I'm Yours
 Tony! Toni! Tone!, If I Had No Loot



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- Dwight Yoakam, Ain't That Lonely...
- John Michael Montgomery, I Love...
- Larry Stewart, Alright Already
- Travis Tritt, T-R-O-U-B-L-E
- Toby Keith, Should've Been A...
- Joe Diffie, Honky Tonk Attitude
- Lorrie Morgan, I Guess You Had...
- Suzi Q, Heartache
- Patty Loveless, Blame It On Your...
- Randy Travis, An Old Pair Of Shoes
- John Anderson, Money In The Bank
- Reba McEntire, It's Your Call
- Clint Black/Wynonna, A Bad...†
- Radney Foster, Easier Said Than...
- Kelly Willis, Whatever Way The...

- Confederate Railroad, When You...
- Alan Jackson, Chattahoochee
- Pam Tillis, Cleopatra, Queen Of...
- Tracy Byrd, Holdin' Heaven
- Dolly Parton, More Where That...†
- Carlene Carter, Every Little Thing†
- Shenandoah, Janie Baker†
- Matthews, Wright & King, I Got...†
- Doug Supernaw, Reno†
- Little Texas, What Might Have Been
- Doug Stone, Made For Lovin' You
- Lee Roy Parnell, Tender Moment
- Mark Collie, Shame Shame...†
- Billy Ray Cyrus, Some Gave All
- Ricky Lynn Gregg, If I Had A...
- Tim McGraw, Memory Lane
- Robert Ellis Orrall, A Little Bit...
- Sammy Kershaw, Haunted Heart
- Marty Stuart, Hey Baby
- Marty Brown, It Must Be The Rain
- Deborah Allen, If You're Not...
- Rick Vincent, Ain't Been A Train...
- Kentucky Headhunters, Dixiefried
- Dean Dillon, Hot, Country...
- Marshall Tucker Band, Walk...
- Palomino Road, The Best That...
- Lisa Stewart, Under The Light Of...
- John Berry, A Mind Of Her Own
- Boy Howdy, A Cowboy's Born...
- John Brannen, Never Say Never...
- Ronna Reeves, Never Let Him See...
- Clinton Gregory, Standing On The...
- Bobbie Cryer, Daddy Laid The...
- Andy Childs, I Wouldn't Know
- Trisha Yearwood, Down On My...

† Indicates Hot Shots
 ★★ NEW ADDS ★★
 Aaron Tippin, Working Man's Ph.D
 Brother Phelps, Let Go
 George Jones, Walls Can Fall
 Gibson/Miller Band, Texas Tattoo
 Jim Witter, Everything And More
 Mark Chesnut, It Sure Is Monday
 Mary Karizen, A Long Time Ago
 Zaca Creek, Fly Me South

★★ NEW ADDS ★★
 Billy Idol, Shock To The System
 Exposé, I'll Never Get Over...
 Toni! Toni! Tone!, If I Had No Loot
 Mary J. Blige, Love No Limit
 The Pharcyde, Passin' Me By
 Ragin' Slab, Wherever But Here
 The Posies, Dream All Day



Continuous programming
 1515 Broadway, NY, NY 10036

- Ice Cube, It Was A Good Day
- Stone Temple Pilots, Plush
- Green Jelly, Three Little Pigs
- Janet Jackson, That's The Way...
- Aerosmith, Livin' On The Edge
- Aerosmith, Eat The Rich**
- New Order, Regret
- Lenny Kravitz, Are You Gonna Go...
- P.M. Dawn, Looking Through...
- Depeche Mode, Walking In My...*
- Porno For Pyros, Pets*
- Inner Circle, Bad Boys
- R.E.M., The Sidewinder Sleeps...*
- V. Williams/B. McKnight, Love Is
- Soul Asylum, Runaway Train
- Bon Jovi, In These Arms

- Silk, Freak Me
- Rod Stewart, Have I Told You Lately
- Terence Trent D'Arby, She...*
- Non Blondes, What's Up
- Duran Duran, Come Undone
- Tasmin Archer, Sleeping Satellite*
- H-Town, Knockin' Da Boots
- Madonna, Fever
- Dr. Dre, Dre Day
- Anthrax, Only
- Midnight Oil, Truganini
- Eddie Murphy, Whatzupwitu
- Radiohead, Creep
- Sade, No Ordinary Love
- Gin Blossoms, Hey Jealousy
- Robin S., Show Me Love
- Ugly Kid Joe, Busy Bee
- Aerosmith, Janie's Got A Gun
- Van Halen, Right Now
- Metallica, Enter Sandman
- Spin Doctors, Two Princes
- Guns N' Roses, Don't Cry
- Guns N' Roses, November Rain
- SWV, Weak
- Naughty By Nature, Hip Hop...
- World Party, Is It Like Today?
- Spin Doctors, What Time Is It?
- Robert Plant, Calling To You
- Black Crowes, Hard To Handle
- Black Crowes, She Talks To Angels
- U2, Mysterious Ways
- Red, One
- Red Hot Chili Peppers, Under The...
- Pearl Jam, Even Flow
- Trisha Yearwood, Down On My...

★★ NEW ADDS ★★
 ** Indicates MTV Exclusive
 * Indicates Buzz Bin

★★ NEW ADDS ★★
 Billy Idol, Shock To The System
 Exposé, I'll Never Get Over...
 Toni! Toni! Tone!, If I Had No Loot
 Mary J. Blige, Love No Limit
 The Pharcyde, Passin' Me By
 Ragin' Slab, Wherever But Here
 The Posies, Dream All Day



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- Lee Roy Parnell, Tender Moment
- Pam Tillis, Cleopatra, Queen...
- Clint Black/Wynonna, A Bad...
- Alan Jackson, Chattahoochee
- Trisha Yearwood, Down On My...
- Shania Twain, Dance With The...
- Brother Phelps, Let Go
- Dwight Yoakam, Ain't That Lonely...
- Lorrie Morgan, I Guess You Had...
- Patty Loveless, Blame It On Your...
- John Anderson, Money In The Bank
- Dolly Parton, More Where That...
- Dean Dillon, Hot, Country...
- Mark Collie, Shame Shame...
- Garth Brooks, We Shall Be Free

- Toby Keith, Should've Been A...
- Doug Stone, Made For Lovin' You
- Larry Stewart, Alright Already
- Joe Diffie, Honky Tonk Attitude
- Suzi Q, Heartache
- Marty Stuart, Hey Baby
- Randy Travis, An Old Pair Of Shoes
- Lisa Stewart, Under The Light...
- Shenandoah, Janie Baker
- Billy Ray Cyrus, Some Gave All
- Clinton Gregory, Standing On The...
- Little Texas, What Might Have Been
- John Michael Montgomery, I Love...
- Reba McEntire, It's Your Call
- Robert Ellis Orrall, A Little Bit...

★★ NEW ADDS ★★
 Radney Foster, Easier Said Than...
 Brother Phelps, Let Go



Continuous programming
 1515 Broadway, NY, NY 10036

- Janet Jackson, That's The Way...
- Whitney Houston, I Have Nothing
- George Michael, Somebody To...
- V. Williams/B. McKnight, Love Is
- Gloria Estefan, Go Away
- Rod Stewart, Have I Told You Lately
- Paul McCartney, Off The Ground
- Exposé, I'll Never Get Over...
- David Crosby & Phil Collins, Hero
- Madonna, Fever
- Michael Jackson, Who Is It
- Sting, If I Ever Lose My Faith In You
- Restless Heart, Tell Me What You...
- Sting, Fields Of Gold*
- Go West, What You Won't Do For
- Ray Charles, A Song For You
- Aaron Neville, Don't Take Away...
- Don Henley, The Boys Of Summer
- Bon Jovi, Bed Of Roses
- Whitney Houston, I'm Every Woman
- Bonnie Raitt, Something To Talk...
- Tina Turner, I Don't Wanna Fight
- B-52's, Love Shack
- Steve Winwood, Higher Love
- David Bowie, Jump They Say
- Paula Abdul, Straight Up
- Billy Joel, We Didn't Start The Fire
- Paul Simon, You Can Call Me Al
- Eilton John, I Don't Wanna Go...
- Amy Grant, Every Heartbeat

★★ NEW ADDS ★★
 Kenny G/Peabo Bryson, By The Time...
 Donald Fagen, Tomorrow's Girl
 Cyndi Lauper, Who Let In The...
 UB40, Can't Help Falling In...

★★ NEW ADDS ★★
 Kenny G/Peabo Bryson, By The Time...
 Donald Fagen, Tomorrow's Girl
 Cyndi Lauper, Who Let In The...
 UB40, Can't Help Falling In...

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Radio News Loses Weight On Strict Diet Of USA Today

BY ERIC BOEHLERT

TOO MUCH McRADIO: Has USA Today become too important to radio wakeup shows? Are station newscasters too lazy in searching out other sources of information? Those are the questions raised by a recent article in Bolton Research Corp.'s "Radio Trends" newsletter.

Bolton VP/GM Larry Rosin, who wrote the piece, said in an interview that he loves the paper and reads it every day. Nonetheless, "I think radio's reliance on USA Today is ridiculous."

He says that while traveling around the country as part of his role as a radio consultant, he inevitably hears morning jocks and news anchors, regardless of station format or audience, regurgitating USA Today reports in the place of news.

Rosin, who thinks "The Nation's Newspaper" translates to radio morning shows so well precisely because of its coast-to-coast scope, along with its "breezy, blurbly" writing style, warns stations that dependence on USA Today is bad business. With stations desperately needing to differentiate themselves in an increasingly crowded broadcast field, he argues that following the pack is the wrong move. "What's wrong with the local paper?" he asks.

During the last 10 years, the number of local news-gathering teams, particularly at music stations, has shrunk, according to David Barlett, president of the Radio-Television News Directors Assn. That has translated into a greater need for newswire-type information. USA To-

day for the last six years, through a partnership with the ABC Network, has been part of that radio newswire growth. Every day newspaper staffers write up USA Today articles in shortened, radio-ready form. During the early hours of each day, that information is sent via the ABC network to its affiliates, giving the air staff access to USA Today stories before the paper even hits the newsstands.

The idea that condensed versions of USA Today dispatches represent the key source for many radio audiences no doubt makes some news editors queasy.

Frank Raphael, VP of line network programming for ABC, explains the network's job is to deliver as many news tools as possible to the affiliates. It is then up to the individual stations to make the most of those tools.

Rosin agrees, and places the blame squarely on radio and its lackadaisical approach to news. "I give USA Today credit" for its success on morning shows, he says, adding, "I don't expect a newscaster at some top 40 station to break news stories. I'm just concerned about [radio's] single-source attitude."

WELL READ: '70s rock star Dwight Twilley ("I'm On Fire") recently signed a book deal with the Charles E. Tuttle Co. in Boston. The book from Twilley, whose compilation CD, "The Great Lost Twilley Album," is due out Tuesday (8) on DCC Records, will unveil his "revolutionary" way of communicating with his young daughter Dionne. Since birth, the girl has lived with Twilley's ex-wife.

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 29, 1993.



Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO
 SWV, Weak

- BOX TOPS**
- Live Crew, Mega Mix
 - Pac, I Get Around
 - 95 South, Whoot, There It Is
 - Boss, Deeper
 - Da Youngsta's, Crewz Pop
 - Dr. Dre, Dre Day
 - Duice, Dazzezy Duks
 - Geto Boys, Six Feet Deep
 - H-Town, Knockin' Da Boots
 - Half Pint, Boom & Hydraulic
 - Ice Cube, It Was A Good Day
 - Illegal, Head Or Gut
 - Jade, One Woman
 - Janet Jackson, That's The Way...
 - Kid Rock, U Don't Know Me
 - Mary J. Blige, Love No Limit
 - Mobb Deep, Hit 'Em From The Back
 - New Born, Falling In Love
 - Onyx, Slam
 - Paperboy, Ditty
 - Redman, Tonight's Da Nite
 - Silk, Freak Me (Re-Mix)
 - Silk, Freak Me
 - Snow, Girl, I've Been Hurt
 - Snow, Informer
 - Spice 1, Triggas Gots No Heart
 - Whitney Houston, I Have Nothing

- ADDS**
- Akinyele, Ak Ha Ha!
 - Alexander O'Neal, In The Middle
 - Boy Krazy, Good Times With Bad Boys
 - Freddie Mercury, Living On My Own
 - Lever, ABC-123
 - M.C. Breed, Gotta Get Mine
 - PJ Harvey, 50 Ft. Queenie
 - Spin Doctors, What Time Is It?
 - Taylor Dane, Can't Get Enough...
 - Ugly Kid Joe, Busy Bee

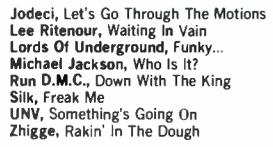


Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Blues Traveller, Conquer Me**
 Guru, Loungin'
Le Mystere De Voix, Tipero
 Antenna, Shine
 Living Colour, Nothingness
 Kool G Rap, On The Run
 Season To Risk, Mind Eyes
 Strait Jacket Fits, Cat Inna Can
 Cactus Bros., Crazy Heart
 Marshall Tucker Band, Walk Outside...
 Posies, Dream All Day
 Frank Black, Hang On To Your Ego
 Vince Neil, Sister Of Pain
 Robert Plant, Calling To You
 Nudeswirl, F Sharp
 1 Of The Girls, Do Da What
 The Autuers, Showgirl
 Cranberries, Dreams
 Brother Cane, Got No Shame
 Il D Extreme, Cry No More



- Three hours weekly**
 110 E 23rd St, New York, NY 10010
- Bobby Brown, Get Away
 - Big Daddy Kane, Record Deal
 - Biz Markie, Let Me Turn You On
 - Digable Planets, Where I'm From
 - Da Youngsta's, Crewz Pop
 - Dr. Dre, Dre Day
 - Funkdoobiest, Bow Wow Wow
 - H-Town, Knockin' Da Boots
 - House Of Pain, Who's The Man
 - Intelligent Hoodlum, Shoot Em' Up
 - Janet Jackson, That's The Way...
 - Jade, One Woman

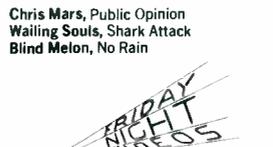


Five 1/2-hour shows weekly
 Signal Hill Dr, Wall, PA 15148

- B E Taylor, Came To Me**
 ETW, Stay Together
Millions & Millions, Help Somebody
 Operation Angel Wings, World Of...
 Paul McCartney, Hope Of Deliverence
 Mannheim Steamroller, Morning
 DOC/Bride, God Gave Rock & Roll
 Newsboys, I Cannot Get You
 Midnight Oil, Truganini
 Whitney Houston, Star Spangled...
 White Heart, Independence Day
 77's, Nuts For You
 Guardian, Shoeshine Johnny
 DeGarmo & Key, Classic Rock Medley
 Amy Grant, Baby Baby
 Various Artists, Sun City
 Michael W. Smith, Somebody Love Me
 Crosby/Collins, Hero
 Soul Asylum, Runaway Train
 Sting/Pavarotti, Panis Angelicus



- One hour weekly**
 216 W Ohio, Chicago, IL 60610
- Fishbone, Swim
 - Cranes, Everywhere
 - The Waterboys, The Return Of Pan
 - Dramarama, Work For Food
 - Hammerbox, Hed
 - Muffs, Lucky Guy
 - Frank Black, Hang On To Your Ego
 - Proclaimers, I'm Gonna Be...
 - Posies, Dream All Day
 - Midnight Oil, Truganini
 - PJ Harvey, 50 Ft. Queenie



One hour weekly
 330 Bob Hope Dr, Burbank, CA 91523

- Jade, One Woman**
 Inner Circle, Bad Boys
 Rod Stewart, Have I Told You Lately
 Snow, Girl, I've Been Hurt
 Mary J. Blige, Love No Limit
 Taylor Dane, Can't Get Enough...
 Janet Jackson, That's The Way...



- 15 hours weekly**
 P O BOX 398, Branson, MO 65616
- Carman, 1955
 - Kelly Willis, Whatever Way...
 - Lyle Lovett, North Dakota
 - Ramsey Lewis, People Make The...
 - Matthews, Wright & King, I Got A Love
 - Bruce Hornsby, Harbor Lights
 - Mylon Lefevre, Invincible Love
 - Robert Earl Keen, Dad Had A Buick
 - DeGarmo & Key, Classic Rock Medley
 - Little Texas, What Might Have Been
 - Yanni, Reflections Of Passion
 - Cleve Francis, Walkin'
 - 4Him, Over The Horizon
 - Palomino Road, Best That You...
 - New Tradition, Seed Of Love
 - John Gorka, Houses In The Field
 - Ricky Van Shelton, Keep It Between...
 - Great Plains, A Picture Of You
 - Mark O'Connor, Now It Belongs To You
 - Mary Chapin Carpenter, Passionate...

IN PRINT

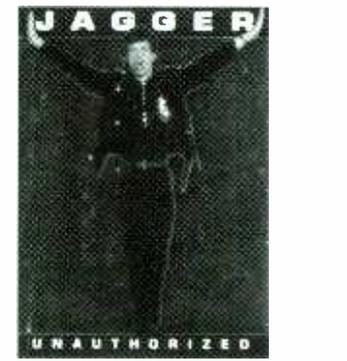
JAGGER UNAUTHORIZED
 By Christopher Andersen
 (Delacorte Press, \$22.95)

You can't always get what you want. Who may be another matter, if we're to believe Christopher Andersen, who has Mick Jagger in and out of bedrooms more often than a chambermaid.

If anyone hadn't guessed, this latest, nonblessed biography of the apparently never-alone Rolling Stone is far from highbrow entertainment.

That's not the complaint. It's also somewhat short on the low-down: There's not much here that's fresh, and less that's truly daring (we're talking rock'n'roll, after all). And, for all the intimate innuendo, there's nothing of insight into the person Andersen labels "the last of the rock titans." Andersen's research yields a caricature, not a character sketch.

What's missing from the picture is the music, and that's the complaint. While there are the odd eyebrow-raisers (Geraldo, Mick?), the oddest thing in the book is the periphery music occupies in it. Jagger's fame rests



on more than his alleged conquests, some would argue. Andersen, who also penned "Madonna Unauthorized," would seem to disagree.

"Jagger Unauthorized" captures none of the magic of Mick's muse. For that reason, it fails to satisfy.

MARILYN A. GILLEN

Books to be considered for review should be sent to the attention of Marilyn A. Gillen, Billboard, 14th Floor, 1515 Broadway, New York, N.Y. 10036.

Buyers Divvy Up A&A Chain In Bankruptcy Sale

BY LARRY LeBLANC

TORONTO—The most dramatic signs of the downfall of 147-store A&A Music and Entertainment Inc., once Canada's largest music retail chain, are the blow-out bargains of 40% off list price being offered at its former flagship store on Yonge Street here.

"I'm taking a hell of a loss emotionally with my neighbors going out of business," says Sam Sniderman, who has operated the Sam the Record Man outlet next door since 1961. "We were friendly competitors, and I'm sorry to lose them."

At its peak in the late '80s, A&A, which declared bankruptcy March 3, had 269 stores and claimed a 27%

Kroum Pindoff, president of Pindoff. "I'm not anxious to open stores just for the sake of showing how big we are."

"It's unfortunate that A&A did go, but some people say it's better for the music industry because the stores end up in better hands and the industry can do well through those stores," says Vito Ierullo, president of R.O.W. Entertainment, the one-stop and record-chain servicing firm here that acquired 19 mostly Maritime-based stores.

While R.O.W.'s stores initially will be operated corporately by R.O.W., it's expected they will be franchised.

Until the acquisition, R.O.W. operated 40 franchised outlets and had no full ownership. "I'm not sure that we're top-notch retailers," admits Ierullo. "The best thing we do is supply people. We put out a blurb when A&A was going down and only a few of our [franchisees] got on board. One of them got six stores, another two fell on someone else. Now that we've bought our stores, we're getting interest from everybody."

Another major winner is Top Forty Music Ltd., the retail division of Edmonton, Alberta-based rackjobber Total Sound, which acquired five stores in Western Canada, in mostly

suburban locations. The acquisition boosts the chain's strength to 41 stores, 21 of which are corporately owned (only one of the new stores is franchised). According to Total Sound's VP and corporate counsel, Al Herfst, it was a smooth ownership transfer. "We didn't have to add people or virtually anything."

Conspicuously left out of the deal-making frenzy so far has been A&A's three-floored 16,000-square-foot flagship store at 351 Yonge St. The location has eight years left on its lease and an annual rent of \$80,000 (Canadian). Despite the low rent and long lease, several retailers point out there

are better deals available in the area and renovation and restocking costs could be sky high.

The A&A chain actually had declared bankruptcy twice. In February 1991, after losing \$8 million in 18 months, the chain, then running as A&A Records and Tapes and operated by Sound Insight Ltd., folded, leaving music suppliers collectively owed \$18 million (Canadian). In March 1991, Lincoln Capital Corp. acquired 70% of the chain's assets, but after a loan to the chain of \$2.5 million in July 1992, a numbered company controlled by Lincoln chairman

(Continued on page 47)

'Now that we've bought our stores, we're getting interest from everybody'

share of the Canadian marketplace. This was reduced to 5% of Canadian music retail sales this past year.

After the firm declared bankruptcy and was operating with 110 stores, the appointed receiver and trustee, Coopers & Lybrand, immediately shuttered 28 stores. Without a block of purchasers, the chain has been dismantled in sections, with the principal buyers being Pindoff Record Sales, R.O.W. Entertainment, and Total Sound. Only the Yonge Street location and a store in Hull, Quebec, remain unsold.

The big winner in the A&A sell-off is Toronto-based Pindoff Record Sales, which aggressively scooped up 16 prime sites from the receiver, and negotiated directly for four other stores with mall owners who had seized them for unpaid rent. The newly acquired stores will operate under the name of Music World, bringing the chain's total to 90 stores, all of which are corporately owned. The purchase is being deemed a bold strategic move for Pindoff, which also services Eaton's, a national department store chain.

"I never wanted to be the largest—I always wanted to be the best," says

An Die Musik Brings Classical Touches To Baltimore

BY BILL HOLLAND

TOWSON, Md.—Three years ago, Baltimore-area record store owners Henry Wong and Eugene Mo had never worked a full-time job in a retail shop, much less managed or owned one.

Now they're guiding the good fortunes of the most talked-about, "in" record shop in the Baltimore area.

In 1990, Wong was a medical student at nearby Johns Hopkins Univ. and his buddy Mo also was a grad student there. But both had an unquenchable love for records and music—particularly classi-

cal—a sense of adventure, more than a bit of attitude, and a concept—a vision that wouldn't go away—to build and own a conspicuously different record store.

"We wanted something with a spacious and uncluttered look, one offering deep inventory and serious customer service," Wong says. "You go to stores around here, anywhere, most times it's all crowded, all hit product, they're cluttered, loud rock music blaring, and teenage clerks that don't know anything about other kinds of music."

"And we wanted to stock only CDs in jewel boxes. We wanted all of our shelves



custom designed for that size," Mo recalls. "Of course, everybody thought we were crazy."

They also wanted a store name people would not just remember, but a name that would capture or even breathe their vision of what they call "a European-style wunderstore."

"We were searching for a name, something like when you think of Nordstrom, or Ikea, one that carried a mystique with it," says Mo. "We didn't want to open something called, you know, 'The House of CDs' or 'Wong and Mo's CD Barn.'"

When one of their university artist friends mentioned the name—An Die Musik—something resonated.

An Die Musik (pronounced *ahn-dee-moo-zeek*) is taken from the title of a "fairly obscure" lieder by Schubert, Wong says. "Sure, the name's a little weird for a store, but that's the point."

Opening An Die took months of planning, searching for start-up money and a location, constructing the customized space, convincing veteran record buyer Roberta Cohan to join their partnership as VP of sales, and then selecting staff.

"We wanted the people we hired to be knowledgeable and we wanted them to value their job and to grow with us. Middle management is extremely crucial,"



An Die Musik's Henry Wong, left, and Eugene Mo in the classical music listening room, surrounded by photos of visiting artists. (Billboard photo)

says Wong.

"Then there was convincing the local label reps that we weren't out of our minds," says Mo.

"Especially with this policy of no longboxes," Wong adds. "We ripped up [and recycled] the longboxes for every CD on our shelves."

Jewel-boxed to the max, with the walls freshly painted in muted pastel tones, An Die Musik—all 8,000 square feet of it—opened its doors on the unpromising postholiday date of Jan. 11, 1991, at the

(Continued on page 47)



An Die Musik's partners designed their shop to be open, spacious, and outfitted with jewel-box racks. (Billboard photo)

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Silo Reports Strong PP&M Harvest; BMG Kidz Expands To U.K.

PP&M IN HITSVILLE: Warner Bros. act Peter, Paul & Mary's "Peter, Paul And Mommy, Too" has been the best-selling children's audio title for the past three months for Silo Inc., the Waterbury, Vt.-based wholesaler acknowledged as the biggest independent distributor of children's audio.

According to Silo's marketing director, Anne Tangney, Walt Disney Records had dominated the top sales spot for the last two years, with three Disney titles—"For Our Children," "Beauty And The Beast," and "Aladdin"—taking turns at No. 1.

"For 'Peter, Paul And Mommy, Too' to move in front of Disney and Raffi—who's always floating around our top 10—and to lead our sales for the past three months, that's one strong title," says Tangney, who declines to name sales figures.

Silo's clients number between 1,500 and 2,000, she notes, and consist primarily of mom-and-pop stores. The distributor recently began selling independent children's product to Tower Records, as well as the Borders and Waldenkids book chains.

"Peter, Paul And Mommy, Too" has been selling well across the board," says Tangney, who attributes its impressive performance in large part to frequent airings on PBS of a companion TV concert (from which the album was taken). That show is available in video form from Warner Reprise Home Video; a shorter version of the 90-minute tape recently has been released as well.

"The first 'Peter, Paul And Mommy' album was done in 1969," says Paul Stookey, "and that was an album that grew pretty naturally out of the fact that Mary, Peter, and myself had included at least one children's song on every album we had done before that. So, the connection between folk music and children's music goes way back."

"I've always felt that folk music was the most wonderful children's music," says Mary Travers, "because it wasn't age-ist. Kids liked it and that was that."

"It's also accessible and more reproducible by kids," adds Stookey. "It doesn't require gimmicks or sound effects—and if it does, they're the kind of sound effects you can do with your own mouth or hand, sort of a game you might play."

KIDZ ACROSS THE WATER: BMG Records (U.K.) Ltd. has formed BMG Kidz U.K. John Preston, chairman of BMG Records (U.K.) Ltd., has appointed Bill Gaden to head the new venture. According to Preston, "Bill researched the U.K. children's market, based on the success of BMG Kidz in the U.S., and was very enthusiastic about beginning a similar operation over here."

In addition to releasing product from its stateside counterpart, BMG Kidz U.K. will create and license local children's product, as well as sign new and developing artists. Already complete are two licensing deals, one for audio rights to the popular BBC animated series "Spider," and one for an animated video based on the Monster In My Pocket toy. The U.K. catalog will include Joanie Bartels' million-plus-selling "Magic" series, available here on Discovery Music/BMG Kidz.



by Moira McCormick

In other BMG Kidz news, Phran Schwartz has been appointed director of marketing for Jim Henson Records/BMG Kidz. Schwartz's previous credits include director of marketing and artist development for Arista Nashville and director of product development for RCA Nashville. Schwartz reports directly to Ron Osher, VP of BMG Kidz.

HEIGH HO: Walt Disney Records will reissue the soundtrack for "Snow White And The Seven Dwarfs" June 15, to coincide with the theatrical film's rerelease. The revamped soundtrack includes never-before-released material, including 50 minutes of underscore. It was remastered and restored from seven different sources, including the original nitrate masters.

"Snow White And The Seven Dwarfs" also will be available in four spoken-word products.

UP, UP AND AWAY: Los Angeles' Museum of Flying at the Santa Monica

Airport launched its Kids Club Saturday-morning performance series April 24 with Walt Disney Records act Parachute Express. According to Rick Bloom, president of West Hills, Calif.-based Kindertainment (whose Wee Media marketing division is promoting the series), the Saturday programs not only offer music "in a family-friendly environment," they also allow families "to experience exhibits, films, and actual vintage aircraft." The second concert, May 15, featured A&M artist Tim Noah. Radio AAHS (AM 830), an affiliate of the 24-hour Children's Satellite Network, is the series' media sponsor.

KIDBITS: Environmental author and songwriter Lois Skiera-Zucek, whose Kimbo Educational cassette "For The Love Of Animals" is one of the best collections of green music for kids, coordinated a number of performances by children's artists April 25 at the Great L.A. Cleanup. Appearing at the wildlife area of Sepulveda Basin were Children's Music Network members Dave Kinnoin, Ken Frawley, Mara Brenner, and others... A&M's Sharon, Lois & Bram appeared May 16 with the Buffalo Philharmonic Orchestra at Buffalo, N.Y.'s Kleinhan's Music Hall, previewing their 1994 North American concert tour... Trout Fishing In America (Muzik Management/Productions, Ft. Smith, Ark.), appeared at the Philadelphia International Children's

Festival, May 26-31 at the Annenberg Center... Child's Play favorites Chris & Judy, whose "Kid's Country" (C&J Records, New Braunfels, Texas) was one of 1992's best, are working on their next release, tentatively titled "Our Home."

New from Bill Gordh, whose "Under A Western Sky" (Lingonberry Music, New York), recorded with Brooke He-

dick, was another top pick for 1992—is "Morning, Noon and Nighttime Tales," a collection of stories and songs.

Assistance in preparing this column was provided by Scott Power. Please address all correspondence, review copies, etc., to Moira McCormick, 1209, Sherwin #801, Chicago, Ill., 60626, or call 312-464-0880.

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Retail

One-Stops Must Keep 2 Steps Ahead To Survive

WITH THE possible exception of independent distribution, the one-stop segment of the account base is going through more changes than any other sector of the account base. In the last few years, the industry has seen the evolution of the super one-stop—in the forms of Bethel, Conn.-based **CD One Stop**, Miami-based **Bassin Distributors**, Philadelphia-based **Universal One Stop**, Woodland, Calif.-based **Valley Distributors**, and Santa Ana, Calif.-based **Abbey Road Distributors**. Unfortunately, the ascension of these one-stops seems to have hastened a shakeout in that sector of the account base. Last year, six one-stops closed their doors; this year, **Justin, All Service**, and **Statewide** went out of business, **Gemini Distributing Co.**

filed for protection under Chapter 11 of the U.S. bankruptcy codes, and a Midwest-based one-stop is said to be "circling the drain."

Things likely will get more treacherous for one-stops that don't move with the times. If they haven't already done so, one-stop operators should be looking to computerize their operations. If operations already are computerized, they should be thinking about upgrading. Those that don't invest in systems—with the exception of one-stops that have a niche, i.e., specializing in a particular genre such as dance, or a large will-call business—are at risk of becoming extinct.

Even those that have just done so or are planning to computerize are in danger of falling behind the times. The forward-thinking one-stops already have begun to automate their operations.

And, as if competition weren't fierce enough already, the super one-stops, already well capitalized, now have another advantage over the competition—Wall Street has shown a willingness to supply millions of dollars to them, either in the form of debt or equity.

A case in point is New York-based **Alliance Entertainment Corp.**, which owns **Bassin Distributors**. In 1991 **CIGNA Corp.**, a financial company based in Connecticut, provided about \$15 million, mainly in the way of debt but with an equity kicker, to Alliance. In February, after acquiring Denver-based **Encore Distributors**, Alliance, using Tucker Anthony as the underwriter, raised \$50 million—\$28 million in senior debt, \$14.7 million in senior subordinated notes, and \$7.3 million in equity—from the private placement market.

Then the company signed a deal to merge with **Trinity Capitol Opportunity Corp.**, a public "shell" company. That deal, which needs shareholders' approval, will see Trinity issue 16.5 million shares, currently trading at \$4.50, as payment.

Since Alliance acquired Bassin, other investors have shown interest in one-stops. About a year and a half ago, a company called **Dubin Clark** made

the rounds to most large one-stops, trying to interest them in a management-led leveraged buyout. After that, a couple of investment banks explored the possibility of IPO's with a couple of one-stops.

Until Alliance, there was almost a firm rule in the one-stop industry: Either grow or go—out of business. It was virtually impossible to sell a one stop. Even today, as one stops go out of business, the only value they have is their inventory.

But what Alliance, which is headed by New York investor **Joe Bianco**, has done—almost single-handedly through its succession of deals—is show that one-stops have value. In each case, Bianco was able to raise funds based on the cash flow and prof-

itability of the Alliance wholesale operations. You can be sure the other large one-stops are trying to figure out a way to cash in on the accomplishments of Al-

liance.

VIVA LAS Vegas: While the music industry has **NARM** and the video biz has **VSDA**, the big convention in the shopping center industry is the **International Council of Shopping Centers** meet, where developers and retailers from all walks of life gather to cut leasing deals (see story, page 59). **Billboard's Earl Paige** attended the convention May 16-20 in Las Vegas, and reported the following:

BIG K'S MUSIC PLAY: **Borders Book Shops**, acquired by **K mart** in 1992 and now with 31 stores in 18 states, is a serious music and video player, said chairman **Joseph Antonini** in a keynoter at the annual spring fling.

The newer **Borders Books And Music**, with espresso-bar ambience, came about because "the highly advanced inventory management system of Borders was easily adapted to music and video," Antonini said. SKUs are 9,000 video selections, 70,000 titles in music, and 120,000 books.

FREQUENT FLYER: **Wherehouse Entertainment** topper **Scott Young** took some good-natured kidding during a splashy party the Torrance, Calif.-based chain held for developers at Caesars Palace. Noting policy not to have so many executives on flights, **Cathy Wood**, VP of store planning and development, said Young has to divide up trips because he carries the titles of board chairman and president along with CEO and COO.

WOMAN'S MOVEMENT: **Rebecca Maccardini**, newly elected ICSC president, is a departure for more than being the trade group's first female chief in 34 years. As director of operations at **Forbes/Cohen Properties** in Southfield, Mich., she comes out of management and marketing rather than being a developer. She was elected to the board in 1980.

RETAIL TRACK
by Ed Christman



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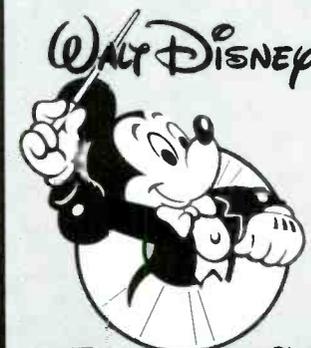
"We should swing by the record store and buy some Disney tapes. You know, the tapes that have those wonderful songs or stories."

"That's a great idea. On last weekend's road trip, the kids were mesmerized listening to those tapes. Can you believe they were silent for that many hours?"

"And what a relief to have some music that we all like."

"Let's go buy some now."

"OK. I hope the store has a great selection."



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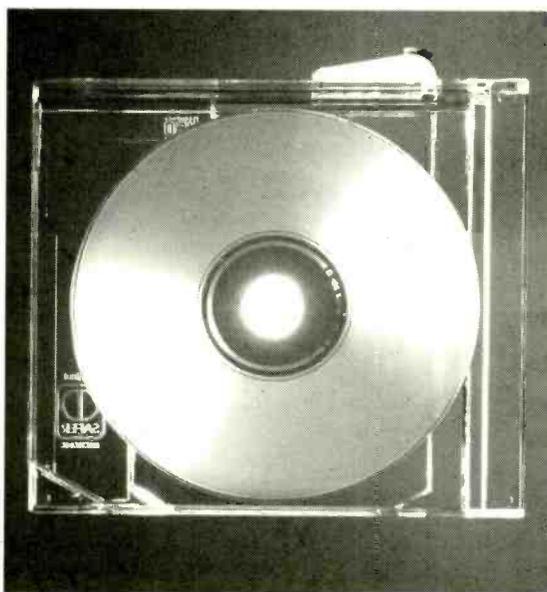
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AN DIE MUSIK BRINGS CLASSICAL TOUCHES TO BALTIMORE

(Continued from page 44)

upscale but still fairly unlikely address of #1 Investment Plaza, Towson.

"Well, the location is a little odd," says Wong. "We're not in a mall. In fact, we have no business neighbors at all. And we're in a walk-up second-floor space."

Wong and Mo even turned that negative into a positive. "People come here, a little puzzled, but they responded well," says Wong. "They feel it's something new, then it's comfortable and we're into it, you know? We get to know them, and our staff makes suggestions and will offer to order something."

The partners are trying to make An Die a destination store, with customers stopping by "to see what's happening."

"What's happening" is more than a catch-all phrase where An Die is concerned. The owners have made entertainment—recitals, concerts, artist in-stores, broadcast remotes, and an amateur opera karaoke contest—part of

store activity.

Uniqueness and special features extend to other facets of An Die as well. It is one of the few stores in the mid-Atlantic to offer an update of a once-traditional record store service: listening booths.

Want to hear a cut of that new Abbey Lincoln CD? No problem. Or check out that PolyGram reissue of Dorati conducting Prokofiev's Fifth Symphony and the Scythian Suite? Come on by.

Another thing: An Die sends customers a birthday card and one that says they're entitled to a special discount on top of the regular Preferred Listeners' Club discount.

An Die also borrowed an idea from retailers such as Tower and Olsson's: a large, separate, soundproof room devoted to classical music, outfitted with top-end playback equipment.

The shop's average \$13.99-\$14.99 prices can be beaten by the chains, but

they still bring in new customers that become loyal followers, much like the Baltimore City Paper writers who said in the "Best CD Store" review of An Die Musik last September, "We're willing to pay the extra change for a good selection that promises immediate aural gratification."

The jewel-box-only policy now doesn't seem like a big deal, but it was before last year's decision to go to that kind of packaging by April 1, and the bottom line was damaged by manufacturers' inflexible returns policies.

Word got around that the new shop with the fancy-dancy name was sticking its neck out. Baltimoreans are an adventurous lot, and took a liking to the rebels. The local TV crews even came around and did a piece on the jewel-box boys.

An Die Musik president Wong and executive VP of operations Mo are opening a second store—same name—in Ellicott City, a charming and increasingly baby-boomer-besotted little town filled with antique shops and trendy boutiques, located halfway between Baltimore and Washington, D.C.

It will be an 11,000-square-foot store with an added twist: It will offer high-end, but reasonably priced, audio in addition to CDs.

"It'll be similar to the first store," says Wong. "But we'll be setting up the audio equipment in two family-style rooms so people can get a feeling of what the stuff will sound like at home."

Wong and Mo have more plans to extend their vision. "Why not a foyer, or a reading room," Wong says. "Or an area for tea and snacks, maybe a concert space. We're not only selling our customers CDs—we want to throw a party."

A&A CHAIN

(Continued from page 44)

Ken Fowler and directors Roy Cairns and Ken Howe Jr. picked up a 51% stake.

Despite constant downsizing and reorganizing and the renegotiation of leases on many of its stores, A&A continued to face difficulties. Aggressive pricing by competitors, poor staff control, inability to franchise, and a shortage of full-line product all led to the company's downfall. Music suppliers, stung by the previous bankruptcy, continued to insist on COD terms for orders. As a result, in the bankruptcy, music suppliers' exposure was limited to \$119,795 (Canadian).

While music suppliers might have been generally unscathed by the bankruptcy, there still are dark clouds on the horizon for them. On closing, R.O.W. and Pindoff found much more product than anticipated, leading to speculation that product was shipped in before closing to maximize assets.

While exchange allowances by Canadian major suppliers run 15%-25%, these companies plan to fight against the new owners returning product from former A&A bins.

"These buyers will be looking to return product to suppliers, but everybody's going to be tight," says an industry source. "The terms are, 'If you didn't buy it from us, don't expect to return it to us.' Eventually, however, it's going to come back to us somewhere down the line. We can't keep running inventory lists forever."

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1	2	79	SHEPHERD MOONS ▲ ² REPRISE 26775/WARNER BROS.	57 weeks at No. 1	ENYA
2	1	7	IN MY TIME PRIVATE MUSIC 82106		YANNI
3	3	17	CURTAIN CALL MOULIN D'OR 932		DANNY WRIGHT
4	6	11	MRS. CROWE'S BLUE WALTZ RELATIVITY 1162		ADRIAN LEGG
5	17	3	NARADA DECADE NARADA 63911		VARIOUS ARTISTS
6	4	13	ROMANCE AMERICAN GRAMAPHONE 103		CHIP DAVIS
7	5	210	WATERMARK ▲ ² REPRISE 26774/WARNER BROS.		ENYA
8	7	9	LINK WINDHAM HILL 11123		OYSTEIN SEVAG
9	8	11	NARADA COLLECTION 4 NARADA 63910		VARIOUS ARTISTS
10	10	13	THE LONDON CONCERT VARESE SARABANDE 5399		CHRISTOPHER FRANKE
11	9	61	SOLO PARA TI EPIC 47848		OTTMAR LIEBERT + LUNA NEGRA
12	11	15	SOMA HEARTS OF SPACE 11033		STEVE ROACH & ROBERT RICH
13	13	9	THE ELEVENTH HOUR REAL MUSIC 0022		MARS LASAR
14	20	5	BEYOND THE MIND'S EYE MIRAMAR 2902		JAN HAMMER
15	21	3	2002 HIGHER OCTAVE 7051		CUSCO
16	18	5	BLUE NIGHT INOVATIVE COMMUNICATION 51582		BLUE KNIGHTS
17	15	53	THE VISIT WARNER BROS. 26880		LOREENA MCKENITT
18	14	47	HEART ZONES PLANETARY PRODUCTIONS 3170/LAURIE		DOC LEW CHILDRE
19	16	163	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026		OTTMAR LIEBERT
20	19	85	SUMMER ● WINDHAM HILL 11107		GEORGE WINSTON
21	24	19	THROUGH THE RAINDROPS HIGH HARMONY 1000		ROBERT BONFIGLIO
22	NEW ▶		ETCHED IN STONE SILVER WAVE 709		FOWLER AND BRANCA
23	NEW ▶		MONTEREY NIGHTS GTS 4570		JOHN TESH
24	12	31	MY FOOLISH HEART WINDHAM HILL 11115		LIZ STORY
25	NEW ▶		SPANISH ANGEL LIVING MUSIC 272		PAUL WINTER CONSORT

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★					
1	1	9	ADVENTURES IN AFROPEA 1 LUAKA BOP 45183/WARNER BROS.	3 weeks at No. 1	ZAP MAMA
2	2	19	GLOBAL MEDITATION ELIPSIS 00171/RELAXATION		VARIOUS ARTISTS
3	3	9	ANAM ATLANTIC 82409/AG		CLANNAD
4	7	3	LAM TORO MANGO 9925/ISLAND		BAABA MAAL
5	4	11	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29		RY COODER/V.M. BHATT
6	6	11	MYSTICAL TRUTH MESA 79044/RHINO		BLACK UHURU
7	5	13	MO-DI RYKODISC 10242		MOUTH MUSIC
8	10	11	WAKE UP QUALITY 19121		BIG MOUNTAIN
9	8	33	SONGS OF FREEDOM TUFF GONG/ISLAND 512280/PLG		BOB MARLEY
10	14	5	THE WORLD SHOULD KNOW HEARTBEAT 119/ROUNDER		BURNING SPEAR
11	9	25	KALFOU DANJERE MANGO 39927/ISLAND		BOUKMAN EKSPERYANS
12	11	13	MENAGERIE: THE ESSENTIAL COLLECTION MANGO 9929/ISLAND		BUCKWHEAT ZYDECO
13	13	9	WEAVING MY ANCESTORS' VOICES REAL WORLD 2322/CAROLINE		SHEILA CHANDRA
14	NEW ▶		EKSTASIS AXIOM 14518/ISLAND		NICKY SKOPELITIS
15	NEW ▶		SELENIKO GREEN LINNET 4006		VARTTINA

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► PAT BENATAR

Gravity's Rainbow
PRODUCERS: Don Gehman & Neil Giraldo
Chrysalis/EMI 21982

In a time when female rockers are excelling as never before in such fine bands as 4 Non Blondes and L7, it's of no small moment that a genuine pioneer like Benatar should return with an album that equals or betters the best hard stuff being hammered out by headbangers of any gender. If Benatar's preceding blues outing did nothing but telegraph the amazing texture of her pipes, then "Gravity's Rainbow" makes it clear that she surrendered no rock credentials in the process. From "Everybody Lay Down," which already has exploded at rock radio, to the crackling thunder of "Disconnected," "Ties That Bind," the sexy "Sanctuary," and the postpunk slam dunk of "Tradin' Down," this record is a blast. Mellencamp/R.E.M. producer Gehman gets a ravishing sound out of virtuoso guitarist/collaborator Giraldo and the rest of Benatar's great band. But with her luminous singing on power ballads like "Somebody's Baby" and "Every Time I Fall Back," what's most obvious is that the lady is a champ.

► VAN MORRISON

Too Long In Exile
PRODUCER: Van Morrison
Polydor 314 519 219

Jumbo collection by the Belfast soul man is a wonderful set in a distinctly retrospective vein. Intensely introspective originals like title track and "Till We Get The Healing Done" sit side-by-side with such roots excursions as a remake of "Gloria" (one of two cuts that reunite Morrison with John Lee Hooker) and versions of Ray Charles' "Lonely Avenue," James Moody's "Moody's Mood For Love," and the trad blues "Good Morning Little Schoolgirl." Gutsy, jazzy, and full of feeling, this should ignite longtime fans who have put two Morrison hits packages on the charts in recent years.

WALT MINK

Bareback Ride
PRODUCERS: Walt Mink
Caroline 1737

Minneapolis trio hits all the right notes on sophomore album that should alert modern rockers who skipped the first release. Keen sense of melody and dynamic instrumental punch key such strong numbers as "Subway," "Shine," and "Disappear," all of which might win favor with listeners who recall the tuneful energy of the Replacements and other fondly remembered Twin Cities post-punkers.

VIVIENNE MCKONE

PRODUCER: Stewart Levine
London 828353

British singer/songwriter bursts forth with jazzy joyfulness and a gift for melody reminiscent of Swing Out Sister and Basia. Many of the songs on her debut project—especially "Sing," "He's Not Here Anymore," "Get To Know You," and first single "Beware"—can hold water at top 40 and selective R&B outlets; others leave the impression that the one-hour album should have been more carefully edited. In all, though, an impressive debut.

DANNY GATTON

Cruisin' Deuces
PRODUCERS: Danny Gatton & Bill Windsor, Bill Holloman
Elektra 61465

Guitar man's sophomore Elektra set again showcases his traffic-stopping chops and eclectic eccentricities. Old time rock'n'roll, roadhouse blues'n'boogie, and R&B atmospheric are among the genres that predominate. Highlights include a

Delbert McClintone guest shot on a medley of Presley Sun hits and a new, breathtaking version of Gatton's instrumental showpiece "Harlem Nocturne." Anyone with a fondness for hot Telecaster work will get their ears scorched here.

AZTEC CAMERA

Dreamland
PRODUCERS: Ryuichi Sakamoto & Roddy Frame
Sire/Reprise 45076

Scotsman Frame's latest benefits from sleek but unobtrusive production assist from Sakamoto, and delivers a mostly attractive collection of well-penned pop numbers with propulsive R&B underpinnings. "Birds," "Safe In Sorrow," "Pianos And Clocks," and melt-in-your-ear "Sister Ann" all show off Frame's writing skills to superior effect, and studio unit here ladles on a high gloss. Interest could be split between modern-rock fan base and (with the right singles) curious top 40s.

R & B

► VARIOUS ARTISTS

Uptown MTV Unplugged
PRODUCER: Alex Coletti
Uptown/MCA 10858

Although booming band accompaniment may leave one wondering about the validity of the "Unplugged" handle, live set by luminaries of the Uptown imprint is tough to beat for spontaneity and energy. Neo-soul stars Jodeci, Mary J. Blige, and Christopher Williams and rappers Father M.C. and Heavy D. & the Boyz all deliver credible performances of hit material before an enthusiastically vocal audience. Like all such projects, sales win spin off MTV air dates.

JAMES INGRAM

Always You
PRODUCERS: Thom Bell, Keith Thomas, Maurice White
Warner Bros. 45275

Veteran R&B balladeer's latest offering fits right in the pocket of the format, no questions asked. Among the many tunes equipped with sufficient smoothness to score airplay at R&B and possibly top 40 are the title cut, "Someone Like You," and "You Never Know What You Got"; also worthy of consideration is the jazzy, celebratory "A Baby's Born." On-target production and collaborations by Burt Bacharach and the Bergman lyric-writing team add extra points.

RAP

► VARIOUS ARTISTS

Menace II Society—The Original Motion Picture Soundtrack
PRODUCERS: Various
Jive 41509

Ambassadors from many parts of the hip-hop nation drop in on soundtrack to highly anticipated ghetto flick. Too \$hort, Da Lench Mob, DJ Quick, Mz. Kilo, and Brand Nubian make some of the more lethal contributions; other rhyming statesmen include Boogie Down Productions, Pete Rock & CL Smooth with YG'Z, and Spice 1, whose "Trigga Gots No Heart" already is a rap hit. Album also includes debut from MC Eiht (from Compton's Most Wanted) and Hi-Five's "Unconditional Love," the only nonrap cut.

DANCE

► FREEDOM WILLIAMS

Freedom
PRODUCERS: Freedom Williams, Peter Lord, Jeffrey Smith, Mike More
Columbia 53137

Former C&C Music Factory rapper steps solo with a slick collection that employs the dance/hip-hop concept of the hit "Gonna Make You Sweat," while

SPOTLIGHT



VARIOUS ARTISTS
Music From The Original Motion Picture Last Action Hero

PRODUCERS: Various
Columbia 57127

Soundtrack to inevitable summer smash is a monstrous assemblage of the heaviest names in metal, ergo a feast for album-rock programmers. A quick succession of singles, starting with AC/DC's "Big Gun," will ensure high visibility from the get-go. Follow-ups include Queensryche's "Real World"—which has at least as much pop crossover potential as its "Silent Lucidity" did—Megadeth's "Angry Again," and Alice In Chains' "What The Hell Have I." Other headbangers in attendance include Anthrax, Def Leppard, rap act Cypress Hill, Fishbone, Tesla, and Aerosmith, which checks in with a live version of its classic "Dream On." A mighty package, unrivaled in star value and musical caliber.

briefly dabbling in jazz and retro-soul styles. First single, "Voice Of Freedom," kicks with an energetic, rambunctious edge, nicely showcasing Williams' sexy baritone delivery and clever rhymes. Although the pace rarely drops below the party fever of "Call Me Up," Williams successfully challenges himself by exploring more meaty matters on the moody "When I Rise" and "Re-Spect," co-penned by Ashford & Simpson. A singles-packed effort that likely will establish Williams as a leading top 40 rapper.

NOKKO

Call Me Nightlife
PRODUCER: Gota Yashiki
Epic 53135

Japanese hit maker debuts in the U.S. with a mixed platter of dance styles old and new, from house-flavored jams to retro numbers reminiscent of early-'80s new-wave music. Lead single "I Will Catch U" and title track are club candidates, though neither is particularly convincing in its present form (i.e., without some creative remixing). Other, more song-oriented cuts, such as "Don't Hold Back" and "Cosmic Sunshine Baby," might have a shot at alternative radio. Contribution from keyboard maestro Bernie Worrell could help matters.

JAZZ

► A.J. CROCE

PRODUCERS: John Simon & T Bone Burnett
Private Music 1005 82108

Young son of the late Jim Croce covers acres on his debut album, as much a tribute to the New Orleans piano masters, the Memphis soul sound, and the Basie-era Kansas City scene as it is a showcase for the artist's impressive songwriting, vocal, and piano-playing talents. An all-star session cast starring Ron Carter, Robben Ford, Jim Keltner,

and Benmont Tench joins the prodigy on such full-bodied originals as "Which Way Steinway," "I Found Faith," and "I Know Better Now," as well as classics like "She Wouldn't Give Me None" and "If I Could Be With You." Together, they pull off a project that, in lesser hands, would be overambitious.

JOHN ALTENBURGH

Generations
PRODUCER: John Altenburgh
Altenburgh 11

Newest from the keyboardist/guitarist/composer/arranger/label chief features Altenburgh signees Mark Ladley on drums and John Greiner on reeds. Highlights include smart blues "GJ," brisk contemporary jazz theme "No Compensation," melancholy keyboard and drum duet "Seize The Moment," and "One Evening Long Ago," a boppy theme featuring Altenburgh's multitracked vocals. Contact: 715-693-2230.

JOHN HICKS

Lower Man
PRODUCER: Bob Thiele
Red Baron 53748

This tasteful Holiday assortment serves as an impressive showcase for Hicks' classic jazz piano stylings, accompanied by bassist Ray Drummond and drummer Victor Lewis. Hicks evokes Lady Day with her signature themes, "God Bless The Child" and "Lover Man," as well as other standards like "What A Little Moonlight Can Do," "I Thought About You," and Holiday-composed blues numbers "Fine And Mellow" and "Billie's Blues."

LATIN

► MAZZ

Románticas Que Nunca
PRODUCER: none listed
EMI Latin 42833

As title suggests, veteran Tejano octet has gone romantic, intertwining bittersweet

VITAL REISSUES™

PARLIAMENT

Tear The Roof Off/1974-1980
COMPILED PRODUCER: Harry Weinger
Casablanca 314 514 417

Only Sir Nose D'Voidofunk could resist this delectable two-CD compilation of classic George Clinton, the key release in PolyGram's "Funk Essentials" series. The bridge between '60s soul (James Brown style) and manic '70s funk is revealed in 25 tough cuts that drop Da Bomb in style. Rounding out an exemplary overview of monster jams are collections devoted to Kool & the Gang, the Bar-Kays, Cameo, and Con Funk Shun; "Funky Stuff" compiles the hits and more.

THE MADDOX BROTHERS & ROSE

America's Most Colorful Hillbilly Band
REISSUE PRODUCERS: Chris Strachwitz, by contractual agreement with Rose Maddox
Arhoolie 391

Compilation of Maddox Brothers & Rose's original sides from 1946-51 is timely following recent TV special highlighting women in country music, as Rose Maddox deservedly was included among the distaff pioneers. This 27-track collection, comprising Rose and the five Maddox brothers' first commercial recordings, shows why. The nation's "Most Colorful Hillbilly Band" lived up to its billing with a wondrous mix of Western swing, boogie woogie, ballads, blues, and cowboy/cowgirl songs, including early hits like "Philadelphia Lawyer" and the group's theme, "I Want To Live And Love."

SPOTLIGHT



LUTHER VANDROSS

Never Let Me Go
PRODUCERS: Luther Vandross & Marcus Miller
Epic/LV 53231

Preeminent balladeer is positioned to extend his hit-making streak with new album of romantic material ripe for top 40, R&B, and AC consumption. First single "Little Miracles (Happen Every Day)" already has cut across all three formats, and ballads "Love Me Again" and "Too Far Down" can be expected to easily repeat the feat. Also, album-closing medley that includes Bee Gees' "How Deep Is Your Love" and the classic title track could widen an already formidable base of swooning fans.

yarns with pop, cumbia, and—for its entry into California—banda rhythms. Leadoff banda single "Mi Tesoro" could click on regional Mexican stations, but broader-based radio acceptance likely will come from album's two cumbia entries—"Traicionera" and "No Quiero Volver"—plus midtempo tear-jerker "No Hay Mal Que Dure 100 Años."

★ ANTONIO CARTAGENA

Dime Que Si
PRODUCER: Victor Mendoza
Sonero/Sony 80989

Though Cartagena's wispy baritone always seems on the verge of cracking under Mendoza's swinging, trumpet-driven arrangements, the emotive Peruvian salsero hangs tough on sterling label debut jammed with hip-swaying hits such as bubbly first single "Perdóname Querida," title track, "Apaga La Luz," and "Noche De Locos Corazones."

CLASSICAL

PROKOFIEV: VIOLIN CONCERTO NO.2; VIOLIN SONATA NO. 2

Chin Kim, David Oei, St. Petersburg Philharmonic, Freeman
Fanfare/ProArte CDS 3442

Kim is a fine violinist, fully in command of his instrument and musically assertive. Too bad the overall sound, particularly in the orchestra, while pleasant, is ill-defined in conventional stereo playback, as if heard through a gelatinous aural scrim. The disc is processed in "stereosurround," touted as a compatible medium. The sonata comes off much better, and is a superior example of perceptive chamber-music collaboration.

WILD: VARIATIONS ON AN AMERICAN THEME/ GERSHWIN: CONCERTO IN F

Earl Wild, Des Moines Symphony Orchestra, Giunta Chesky CD 98

In his long and prestigious career, Wild probably has played the Gershwin more than any other pianist. The music is in his bones as well as in his fingers, and it's no wonder that he delivers a totally involving performance. His own variations, subtitled "Doo-Dah," find him in a joyful mood, viewing a familiar folk song from a variety of musical angles, some of which might be technically daunting to a lesser equipped pianist. Sound is clear if somewhat dry.

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.

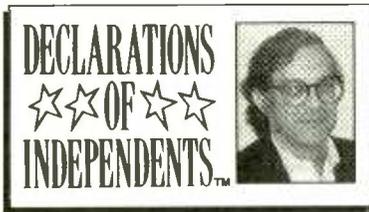
Performance Has Strangelove Interest; Dick Dale Sounds 'Tribal Thunder'

CRAZY MUSIC: DI often gets mail in response to one item or another, but we were utterly taken aback upon the recent receipt of a package from Stephen Kaplan of New Brunswick, N.J.-based Performance Distributors. Kaplan was inspired to write after seeing our mention of Kramer's oddball new soundtrack label Strangelove.

Performance, it seems, is in much the same vein. Kaplan's package included such goodies as Charles Manson's infamous album "Lie"; Chinga Chavin's collection of corn-fed obscenities, "Country Porn"; the soundtrack for Ed Wood's trash classic "Plan 9 From Outer Space"; "Blackface In Bondage," a set of heavy-metal versions of Al Jolson numbers by the Slappin' Mammies; "Elvismania," a two-CD compilation of Presley-related tributes and novelties; and no fewer than four albums by notorious (and dangerous!) punk rocker G.G. Allin.

We figured from this buffet of lunacy that Kaplan must be a drooling, cleaver-waving maniac of some sort. But we met him at last month's NAIRD confab outside of Washington, D.C., and discovered that he is a perfectly sane man with extremely eccentric tastes.

Kaplan says that Performance began



by Chris Morris

life 20 years ago as a distributor; today the company carries some 130 lines, "mostly very left-of-center," including a number of blues, oldies, and rock'n'roll labels, and what he calls "crazy labels, like Satan, Crypt, and Skyclad."

But Kaplan, a former film student who (aptly) wrote his thesis on the works of Roger Corman, got into the label game himself in 1976. "I was sort of inspired by what Rhino was doing when Rhino first started—stuff like the album of Devo impersonators, the Temple City Kazoo Orchestra," he says. "They were putting out records that were really existential—they existed to exist."

Today, Performance releases albums under several imprints—Fruit Of The Tune, Live Gold, Bizarro World, and Aware; its latest label, Orange Records,

will issue records by the noted East Village loon David Peel.

While much of Performance's product is plain nutty, it also issues obscurities and oldies by acts such as Starz, the Shadows Of Knight, the Music Explosion, the Belmonts, and Nico—and even vinyl (!) on two albums by one of DI's favorite old metal bands, the mighty Dust.

Kaplan says of his off-the-wall records, "You may never play them more than once, but if you put them on your shelf, people will look at them." No kidding.

He adds, "I stay awake at night trying to find ideas no one else would deal with."

More power to him.

GOOF DEPT.: Gremlins insidiously inserted a couple of errors into our list of the winners of NAIRD's Indie Award in this space two weeks ago. Clarence "Gatemouth" Brown's "No Looking Back" on Alligator took the trophy in the blues category; Tish Hinojosa's "Culture Swing" on Rounder won the folk music category.

FLAG WAVING: Jimi Hendrix may have been a great musician, but he was a pretty lousy prophet. Quoth Jimi, "You'll never hear surf music again." Another left-handed guitar player is proving Hendrix wrong: Dick Dale is back and shredding on his new Hightone album, "Tribal Thunder."

Dale, whose instrumentals "Let's Go Trippin'" and "Miserlou" defined the surf music sound of the '60s, has kept a low profile in recent years. "I was never really interested or involved in doing something, because I never had the chance to enjoy it." The musician, who once kept a large menagerie of wild animals, adds, "I was content with staying at home, raising my lions and tigers."

But an old friend, critic Joel Selvin of the San Francisco Chronicle, brought Dale back into the public eye. "He called me to congratulate me on the birth of my child," Dale recalls. "He says, 'Man, you gotta come up and play up here.'"

Dale was booked into a show at Slim's, the Bay Area roots music showcase. Selvin helped him out by writing "a big story about this character, like Mighty Joe Young coming out of the jungle."

The show at Slim's sold out, as did five subsequent dates. Dale, who had worked with a large show band, now works with a small combo at the urging of his wife, Jill. "She said, 'Get rid of that Vegas sound. You sound like Wayne Newton.'"

The equally stripped-down "Tribal Thunder" subsequently was co-produced by Dale, Selvin, and Scott Mathews, of cult act the Durocs. The King of the Surf Guitar, picking a new Dale model Fender Stratocaster fed through his original Showman amp, burns a hole through an ultra-hot repertoire of new instrumentals, backed by Mathews, former Tubes drummer Prairie Prince, and Chris Isaak's bassist, Rollie Salley. If possible, his reverb-soaked sound is better than ever.

Dale, who today lives on an 81-acre ranch in Twentynine Palms, Calif., plans to tour Europe. The excitable guitarist says, "I've never been out of the country before!" A recent L.A.-area gig was June 5 at the Palomino in North Hollywood.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	*** No. 1 *** BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210*/PLG (9.98/16.98)	LEGEND 4 weeks at No. 1	97
2	3	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	108
3	2	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	108
4	15	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	27
5	5	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	108
6	4	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	85
7	8	THE EAGLES ▲ ¹² ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	108
8	10	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	108
9	6	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	108
10	9	AEROSMITH ▲ ⁶ COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	106
11	11	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	108
12	7	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	108
13	16	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	106
14	12	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	108
15	17	CREEDENCE CLEARWATER REVIVAL FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	20
16	33	JIMI HENDRIX ▲ ² REPRISE 2276*/WARNER BROS. (7.98/11.98)	SMASH HITS	53
17	—	PERKINS, LEWIS, ORBISON & CASH SMASH 830002/PLG (6.98 EQ/11.98)	CLASS OF '55	1
18	13	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	99
19	—	BON JOVI ▲ ⁹ MERCURY 830264 (7.98 EQ/11.98)	SLIPPERY WHEN WET	47
20	23	ENYA ● ATLANTIC 81842/AG (7.98/11.98)	ENYA	63
21	14	METALLICA ▲ ² ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	93
22	19	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	108
23	20	THE DOORS ▲ ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	97
24	30	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	108
25	25	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	102
26	32	THE POLICE ▲ ³ A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	87
27	24	U2 ▲ ⁵ ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	76
28	21	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	67
29	—	LED ZEPPELIN ▲ ⁶ ATLANTIC 19127*/AG (7.98/11.98)	LED ZEPPELIN 2	55
30	26	THE BEATLES ▲ ⁸ CAPITOL 46442* (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	41
31	18	METALLICA ▲ ² ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	94
32	27	MICHAEL JACKSON ▲ ²¹ EPIC 38112 (9.98 EQ/15.98)	THRILLER	20
33	36	PATSY CLINE ▲ ⁴ MCA 12* (4.98/10.98)	GREATEST HITS	108
34	22	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	46
35	29	DEF LEPPARD ▲ ¹⁰ MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	98
36	31	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	87
37	28	PETER GABRIEL ▲ ³ Geffen 24088 (9.98/13.98)	SO	10
38	—	BRUCE HORNSBY & THE RANGE ▲ ³ RCA 5904 (7.98/11.98)	THE WAY IT IS	1
39	35	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	99
40	37	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST - SKYNYRD'S INNRYDS	24
41	—	CAROLE KING ▲ ² COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	8
42	40	REBA MCENTIRE ▲ MCA 5979* (7.98/12.98)	GREATEST HITS	6
43	38	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182 (12.98/15.98)	NINE TONIGHT	66
44	41	RIGHTEOUS BROTHERS ▲ CURB 77381 (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	105
45	34	SADE ▲ ² EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	11
46	42	SOUNDTRACK ▲ ⁵ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	26
47	45	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	26
48	39	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	104
49	43	THE BEATLES ▲ ⁹ CAPITOL 46446 (9.98/15.98)	ABBEY ROAD	32
50	—	ROLLING STONES ABKCO 6667 (15.98/31.98)	HOT ROCKS	1

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. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.

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Outtakes From INDIE Awards

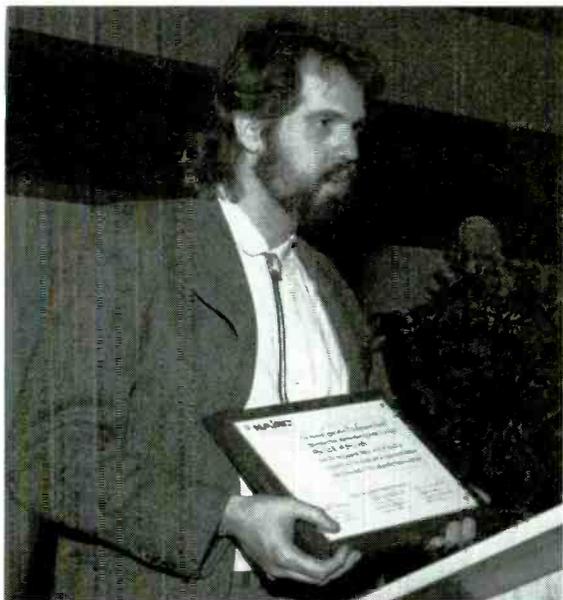
ARLINGTON, Va.—The National Assn. of Independent Record Distributors and Manufacturers held its largest convention ever May 12-16 at the Crystal City Hyatt Regency here. The 800 attendees included representatives of independent labels and distributors, promotion and marketing firms, manufacturers, media, and a record number of international delegates. The highlight of the conference was the annual INDIE Awards presentation.



Silver Wave president James Marienthal, left, congratulates artist Peter Kater on the album "Migration," by Kater and R. Carlos Nakai, which won in the new age category.



Koch International executives celebrate the label's wins in the classical, traditional jazz, reggae, and traditional world music categories. Shown, from left, are director of international A&R Wolfgang Breuer, director of sales and marketing Michael Rosenberg, president Michael Koch, and director of U.K. operations Klemens Kundratitz.



Flying Fish VP of artist development Seymour Guenther accepts the Independent Music Hall of Fame Award, which was presented posthumously to the label's founder, Bruce Kaplan.



Keith Grimwood, left, and Ezra Idlet of Trout Fishing In America perform during the 1993 INDIE Awards Show. The band took top honors in the pop category for its album "Over The Limit," on Trout Records.



Alan Becker, VP of purchasing of Relativity Records, accepts the INDIE Award in the rock category for Joe Satriani's "The Extremist." At left is presenter Mike Schreiber, co-founder of the Washington Area Music Assn.



This year's INDIE Awards were the first to include a video category. Washington Area Music Assn. co-founder Mike Schreiber, right, presents the award to Oh Boy Records president Al Bunetta, left, and VP Dan Einstein for John Prine's "Picture Show."



Singer Hank Ballard, left, listens as Scepter Records founder Florence Greenberg answers a question at the "Legends Of Independent Music" panel.



Elliot Goldman, head of The Goldman Group and former president/CEO of RCA Records, delivers the NAIRD convention keynote address.



Philadelphia folk radio DJ Gene Shay, right, congratulates Rounder Records owner/co-founder Marian Leighton on "Everytime You Say Goodbye," by Alison Krauss, which won in the bluegrass category.



Producer/publisher Malcolm Alexander, right, presents the rap album INDIE Award to Tommy Boy Records chairman Tom Silverman for "House Of Pain" by House Of Pain. Tommy Boy also won awards in the 12-inch and dance categories, both for House Of Pain's "Jump Around."



Alejandro Selasco, left, president of indie label Sicamericana Corp., discusses music with David Eisner, president of retail outlet House of Musical Traditions.

Hong Kong Music Sales Shot Up In '92

■ BY MIKE LEVIN

HONG KONG—Even those who had optimistically forecast some 30% growth in Hong Kong's music industry in 1992 were shocked by the results, just made public here.

IFPI's figures showed total dollar value for the year was up 49% over last year, and deliveries of cassettes and CDs were up 46%. Karaoke, Hong Kong's newest passion, more than doubled in both units and revenue (Billboard, May 29).

The market's only retreat was in laserdiscs, down marginally.

Key trends reported from members

of global label group IFPI in Asia's eighth-largest market include:

- CD sales rose 56% to \$94.5 million, with unit sales increasing 42% to 8.5 million.

- Cassette revenues increased 7% to \$17.8 million, while unit sales rose only 1.4% to 3.5 million.

- CDs now control 69% of the unit market, up from 63% last year. Cassettes had a 28% share, down from 33%.

- Dollar value of CDs captured 84% of the market, up from last year's 77%, while cassettes dropped to 14% from 21%.

- Karaoke unit sales exploded 133% to 534,000, while dollar value increased

106% to \$18.7 million.

- Laserdisc units dropped about 1% to 53,000, although dollar value slid 24% to \$1.7 million.

- LPs are not a factor in the market, according to IFPI.

While several executives here say the market figures correspond to their own sales patterns, it is understood that a significant proportion of the increase reflects the fact that one international major and one local company have reported in 1992, while their sales were missing from 1991's count.

Another factor behind the growth is the re-export of product from Hong Kong to China, recorded in the IFPI sales figures as domestic shipments. This factor fluctuates according to the economic and political climate.

Much of Hong Kong's growth can be attributed to an increase in Chinese music, primarily Cantopop. Although record companies won't reveal their product breakdown, sources say international repertoire was only up about 10% and made up less than 20% of overall sales.

"The decrease in laserdiscs is a good example of the trend toward local music, because these discs are only of international artists," says local IFPI chief Patrick Wong.

"But that could change next year. This is the hardest market to forecast that I have ever seen."

The figure for CDs and cassettes came from 13 reporting companies (five majors and eight independents), which make up about 90% of total sales (85% from the majors).

Karaoke figures, however, are less representative because the three reporting companies, two majors and one independent, make up only about 40% of the total.

Another part of 1992's growth came from a drop in the amount of piracy. Officially, Hong Kong's market does not lose revenue to counterfeit products, but sources say that in 1991 as much as 3% of sales were fakes. That dropped to about 1% in 1992.

[The exchange rate used in this story is the current rate of \$1=\$7.7 (Hong Kong).]

Juarez Leads PolyGram's Push In Spain

■ BY HOWELL LEWELLYN

MADRID—A strong new effort to promote and unite the Spanish and Latin American music markets has begun with the recent appointment of Ele Juarez as president and CEO of PolyGram Spain.

"Internal changes here in Spain can wait," says Juarez. "Our first aim is to create a single Latin American continent, in terms of all Spanish music. It is more important to break down the barriers between Latin America and Spain than between the Spanish- and English-speaking worlds, because these already have their separate roots."

Juarez says he will be working within a "dynamic triangle" of executives to boost Spanish music on both sides of the Atlantic, coordinating his efforts in Spain with those of Manolo Diaz of PolyGram Latin American operations and Salvador Perez, in charge of developing the Latin music market inside the U.S. Diaz and Perez are based in Miami.

Juarez took over in Madrid following the retirement of Mariano de Zuniga, who had been with the company for 33 years and managing director of PolyGram Spain since 1971.

Prior to his new appointment, Juarez had been president of Twentieth Century Fox Film and FoxVideo in Spain. With that background, he is "in total agreement" with the plan of PolyGram Worldwide president Alain Levy to see 25% of the company's sales in the film and video field by the year 2000. He says PolyGram Spain will be dealing in non-musical videos soon.

"I share the same multimedia plan
(Continued on page 54)

SNEP Signs For New Singles List Claims Current Chart Is 'Unreliable'

■ BY EMMANUEL LEGRAND

PARIS—France could have two different singles charts operating by the end of the year if an industry rift continues.

The prospect looks increasingly likely as French industry organization SNEP is poised to launch a new singles chart next fall. Industry officials believe this new chart will be much more "reliable" than the current Top 50 chart operated by Top No. 1, an affiliate of broadcaster Europe 1.

The current chart, monitored by Nielsen and IPSOS, is using a point-of-

sale system, but SNEP stopped backing the chart at the end of 1992, saying the data were "unreliable" and contained discrepancies.

The albums chart remains unaffected by the move, as the industry believes the Top No. 1 album chart is working properly.

SNEP has signed an agreement with polling organization IFOP to create the new singles chart and monitor sales with a computerized POS system. IFOP is expected to be able to deliver its first charts by Oct. 15. A list of 100 titles will be available, giving a broader view of the sales situation and encouraging "more chart activity."

BETTER REFLECTION OF MARKET

The panel of stores, according to SNEP, will better reflect the current retail situation in France, where all types of stores (supermarkets, hypermarkets, chains, and independent stores) will be weighed according to their market share. Supermarkets and hypermarkets account for more than 50% of all singles sold in France, but are not considered by the industry as "breakers" of new music. Buyers for these stories tend to concentrate on the top 20 or 30 titles charted.

Bertrand Delcros, GM of SNEP, says, "The panel will respect the current balance between the different stores."

Nevertheless, leading retail chain FNAC, with its 40-plus stores, will not be part of the panel. SNEP officials consider it will not affect the final result of the chart, as singles represent a very limited part of FNAC sales, which are much more album-oriented.

Delcros declines to reveal the cost for this new chart, saying that "it will be in the same price bracket as the existing singles chart." The record companies, mainly the majors, are due to pay for the chart, and will try to recoup the investment by selling the results to broadcasters.

SNEP has hired former Virgin GM Dominique Leguern to explore ways to expose the charts through TV and radio avenues. She is said to be in discussion with several channels, including Canal Plus, which is considering dropping the current Top 50 chart.

German Court Blocks Zyx From Releasing Beatles Set

■ BY WOLFGANG SPAHR

COLOGNE—EMI's battle against unauthorized Beatles recordings has taken turn for the better, with courts granting a temporary injunction against Zyx Music's double CD of the "Red" album.

The district court in Frankfurt granted the injunction May 24, stopping Zyx from producing and distributing the two-CD set.

"The double CD bearing the title 'Beatles Red' violates existing copyright held by the artists," says Helmut Fest, president of EMI Music GSA. "These sound carriers are illegal reproductions whose distribution is forbidden under copyright law."

The prohibition order also applies to retailers, regardless of whether the CDs have been bought from Zyx or from third parties.

EMI says the law applies immediately, regardless of international treaties and the notoriously problematic Article 7 of the Rome Convention. The spirit of Article 7 states that laws in one member state must apply equally to all citizens of the European Community. German courts have not reached a final decision on whether interpretation of that article could supersede local laws. The issue has been examined during EMI's battle with coffee company Tchibo, which has been distributing supposedly public domain Beatles recordings as part of a promotional campaign.

The proposed draft law on copyright terms within the EC contains a 50-year protection. But German copyright law still gives only 25 years' protection to sound recordings, so many recordings made in 1968 or before are now circulating freely. The Zyx album, however,

contained one track, "Yellow Submarine," that is still in copyright.

Reinhard Piel, GM of Zyx, says the company will accept the court's decision. "Yellow Submarine" was a mistake," Piel told Billboard. "Zyx supports IFPI's activities with regard to terms of copyright of 50 years, despite the fact that the legal basis with regard to record releases is not clear.

"It is not acceptable that other companies are active in this unclear field, and Zyx has a disadvantage in competing in this market." Piel says Zyx is now waiting for a legal decision from the European Court in Brussels.



Tenor Signing. French-born Sicilian Tenor Roberto Alagna signs a four-year deal with EMI Classics. Under the deal, Alagna will make a minimum of three recordings for EMI. Shown standing, from left, are Alain Lanceron, director of classical, EMI France; and Richard Lyttleton, president, EMI Classics. Seated are Jean-Marie Poilve, International Artistic Organization; Alagna; and Peter Alward, VP of A&R, EMI Classics. (Photo: Cristophe Chauchat)

Japanese Salsa Gets BMG Push

■ BY STEVE McCLURE

TOKYO—For most Japanese bands, trying to make it big internationally means leaving the security of the domestic market behind and heading into new and unknown territory.

But for salsa band Orquesta de la Luz, it means breaking out of the band's Latin American base and expanding into Europe, Asia, and other territories.

That's what BMG International hopes to do with ODLL following the recent expiration of the band's licensing deal with New York Latin specialty label RMM, which distributed ODLL's first three albums in the U.S., Central and South America, and Spain.

BMG International will release the band's next album worldwide and promote ODLL as an act with international appeal, says Osamu Sato, president of BMG Victor, BMG's Japanese affiliate.

"Orquesta de la Luz are not just Japanese artists, but world artists in a real sense," Sato told a Tokyo press conference at which the new distribution deal was announced.

"We are trying hard to re-export music," added Sato.

BMG Victor has held the master rights to the band's recordings since
(Continued on page 55)

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SWEDEN: Hedningarna (the Heathens) is an eccentric ensemble of Finnish singers and Swedish musicians that has created a new dimension in popular music. Combining sampling technology with instruments invented by the band itself—such as the “teorb” and the “vevlera”—the group’s work is inspired by ancient music from the northern tracts of Sweden. Although Hedningarna was awarded a Swedish equivalent to the Grammy for best folk music record of 1992 for its album “kaksi,” the band has a sound and attitude that appeals to rock fans across the board. Frequent outbursts of headbanging and even the occasional stage-diver are seen at the group’s gigs. Sales of “kaksi” now exceed 15,000, and the album has been near the top of the EBU World Music Chart for several months. Such is Hedningarna’s unusual and irresistible crossover appeal that the band is booked to play at all the big Scandinavian festivals this summer, including Hultsfred, Roskilde, the Falun Folk Music Festival, and even at the Stockholm Jazz & Blues All Star Festival next month.

KEN NEPTUNE

SPAIN: The gypsy group Ketama, a pioneer of the New Flamenco scene, has just released its sixth album, “El Arte De Lo Invisible” (The Art Of The Invisible). Critics say the collection is light years away from the group’s deep flamenco origins, but that didn’t stop Ketama from driving wild a packed house at the 1,500-capacity Aqualung venue in Madrid. Led by brothers Juan and Antonio Carmona and their cousin Jose Miguel, all of whose fathers and uncles were traditional flamenco idols, the group incorporates non-flamenco rhythms, such as salsa, into its music, giving New Flamenco its sound and direction.

An earlier example of Ketama’s versatility is the instrumental album “Delirios Ibericos” (Iberian Ravings), recorded with Portuguese flautist Rao Kyo in Lisbon and Madrid. On this collaboration, Kyo tames the band’s wilder tendencies with pleasant, even placid, results. The group has played with most of the country’s other flamenco giants, and many observers have their money on Ketama remaining the guiding force in New Flamenco.

HOWELL LLEWELLYN

JAPAN: Singer, songwriter, and shamisen player Shoukichi Kina, for many years the most famous and influential Okinawan rock musician, is about to get the international recognition he has long deserved. A 14-track retrospective of his work is scheduled for release in September on David Byrne’s Luaka Bop label. The as-yet-untitled compilation will include the original Okinawa indie version of “Haisai Ojisan,” Kina’s first recording and still one of his best-known songs. He is due to begin recording his next album with longtime backing band Champloose next month, but in the absence of any new product,

his former record label, Toshiba-EMI, is releasing a set comprising 11 versions of Kina’s classic song “Hana,” which has been covered by groups throughout the Far East, as well as by David Lindley and Henry Kaiser on their recent album “A World Out Of Time.” As part of an effort to introduce his music to a younger generation of fans, Kina was joined on stage at a recent concert by members of fast-rising bands the Boom and Newest Model.

STEVE McCLEURE

FRANCE: After only a few movies, Goran Bregović (Pulse, March 13) has become one of a small group of film score composers with the golden touch. His name is closely linked to that of film maker Emir Kusturica, who, like Bregović, comes from Sarajevo in Croatia. Both men now work in France and have shared credits on “Le Temps Des Gitans” (Time Of The Gypsies) in 1990 and “Arizona Dream” in 1992. The soundtrack for “Arizona Dream” (PolyGram), which has sold about 200,000 copies here, also has provided one of its main contributors, Iggy Pop, with his biggest-ever hit in this country, a ballad called “In The Death Car,” which recently hit No. 2. Bregović continues to make rock history with his soundtrack for the movie “Toxic Affair,” starring Isabelle Adjani, which was presented on the last day of the Cannes Film Festival. Two of the songs feature the singing of Scott Walker, the first new recordings in 10 years by the former front man of the Walker Brothers.

EMMANUEL LEGRAND

NORWAY: Blues guitarist Andreas Berg creates sounds of rare beauty with a playing style that is more peaceful and reflective than the rough and tumble of old masters such as Muddy Waters. Berg is inspired instead by the melancholy playing of English blues legend Peter Green, and the title track of Berg’s latest album, “The Supernatural” (Norsk Plateproduksjon/BMG), is an eerie, Green-penned song notable for its sustained notes and rhythmic pulse. All other numbers on this instrumental collection were written by Berg.

KAI ROGER OTTESEN

Spanish CD Suppliers Fear Pilz Plant

BY HOWELL LLEWELLYN

MADRID—Spain could become a major compact disc manufacturer, with supply far exceeding domestic demand, if German CD manufacturer Pilz fulfills its promise to build a 100-million-unit CD plant here.

The May 26 announcement by Pilz that it plans to build its biggest plant in Spain has sent shivers down producers’ spines.

In late 1990, there was only one CD manufacturing plant in Spain, Ibermemory, part of the Iberofon group just outside Madrid. By early this year, two more Madrid-based factories had opened—Tecno CD, part of France’s MPO group, and Servicios Ibericos Entertainment. Together, they have an annual out-

put approaching 34 million, already greater than 1992’s domestic CD sales of 20 million units. The three were joined in early May by Barcelona-based Gema OD, which has an initial turnover of 6 million units.

Moreover, a Gema sister company, Tecnodisco, plans to begin production in Madrid in September, also with an initial output of 6 million. But the giant will be Pilz, which by 1996 plans to open a plant with an initial production of 70 million units, eventually moving up to an annual capacity of 100 million.

Gema OD and Tecnodisco say their capacity should reach 15 million to 16 million by 1994. So with a potential of nearly 150 million CDs per year, output will far out-

strip domestic demand, which experts figure could touch 40 million to 45 million within two years.

“I’m very worried because I think this production level will be too much to handle,” says Giles Bastit, director of Tecno CD, which is currently the biggest producer, with an output of 15 million. He reckons that even counting the estimated 5 million to 7 million CDs given away free at news kiosks on top of the 20 million in sales, Spain will be saturated. Tecno CD does not export, although Pilz local manager Herbert Tischler calculates that only 15-20% of its product will be for the Spanish market. “The rest will be exported, mainly to Europe but some 10% to Latin

(Continued on page 55)

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Billboard

GEMA Continues To Witness Increases In Income Since '89

■ BY WOLFGANG SPAHR

MUNICH—Germany's authors' rights society GEMA increased its income by some 12.23% to \$712 million in 1992. While impressive, the increase compares with a 25% rise in 1991 and mainly reflects the slower growth in CD sales.

Income from performing rights increased in 1992 to \$250 million, \$28 million more than in 1991. Mechanical income amounted to \$298 million—an increase of \$35 million. The surplus is due mainly—as in 1991—to the result of the increase in CD sales.

"Looking back on the last four years, GEMA can be proud of having achieved an increase in income of 58.4% since 1989, when returns amounted to \$450 million," GEMA chairman Professor Dr. Reinhold Kreile said on announcing the figures.

Unlike the rest of the economy, the principle that increase in profits means less expenditure does not apply to the col-

lecting societies, said Kreile. With such societies, increased income means an increase in program use and in distribution of royalties, but still carried out with the customary reliability and accuracy, says Kreile.

MORE EMPLOYEES

In the last 10 years, the number of GEMA employees has risen from 1,007 to 1,388. The number of members has increased from 15,140 in 1983 to 32,227 in 1992. "GEMA tries to keep the costs, which amounted to \$97 million in the business year of 1992, as low as possible," Kreile stated. After the deduction of these expenses, the dividends paid out come to \$617 million.

GEMA's forecast for 1993 is that returns from the use of copyrights and royalties will reach \$690 million, while costs will increase from \$97 million to \$103 million.

[The exchange rate used in this article was \$1=1.61 Deutsche marks.]

Triple Ivor Win For Songwriting Duo

LONDON—A pair of songwriters dealt the best hand May 26 at the 1992 Ivor Novello Awards in London: Mick Leeson and Peter Vale, whose "Would I Lie To You?," as recorded by Charles and Eddie, triumphed three times.

Published by EMI/Virgin Music, the Leeson/Vale copyright won prizes for best contemporary song, best-selling song, and international hit of the year.

Annie Lennox, Eric Clapton, and a self-described "white guy from Grimsby," Rod Temperton, also were recipients of Ivors, the annual U.K. prizes for writers and publishers.

The occasion saw a lifetime achievement award bestowed upon George Shearing; the annual Jimmy Kennedy award presented to veteran writer Les Reed; and the accolade for outstanding contribution to British music given to the Hollies in this, their 30th anniversary year.

Many of those honored were present, including Temperton, whose songs have been recorded by Michael Jackson and others. He offered a self-effacing speech to the crowd at London's Grosvenor House Hotel; it was an appreciated counterpoint to Shearing's witty address. Temperton singled out publishers Dick Leahy and Bob Grace and producer Barry Blue as contributing to his success.

Among the celebrities in attend-

ance were Seal, Dave Stewart, Sonia, Jack Bruce, David Essex, Petula Clark, Midge Ure, Dave Clark, Right Said Fred, and Samantha Fox.

The Ivor Awards are presented by the British Academy of Songwriters, Composers, and Authors, and sponsored by the Performing Right Society. The full list of winners:

Best contemporary song: "Would I Lie To You?," written by Mick Leeson and Peter Vale, published by EMI/Virgin Music Ltd.

Best song musically & lyrically: "Why," written

by Annie Lennox, published by La Lennox and BMG Music Publishing Ltd.

Best theme from a TV/radio production: "Civies," composed by Michael Storey with lyrics from the poem "To My Son" by the late Siegfried Sassoon; published by Two Bunch Music Ltd. and Leosong Copyright Service Ltd.

Best film theme or song: "Tears In Heaven" from "Rush," written by Eric Clapton and Will Jennings; published by EC Music Ltd., Warner Chappell Music Ltd., Blue Sky Rider Songs, and Rondor Music London Ltd.

(Continued on next page)

JUAREZ LEADS POLYGRAM'S PUSH IN SPAIN

(Continued from page 52)

as Levy and Allen Davis, our president in continental Europe," says Juarez. "As such, my joining PolyGram is kind of a perfect marriage."

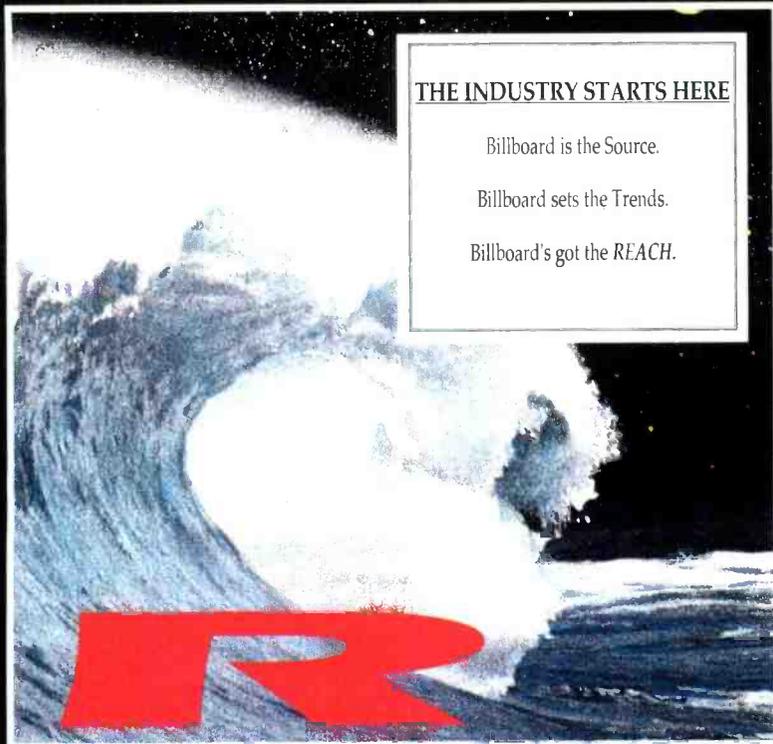
Juarez adds that one of his major goals will be to "manufacture more repertoire in the U.S. hispanic market. There's a whole second generation of Cubans and Mexicans, for example, who listen more to Anglo-Saxon music than Latin material. Gloria Estefan and Jon Secada are perfect examples of the sort of crossover we'll be looking for, as was Carlos Santana in his day. Don't forget the Latin-crossover potential market is some 300 million people whose first language is Spanish."

Juarez began his music industry career in 1966 at RCA, where he was

A&R director in its Spanish, Italian, and Latin American offices. After running his own record company, Arco Iris, in Central America for two years, he joined CBS Records in Spain in 1976 as A&R director. CBS appointed him as marketing director in its Latin American office in Miami in 1979.

In 1982, he went to Warner Music in Madrid and, two years later, joined CBS/Fox Video in Spain as VP and managing director for Spain, Portugal, and Latin America. His appointment at Twentieth Century Fox came last year.

Asked about pending changes at PolyGram Spain, Juarez says, "I have some ideas that will become clearer by September."

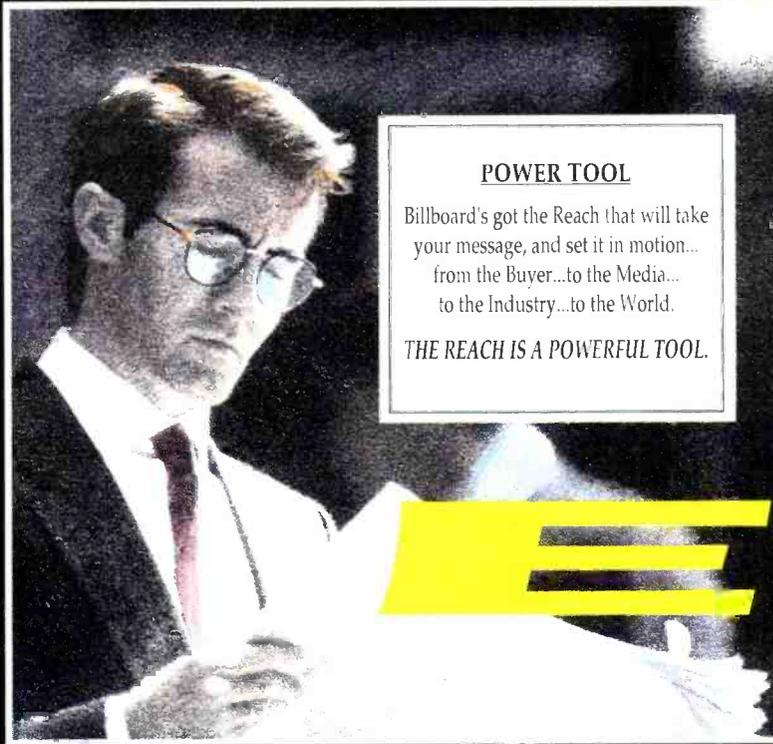


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JAPANESE SALSA

(Continued from page 52)

ODLL's first album, "De la Luz," was released in 1990. Unusually for a Japanese band, ODLL has sold far more records overseas than in its home country. Its first three albums have sold a total of 800,000 copies, 500,000 of them outside Japan.

Reasons for the 12-member band's overseas success include Spanish-language vocals, a dedication to touring that has seen them play to more than 700,000 people over the course of nine overseas tours, and—of course—eminently danceable salsa.

Bandleader Carlos Kanno says that while ODLL appreciates the support RMM has given it, "We believe it's time to move on."

Says lead singer Nora, "We weren't sure whether we should move to BMG International from RMM, but Mr. Sato persuaded us we'd be warmly accepted by BMG."

The deal with BMG International should gain much greater exposure for ODLL in Europe, where the band's product has been available solely through imports.

BMG Victor A&R man and ODLL executive producer Kiyoshi Teranishi says that in Central and South America, BMG International will license the band's recordings through local affiliates, as well as through other companies.

Sato says BMG hopes to strengthen its presence in such areas as the Caribbean.

newsline...

NICE MAN merchandising has set up an international division, headed by Alvin Ross. It will be based in BMG's London offices, and is responsible for merchandising and concessions outside North America.

A 24-HOUR COUNTRY MUSIC station, QCMR, was launched May 26 in the U.K. and can be received via the "Sky News" satellite channel and cable services throughout Europe. Lee Williams, a veteran country music broadcaster and promoter, is general manager of Quality Country Music Radio Ltd., based in Surrey. After midnight, QCMR will carry the audio signal of Country Music Television Europe.

GAZELL RECORDS, headed by former Sonet Scandinavian chairman and industry veteran Dag Haeggqvist, has entered a licensing agreement with Warner Music Sweden. It marks the comeback of the Gazell label, which started as a jazz label in 1949 and was taken over in 1957 by Haeggqvist, then 16 years old. The label, an offshoot of the Gazell Music publishing company launched by Haeggqvist in January, has grown into one of the leading publishers in Scandinavia with a catalog of 40,000 titles. The label's debut release will be by the Breeze, a new Swedish group.

THE BERWICK STREET GROUP has formed Berwick Street Management to represent a roster of producers, writers, and engineers. Its clients include U.K. producer Rod Gammons (Was Not Was, Oleta Adams), soul singer Jaki Graham, programmer engineer Phil Da Costa, and dance producer Matt Nelmes. The Berwick Street Group also includes Berwick Street Studios, Productions and Designer Music.

CHINA'S BEST-SELLING rock artist, Cui Jan, looks to have fallen foul of local politics after he was denied an exit permit to perform in Macau. Manager Kenny Bloom says he doubts the refusal was politically motivated, suggesting the authorities had problems with the Macau-based promoter. Cui Jan and his band were banned from playing following "unacceptable" performances after the 1989 Tiananmen Square massacre. The ban was lifted last December.

SPANISH CD SUPPLIERS FEAR PILZ PLANT

(Continued from page 53)

America and the Far East."

Construction of the Pilz plant at Avila, Spain's highest provincial capital, will be under way by 1996. The output capacity of 100 million per year will equal the combined total at Pilz's two German factories, in Kranzberg, near Munich in the south, and Suhl in the former GDR, as well as a smaller plant in Philadelphia.

Avila was chosen because of its clean, dry air in particular, because other hi-tech components will be produced at the DM375 million (\$234 million) plant. Half of that amount would be financed by the EC Regional Development Aid Fund and much of it by Spanish regional and government funds.

Pilz president Reiner E. Pilz came to Spain to make the announcement. "Spain, like the rest of

Europe, is suffering the consequences of a world crisis," he commented. "But it will pass, and investments have to be made now. It is clear that Spain will again be Europe's fastest-growing market, and that is without forgetting the special links available with the Latin American market."

Gema OD director Jose Ortiz points out that Gema has been involved in the Spanish music manufacturing business for 30 years. It has specialized in tape duplication plants, for example.

Adds Techno CD's Bastit, "A country with a population of 40 million [Spain] cannot sell 100 million CDs a year. The U.K. and France, each with about 57 million people, sell about 70 million CDs each. The survival of Spanish production depends on our ability to export."

TRIPLE IVOR WIN FOR SONGWRITING DUO

(Continued from preceding page)

Songwriters of the year: Colin Angus and Richard West of the Shamen.

PRS most-performed work: "Deeply Dippy," written by Fred Fairbrass, Rob Manzoli, and Richard Fairbrass; published by Hit and Run Music Ltd.

Best-selling song: "Would I Lie To You?," written by Mick Leeson and Peter Vale; published by EMI Virgin Music Ltd.

International hit of the year: "Would I Lie To

You?," by Leeson and Vale.

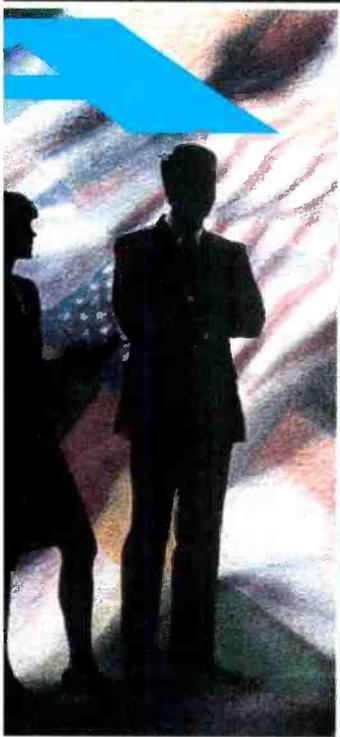
The Jimmy Kennedy Award: Les Reed.

Outstanding contemporary song collection: Marcella Detroit, Siobhan Fahey, and Dave Stewart of Shakespear's Sister.

Outstanding contribution to British music: The Hollies.

Lifetime achievement award: George Shearing.

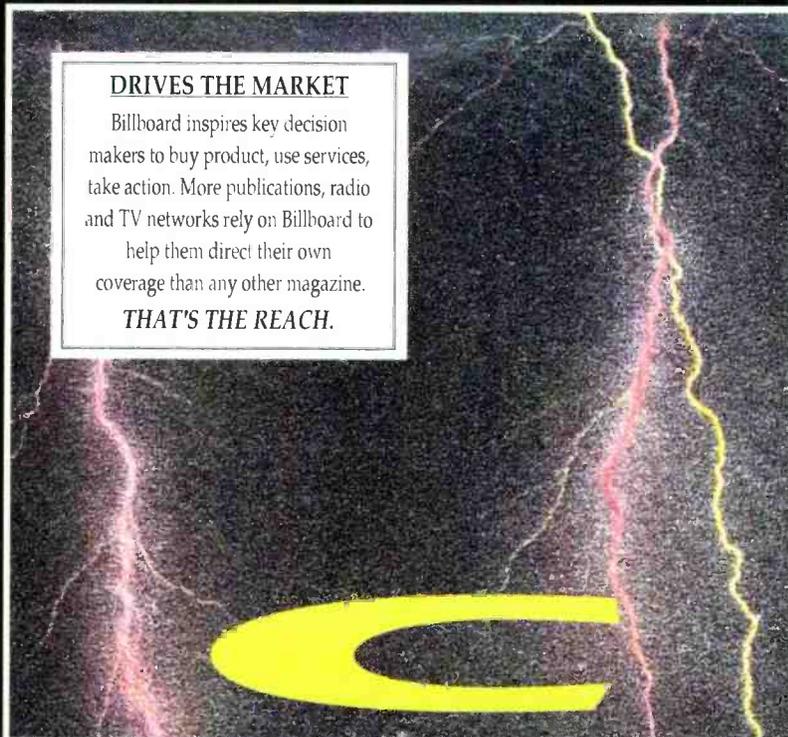
Special award for international achievement: Rod Temperton.



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Springsteen Bowls 'Em Over; WEA Swings With Sinatra

AS AN AMERICAN company marking the launch of its first open-air concert venue May 22 in Europe, the Pace Entertainment Group couldn't have asked for a better drawing card than **Bruce Springsteen** at the National Bowl in Milton Keynes, an hour outside London. The amphitheater, which first opened in 1979, begins this season under the new management of Pace and Sony Music Entertainment.

The Sony/Pace partnership was formed in 1990 in the U.S., where amphitheater development has transformed the concert venue business in the past decade. Could shed fever now infect Europe?

"In the U.K., there are no other facilities of this type," says Andy Phipps, managing director of the National Bowl. For concerts beyond arena capacity, "it's totally green-field sites or stadiums," he notes.

The need for new concert venue development in the U.K. and Europe was one of the topics debated by managers, promoters, and booking agents at the In The City conference last fall in Manchester. On the amphitheater front, Sony/Pace is leading the way with its redevelopment of the 60,000-capacity National Bowl, which this season will host Springsteen, **Guns N' Roses**, **Metallica**, and **Bon Jovi**, for starters.

Thus far, Pace's improvements to the Bowl largely have involved staging and backstage areas. The outdoor venue, while well-scaled and landscaped, has neither the seating nor covered pavilions of many U.S. amphitheaters. But Phipps says further structural improvements to the facility are planned. Key to Pace's plans will be a longer-term commitment from the Milton Keynes Development Council, which initially granted the company a five-year lease that began in April 1992.

"We are testing the waters with the National Bowl at Milton Keynes," says Phipps, "then we will be looking to expand."

While the climate in northern Europe limits the open-air concert season, Phipps suggests the most likely place for new outdoor venue development will be in Southern European markets such as Spain and Italy, where shows could take place year-round and where, after all, amphitheaters have been around since antiquity.

A SPRINGSTEEN SHOW abroad, meanwhile, offers a new perspective of Bruce's music even to a veteran American fan. It wasn't just the sweet but strange experience of hearing tens of thousands of British voices singing along on Springsteen's cover of **Elvis Presley's** "Viva Las Vegas." It was the realization of how

universal are the characters and concerns in Springsteen's Jersey-rooted rock. The narrator of "The River" who laments, "There ain't been much work on account of the economy," drew cheers of empathy from fans living through Britain's worst recession in decades. And you don't have to have been "Born In The U.S.A." to appreciate the anger and disillusionment Springsteen captured in that song, or to share the joy of his apt version of **John Fogerty's** "Rockin' All Over The World."

IN HIS ONLY European shows this summer, **Frank Sinatra** played Gottenburg, Sweden, May 29 and five shows in Germany May 31-June 6, his first appearances in the

market since the Ultimate Event tour in 1989. The concerts were presented by promoter **Marcel Avram** of Mama Concerts & Lippmann and Rau, which has worked with the singer since 1974. Coinciding with the tour, the docudrama of Sinatra's life, originally shown on CBS-TV in the U.S. last year, was broadcast for the first time in Germany, and WEA Music released a four-album

retrospective of Sinatra's recordings and launched a major promotion to draw attention to its back catalog of reissued Sinatra CDs.

ON THE LINE: New Zealand's **Jenny Morris**, whose long career has included opening slots for **Prince**, **Tears For Fears**, and **Paul McCartney**, and songwriting collaborations with **Andrew Farriss** of **INXS**, **Paul Kelly**, and **Neil Finn** of **Crowded House**, has signed to Australia's rooArt Records with a label debut due this fall.

BORDER CROSSINGS: After visiting New York last month to promote its new album, "Junk Puppets," on Atlantic Records, **An Emotional Fish** from Ireland plays U.K. dates June 15-25 . . . **Jesus Jones** and **Debbie Gibson** tour Japan this month—although not together. **Jesus Jones** opens Sunday (6) at Factory Hall in Sapporo; **Gibson** Wednesday (9) at the Nakano Sun Plaza Hall in Tokyo . . . **Crystal Gayle** tours the U.K. and Ireland through Sunday (6) with opening act **Wayland Patton**, who wrote **Dwight Yoakam's** hit "Turn It On, Turn It Up, Turn Me Loose."

Assistance in preparing this column was provided by **Ellie Weinert** in Munich.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to **Thom Duffy**, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2314.

HOME & ABROAD



by Thom Duffy

A&M Goes To Bat For Jann Arden Label Plans To Take Debut Beyond Canada

BY LARRY LeBLANC

TORONTO—Considering that A&M/Island Records Canada once turned down **Jann Arden**, the company's sizable support and enthusiasm for her debut album, "Time For Mercy," is an ironic twist.

Three years ago, although **Joe Summers** was impressed with the singer/songwriter's 14-song demo, A&M/Island's newly appointed president felt it was an awkward time to make new signings. The 21-year A&M veteran had PolyGram's upcoming buyout of A&M and Island to contend with and had sweeping plans to reshape the firm's promotion, publicity, and A&R departments.

A few months later, heads turned sharply throughout the Canadian recording community when Summers tapped Ontario promotion rep **Alan Reid** to head up A&R and then fully purged the company's A&R roster, dropping such high-profile new acts as **Kish**, and **Too Many Cooks**, both of which were in the studio preparing sophomore releases, as well as the more established **Paul Janz**.

Several months after becoming A&R chief, and not knowing of Summers' previous interest in Arden, Reid became interested in the singer after being tipped off by Virgin Records Canada president **Doug Chappell**. Reid became enthralled with Arden's song "I Just Don't Love You Anymore," contained on the same 14-song tape that earlier had impressed Summers. Yet, Reid admits, he balked slightly at the idea of signing the Calgary, Alberta-based songstress because he intended to sign a rootsy, hard-edged rock band for his maiden A&R venture.

Despite his reservations, Reid decided to fly to Calgary for a solo Arden showcase at the Pumphouse Theatre. After that concert, fully convinced of her talents, he signed her.

Summers, fully aware that Canadian-only success too often represents red stains on the balance sheet, was determined to have commitment from A&M U.S. from the start of the Arden project. He also knew this would not be easy to implement because while A&M Canada has successfully developed acts in the domestic market for many years, with the exception of **Bryan Adams** it has had a dismal history of finding support for its Canadian signings with A&M U.S.

NEW OPPORTUNITY

However, with the PolyGram buyout of A&M already providing a label rethink, and with **Al Cafaro** moving up to president/CEO of A&M U.S., Summers figured it was an opportune time to seek increased American commitment for future Canadian signings. Meeting separately with then-A&M chairman **Jerry Moss**, senior VP A&R **David Anderle**, and **Cafaro**, Summers argued it made no business sense for the Canadian affiliate to be an outside player within its own company.

"We were recording these acts, spending all this money then going to A&M in L.A. with our hat in our hand," says Summers. "It didn't make sense."

Swayed by Summers' assessment, a financial and creative co-venture partnership was created between A&M Canada and A&M U.S. to handle



Canada Experiences 'Earthquakes.' Warner Music Canada executives present recording artist **Tori Amos** with a gold plaque commemorating sales of her EastWest Records album "Little Earthquakes." Shown, are from left, are **Roger Desjardins**, artist relations manager, Warner Music Canada; **Brian Irwin**, Ontario branch manager, Warner Music Canada; **Amos**; **Arthur Spivak**, Amos' manager; and **Bruce Mactavish**, marketing manager for international repertoire, Warner Music Canada.

the Arden project (a similar partnership also was put in place for the Canadian-based signing of the Doughboys). Under the deal, Arden is signed to A&M Canada, while Reid handles direct A&R duties and **Anderle** supervises. Recording and video costs are split evenly between the two companies, while tour overruns are separate responsibilities. Arden also is signed with PolyGram Canada Music Publishing for the world.

DELAYED RELEASE

While "Time For Mercy" was completed last fall, both companies decided to delay releasing it until last March. Produced by **Ed Cherney** and featuring such top-notch West Coast players as drummer **Jim Keltner**, guitarist **Dave Resnick**, and bassist **Kenny Lyon**, the album has since been issued in Indonesia and Hong Kong. It is now pegged as a fall release for Spain, Turkey, Holland, France, Germany, Belgium, Italy, Switzerland, Australia, and New Zealand. Between Aug. 23 and Sept. 18, Arden will be in Europe for press and radio promotion, to build support for the release.

"Without a co-venture, A&M U.S. may never have released the album," Reid admits. "They might have thought it was a beautiful record they couldn't do anything with. By doing the co-venture the A&M staff in L.A. became part of the project. I also think the co-venture is responsible for getting all those international releases. With a simultaneous Canadian and American release, and with America being a 50% partner, the other territories took it a bit more seriously."

"Our relationship with A&M is still in the growing stage," says **Neil MacGonigill**, who co-manages Arden with **Rudi LeValley**. "It's very important for us to turn [A&M] U.S. on, and be part of that company, but not at the expense of leaving [A&M] Canada in the dust. After all, they discovered and signed Jann."

Arden kicked off the Canadian release of "Time For Mercy" with a six-city media and radio showcase. The album's lead-off single, "Will You Remember Me," released March 1, has since been a pop-radio winner, reaching No. 2 on The Record's Pop Adult chart. To date, the album has sold 20,000 copies.

"Radio reponse has been excellent," says **Randy Wells**, VP of radio promotion at A&M/Island Canada. "Everybody came in but the hard AORs; it's still sitting at 'mediums' and 'heavies'

across the board. I'm a bit fearful with the new single ["I Would Die For You," released May 31] a lot of programmers might tell me they're going to hold off because they're still playing 'Will You Remember Me.' But, I think it'll do as well."

Despite the enthusiastic Canadian radio and media support for Arden's debut, response in America has been tepid. The situation could change, however—Arden performed recently at **Farm Aid**, and will open 13 U.S. dates for **Aztec Camera** this month.

"The Aztec Camera tour will be the first launch pad to take us through the summer," says **Celia Hirschman**, executive director of product development at A&M U.S. "To tie in with the tour, we're releasing two new tracks to radio: 'I'm Not Your Lover' immediately [the first week of June] to [adult album alternative] radio, and 'I Would Die For You' to AC radio June 23. We also have a cassette single giveaway with snippets of songs from the album for people who go to the shows.

"There's no question there are challenges with **Jann Arden**, but she's such a talented songwriter and musician," continues **Hirschman**.

"I don't think you can look at her the same way you look at a dance or CHR pop artist. You're really building fans slowly and trying to build a sense of community around her."

MAPLE BRIEFS

THE NEW slate of officers of the Canadian Recording Industry Assn., appointed at the organization's annual meeting May 20, reads: chairman—**Stan Kulin**, president, Warner Music Canada; vice chairman—**Ross Reynolds**, president, MCA Records Canada; and treasurer—**Gerry Lacoursiere**, chairman, PolyGram Group Canada. The appointments are effective for one year.

THE WALT DISNEY Special Events Co. and Toronto-based Concert Productions International are collaborating on the North American touring stage production of "Disney's Symphonic Fantasy." The summer production features 32 singers, 18 dancers, more than 200 Disney characters, and local symphony orchestras.

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Business is blooming
thanks to concerts and tie-ups.
And the clubs are jazzed.

THE MORNING DEW IS CAPTURED ON A SUNFLOWER IN SHONAN

Japan

JAPAN'S "UNDERDEVELOPED" MUSIC MARKET FOCUSES ON ITS AGING AUDIENCE

Industry may benefit from decreased rentals, increased leisure time

by Steve McClure

More music is being sold in Japan, but the Japanese music industry faces major challenges if it's to keep growing into the next century, according to a recent report by Nomura Research Institute Ltd. (NRI). The report notes that Japan lags behind other major markets in terms of per-capita music software consumption, and its youth-oriented music industry must find a way of keeping pace with the rapid aging of Japanese society.

NRI obtained data for the report from such trade organizations as the Recording Industry Association of Japan (RIAJ) and by conducting surveys among people involved in music and related industries as well as among the general public.

RIAJ figures show that in terms of production value the Japanese prerecorded music market (including imports) grew from 357.8 billion yen (some \$3.3 billion) in 1987 to 502.83 billion (roughly \$4.6 billion) in 1992. But the NRI report says that it will be difficult to sustain this kind of growth unless Japanese record companies successfully target the country's increasing numbers of middle-aged and senior citizens—something they have so far failed to do.

Annual per-capita spending on prerecorded music among the 16-24 age group averaged just over 10,000 yen (\$91) in 1991, compared to 8,000 (\$72.70) for those aged 25-29, 7,000 (\$63.60) for the 30-34 group and 5,000 (\$45.40) yen for those between 35 and 39, sliding further downward along the age scale.

Meanwhile, Japan's teenage population, which numbered 18.5 million in 1990, will drop to 12.7 million by 2010, according to the Japanese government. "Therefore," concludes the report, "it is necessary to expand the music market among those who are middle-aged and older."

Warner Music Japan president Ikuzo Orita, for one, thinks the Japanese industry can meet that challenge. "Consumers are much more educated than they used to be," and Japanese pop music is steadily evolving in tandem with its audience, he says.

"The Beatles generation, the baby boomers, they won't forget about buying records."

Another sign of the underdeveloped nature of the Japanese market is that spending on prerecorded music (excluding imports)

Continued on page J-4



**Warner Music Japan president
Ikuzo Orita**



A hit album by Dreams Come True included three tie-up singles.

HOOKED ON TIE-UPS

Cross-promos provide quick exposure but no substitute for artist development

by Steve McClure

Want a hit single in Japan? Having a good song, a catchy arrangement and a young, photogenic artist just aren't enough—you've got to have a tie-up.

Tie-ups—songs used in TV programs or commercials—have become the Japanese music industry's main promotional tool in the past few years. Although tie-ups have kept the Japanese singles market alive through access to the vast TV audience, more than a few people in the industry here are worried about their long-term effects on Japanese pop music. Of Japan's 20 best-selling singles in 1992, only "Zero" by B'z and "Heya To Y-Shirt To Watashi" by Airi Hiramatsu weren't tie-ups.

And with more TV and movie themes showing up on Billboard's charts, other markets may find the Japanese experience instructive.

Album sales also are affected by tie-ups, since in Japan the singles market drives album sales—not the other way around.

So crucial is the role played by tie-ups in the Japanese market that such trade mags as *Music Labo* and *Original Confidence* publish tie-up charts—which bear an uncanny resemblance to their regular singles charts.

"Without a tie-up, it's almost impossible to release a single," says Katsumi Nishimura, executive director of music publisher J-Wave Music Inc.

"It's not fair and it's not healthy; the music should come first," Nishimura says. "It's true that commercial tie-ups have helped promote artists, but we need some balance."

There's no limit to the kinds of ads in which tie-ups are used. Advertising for portable telephones, beer, jewelry, even blank cas-

sette tapes, most of which are used to make copies from CDs—anything and everything is grist for the tie-up mill.

"Record companies have staff members who do nothing but look for tie-ups every day," says Mamoru Murakami, president of music publisher Nichion Inc., which is affiliated with the Tokyo Broadcasting System TV network. "It's a bad system. Record companies should spend money on developing artists and creating music, but they've forgotten about that kind of creativity. They're just relying on tie-ups."

Warner Music Japan president Ikuzo Orita admits that Japanese record companies need tie-ups. "But I tell my staff to try to think about breaking artists without tie-ups, especially at the beginning of an artist's career," he says. "Because if an act becomes known through a tie-up, that image can become fixed in the public's mind," making it harder to develop the artist later on.

For example, Orita says Sony artist Masatoshi Ono's debut single, "You're The Only," was used as the theme for a popular TV drama and sold just under a million copies. But Ono's second and third singles sold only 200,000 to 300,000 copies each, because, Orita says, they were used in TV commercials where there was no obvious connection between the theme of the song and the product being advertised. "We should be careful with tie-ups," Orita concludes.

Ideally, says Orita, tie-ups should be used in parallel with other promotional tools. But few such tools are available. Falling ratings have led in recent years to the demise of prime-time TV music shows, while music-oriented satellite services such as MTV and Space Shower have yet to develop mass audiences. AM radio is mainly aimed at a middle-aged audience with little interest in pop music; and FM stations, though more pop-oriented, are few and far between due to tight government control over the issuing of

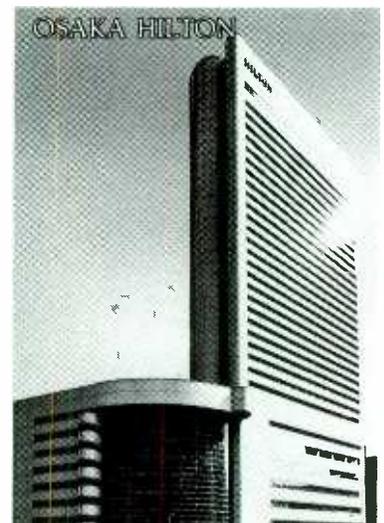
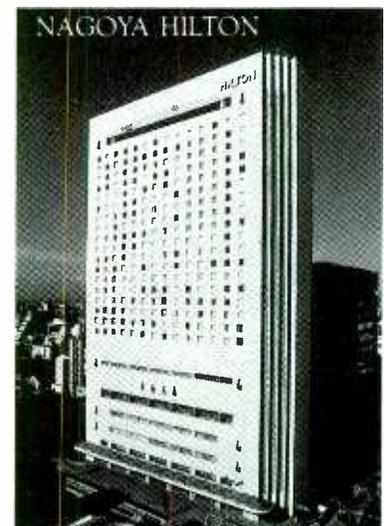
Continued on page J-5

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Japan

MUSIC MARKET Continued from page J-2

as of 1990 worked out to \$24.32 a year on a per-capita basis, compared to \$30.62 for the United States, \$37.08 for Britain and \$29.19 for Germany. The figure for Japan takes on added significance when you factor in Japan's relatively high per-capita gross domestic product of just under \$25,000, compared to \$23,000 for the United States and \$17,500 for Britain. Japan, with a population of 124 million, remains the world's second-largest music market.

Japan's high CD prices (as much as 3,000 yen, or \$27, for a domestic album) should also be taken into account when looking at this data. The report found that 38 percent of those surveyed had visited record-rental stores in the preceding three months, and, in fact, 80 percent of those between ages 10 and 39 have visited rental shops. Of those record renters, 60 percent record all the product they rent, which may go some way toward explaining Japan's low per-capita music software purchase rate. Just over 40 percent of renters said they had sometimes bought titles they had first rented.

The number of rental shops has been falling recently, due to the recession and revisions in Japanese copyright law. Foreign record companies are now allowed to ban rental of product for one year after release. But there are still almost 5,000 record-rental shops in Japan, compared to 7,500 retail music outlets.

"I've always felt that the structural damage that rental has

brought about, by putting rental stores where there used to be retail stores, is going to take a number of years to reverse—and in some cases it will never reverse," says Nicholas Garnett, director-general of the International Federation of the Phonographic Industry.

The report points out that the projected increase in the amount of leisure time for the average Japanese offers the music industry a chance for continued expansion, stating, "Growth in expenditure on cultural activities and entertainment is expected to exceed that in other areas." The report highlights various areas that could boost music consumption: increasing digitization; development of multimedia technologies; improvements in memory technology such as semiconductors; expansion of satellite broadcasting using high-quality digital signals; and the spread of broad-band fiber-optic networks linking homes to music software databases, resulting in the so-called "non-package" era in which record stores may become a thing of the past.

Regarding multimedia, the report notes that one major challenge the industry faces is developing applications, which lag

behind R&D innovations. "It is important to develop ways of enjoying music that go beyond the existing concept of music software by taking advantage of multimedia, including the interactive element," the report reads.

Besides home taping, which Japan's recently approved digital recording royalties legislation has gone some way to address, NRI identifies a number of copyright-related issues the Japanese music industry must deal with: It should establish appropriate rules regarding multimedia intellectual property rights, introduce copyright processing that uses the international standard recording code (ISRC), expand the rights of producers of music software and performers over broadcasting and public performances, and educate the public more effectively about the importance of copyrights.

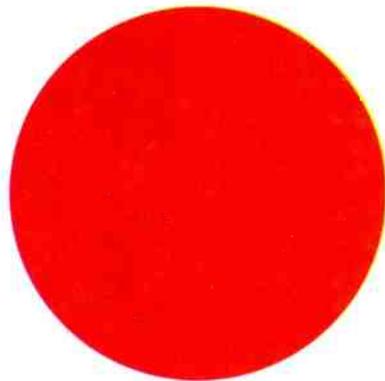
According to the report, the rest of Asia represents a great opportunity for the Japanese music industry: "Asian countries are expected to maintain high economic growth into the 21st century, and the record industries in those countries haven't matured yet. Therefore, this is a very promising market for the Japanese record industry."

NRI doesn't need to point that out to Japanese record companies such as Pony Canyon and production companies such as Amuse, which are already moving aggressively into continental Asia. They're setting up subsidiaries or looking for local talent to develop as well as trying to sell Japanese product in the region's rapidly expanding markets.

Without going into detail, the report mentions the increasing potential to sell product by Asian artists in Japan, adding that it's important for the Japanese industry to develop Japanese artists who can sing in English and be marketed worldwide.

The report concludes by outlining different scenarios for the Japanese record industry in the year 2005. The bleakest forecast is that in which a combination of an aging population and the industry's continued dependence on the younger generation results in an annual-production value (excluding imports) not much greater than 1992's 478 billion yen. A straight extrapolation of current growth trends sees the market growing to about 900 billion yen by 2005. The most optimistic predictions see a figure of over 1 trillion yen, due to expansion of the market among middle-aged and senior citizens. Tune in 12 years from now to see which scenario was on the mark. ■

Sixty percent of record-rental
customers record all the product
they rent, which may go some way
toward explaining Japan's
low per-capita music software
purchase rate.



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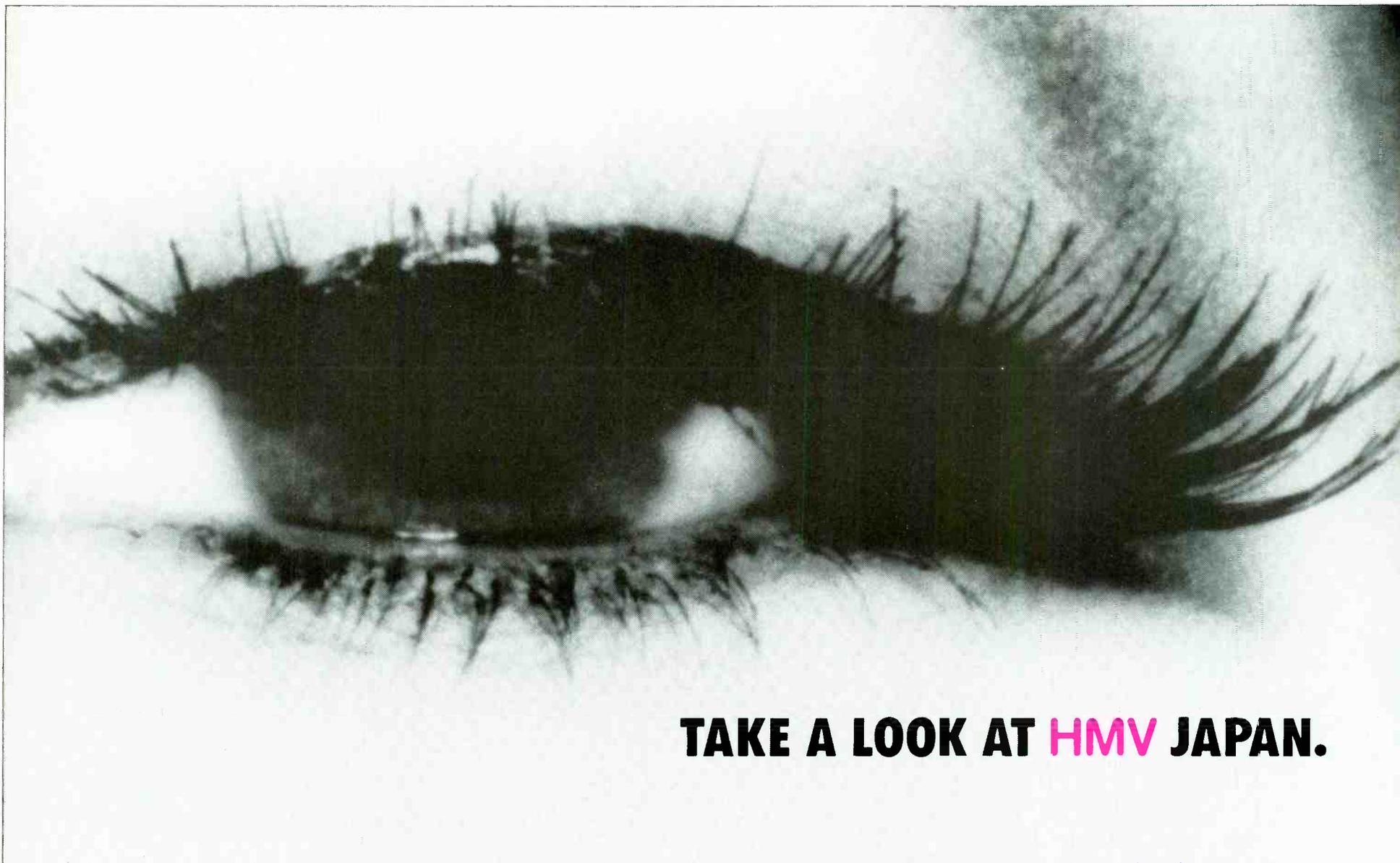
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TAKE A LOOK AT **HMV JAPAN.**

Japan

TIE-UPS

Continued from page J-2

new broadcasting licenses.

Tie-ups look pretty attractive by comparison. Nationwide TV networks overwhelmingly dominate TV broadcasting. Get your song used in a commercial and you'll automatically reach millions of people, many of whom have probably never set foot in a record store but just might once they've heard your song.

But there's a price to be paid for this kind of exposure. "Many TV commercial production companies are now aware of their strength as a promotional medium, so more of them are asking record and artist management companies to waive their rights to songs," says Nishimura. "This is killing our music."

Typically, a commercial production company or TV station will ask for a portion of the master rights to a song in exchange for using it in an ad or TV show. TV stations, which generally have their own music publishing subsidiaries, may also demand part or even most of the publishing rights. Sometimes as many as four publishing companies can share the rights to one song.

Meanwhile, advertising agencies are expected to play a more active role in the tie-up process in the wake of the recent decision by Dentsu, Japan's biggest ad agency, to reactivate its music publishing division.

Synchronization fees may be waived altogether, since the song in question may be registered with the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) as having been written expressly for a commercial.

It all adds up to an offer most record and artist management companies can't refuse, since competition to place songs on TV is so intense.

But, says one music publishing source, the system is unbal-

anced. "TV stations' publishers don't initiate the creative process," the source says. "They can dictate the terms and demand that rights be waived. It's a low-risk, high-return situation for them."

The reluctance of foreign rights-holders to make deals like this explains the almost total absence of songs by foreign artists on the tie-up and hence singles charts.

"Domestically, tie-ups are seen as a form of promotion," says Orita, "so artists will give songs free of charge for use in commercials," but foreigners want to negotiate fees for the use of their songs. "Producers of commercial and TV dramas don't like to use foreign music, because it takes time to work out the details, and in this business timing is very important."

Says Nishimura, "Most music publishers dealing with foreigners have difficulty explaining this complicated system to them." But, he adds, there are signs that more foreigners may be willing to play by Japanese rules and forgo performance and synchronization rights in return for exposure through TV tie-ups.

Nishimura recently made a deal in which Marcos Ariel's "Who Are You" was used in 15- and 30-second prime-time TV ads for Opel cars. "I told the producers of the commercial that, as sub-publishers, we couldn't waive the synchronization rights on behalf of the publishers in the U.S.," he says. "Eventually [after clearing it with the American side], we asked for a written song credit to be included in the commercial in exchange for our waiving the rights to the song."

The success here of "The Bodyguard" soundtrack album and its single, Whitney Houston's "I Will Always Love You," is due almost entirely to the tie-up factor. The album's sales in Japan topped 1 million, making it the all-time No. 2 foreign album in Japan, behind Michael Jackson's "Thriller," while the single sold more than 230,000 copies, which is extremely good for a foreign single in this market.

One key problem concerning tie-ups, says the publishing source, is that "the Japanese music publishing industry is still in its infancy. Everybody has to understand the difference between master rights and publishing rights."

The tie-up phenomenon is expected to continue as long as there are few other means of promoting music effectively. Meanwhile, says the publishing source, "Artists and management companies are becoming a little more sophisticated. They're starting to distin-



Nichion Inc. president Mamoru Murakami

guish between master and publishing rights."

As a case in point, the source cites pop trio Dreams Come True, whose most recent album, "The Swinging Star," earlier this year became Japan's top-selling album ever, with sales of more than 3.1 million. "Dreams Come True's management company, MS Artist, has 100 percent of their master and publishing rights, not NHK [the semi-governmental Japan Broadcasting Association, which uses DCT song 'Haretara li Ne' as the theme for a TV drama]," the source says. "That's because MS Artist is strong and smart, and also because Dreams Come True were popular before making this tie-up, so they could set their own terms."

For non-established artists, the situation is very different indeed. "Recently, there was a 20-year-old girl who won one record company's talent audition," says Nishimura. "The company's A&R section thought she had good marketing ability, so they put her in the hands of their artist development department while working on a

Continued on page J-6

Japan

JAPAN'S 1992 TOP 10 SINGLES (AND TIE-UPS)

1. "Kimi ga Iru Dake de/Ai Shiteru" by Kome Kome Club (Sony), the theme to the Fuji TV drama series "Sugao no Mama de," sold 2.76 million copies.

2. "Kanashimi wa Yuki no yo ni" by Shogo Hamada (Sony), the theme to the Fuji TV drama series "Ai to Iu Nanomoto ni," sold 1.7 million.

3. "Blowin' Time" by B'z (BMG Victor), the theme to a TV Asahi news show, was used in a Calbee potato chips TV commercial and sold 1.68 million.

4. "Sore ga Daiji" by Daiji Man Brothers Band (Fun House), the theme to the TV Asahi program "Sports Frontier" and to the Fuji TV variety show "Kuni-chan no Yamada Katsute nai TV," sold 1.56 million.

5. "Namida no Kiss" by Southern All Stars (Victor Musical Industries), the theme to the TBS TV drama series "Zutto Anata ga Ski Datta," sold 1.52 million.

6. "Gara Gara Hebi ga Yatte Kuru" by Tunnels (Pony Canyon), the theme to the Fuji TV variety show "Tunnels no Minna-san no Okage Desu," sold 1.4 million.

7. "Mo Koi Nante Shinai" by Noriyuki Makaihara (WEA



No. 1 theme song

Music), the theme to the NTV drama series "Kodomo ga Netta Ato de," sold 1.38 million.

8. "If" by Chage & Aska (Pony Canyon) was used in TV commercials for the Matsushita headphone stereo (Walkman) system and sold 1.08 million.

9. "Piece Of My Wish" by Miki Imai (Pony Canyon), the theme for the TBS TV drama "Ashita ga Aru ka na," sold 1.08 million.

10. "Asai Nemuri" by Miyuki Nakajima (Pony Canyon), the theme for the Fuji TV drama "Shinai Naru Mono e," sold 1.02 million.

TV stations, which generally have their own music publishing subsidiaries, may demand part or even most of the publishing rights.

TIE-UPS

Continued from page J-5

two-song demo.

"Together with the management company they found for her, the record company spent two years looking for a tie-up, and when they did, she made her debut. So her demo wasn't made to get a recording contract—it was made to get a tie-up." If the artist in question hadn't landed a tie-up deal within three years of signing with the record company, says Nishimura, she would have been dropped from its roster.

It's still possible to sell music in Japan without tie-ups, as pop duo Access proved recently with their debut album, "First Access." Without the benefit of a tie-up, it sold 100,000 copies in the first two days, thanks to a big publicity campaign by record company Fun House. The campaign was aimed specifically at fans of Access' Daisuke Asakura from his days as a solo artist, as well as radio airplay.

Industry observers point out that a songwriter is going to write differently if thoughts of a tie-up are uppermost in his or her mind. The big question, they say, is how long it will be before Japanese music fans get tired of music whose main purpose is to provide soundtracks for TV commercials and programs. ■

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Japan

JAPANESE BAND BOOM GOES BUST

New wave of pop idols knocks rock groups from pedestal

by Fred Varcoe

You find a pretty girl with a great voice; she's in a great band with a brilliant guitarist who's also a very talented songwriter. It's money in the bank, you think.

Meet Miki Ohno. Just a few years ago, she fit that description to a tee. She was lead singer of Passengers, a kind of Japanese Pretenders.

Ohno now works on a construction site in Tokyo, a victim, of sorts, of Japan's band boom of the late 1980s. She refused to be marketed as a pretty girl and refused to compromise her music. As a result, the band boom kind of swamped the band, and Passengers, like many other talented bands with the wrong haircuts, found themselves overtaken by a bunch of spotty teenagers with limited musical talent.



Kiyoji Yamamoto has a new band and some loyal fans.

Even as it started, the band boom was signing its own death warrant. It was a case of too many bands with too little talent, marketed by too many non-musicians with too much greed, pushed by too many magazines with too few scruples to too many fans with not enough brains to see that too many bands had too little talent.

Ohno has no doubt as to why the band boom took off. "I think most Japanese music fans are deaf," she says. "In Japan, no one has any critical awareness; they just follow the media and each other."

"During the band boom, the fans treated bands like some kind of fashion; they were only interested in how they looked. On top of that, many bands had been formed by bad musicians who lacked integri-

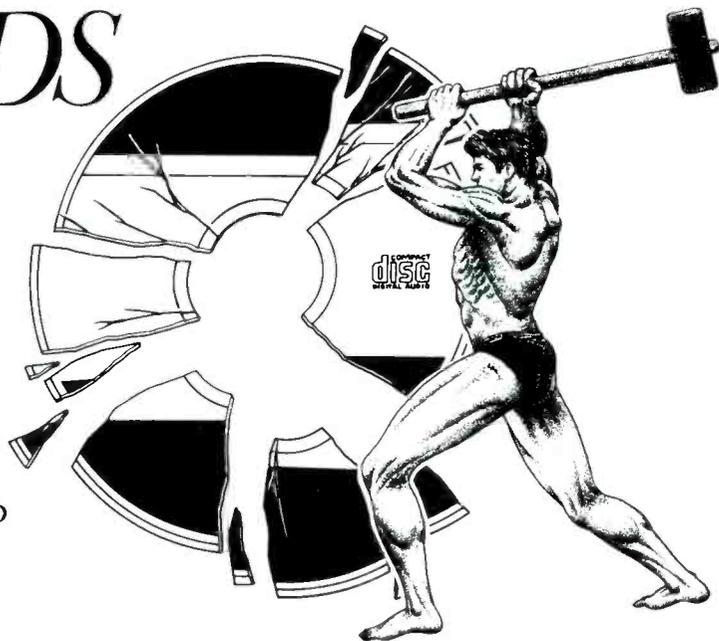
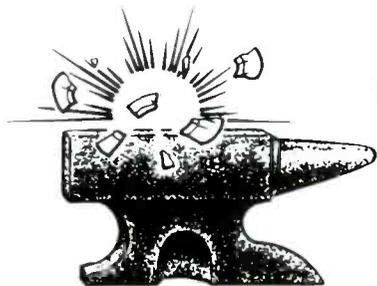
ty and just created music that would make money."

Ex-Vow Wow guitarist Kiyoji Yamamoto—Japan's guitar god of the '80s—concur. "Any band that got on TV became stars," he says. "Initially, the fans were very young and didn't know which bands were good or bad. Now people realize most of the bands were crap. What the band boom did achieve was to get those fans used to band sounds."

But as the fad faded and Japan's economic recession bit, the production companies that had fed the frenzy felt the pinch. Bands with high overheads and limited sales found their contracts, which had guaranteed them a regular salary, not being renewed.

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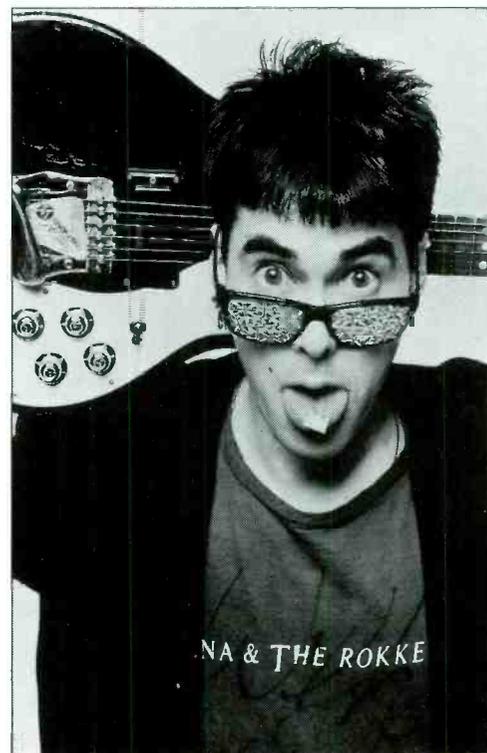
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BAND BOOM

Continued from page J-7

Ten years ago, rock 'n' roll was only a bit player on the Japanese music scene. The industry was dominated by idols—cute girls and cute guys singing sweet love songs or happy little ditties about the jollity of life.

Now a new breed of "idol" has replaced the bands of the boom era, creating a new wave for Japan's record industry. Individual singers are back—along with a surplus of duos and trios, such as Dreams Come True and B'z.

Overall, record industry sources are quick to point out, album sales are up, with domestic artists taking a bigger slice of the pie. But bands are still in decline.

The likes of Passengers and Vow Wow have broken up, and their members are starting all over again—or, worse, playing back-up for the very idols who helped fuel their decline. The charming Ohno works hard "measuring things" at construction sites to support her involvement in three different bands. Yamamoto went from headlining at Tokyo's famous Budokan (capacity 10,000) to playing in one of Tokyo's smallest "live houses," the 200-capacity Loft, with his new band, Wild Flag.

Keisuke Tsukimitsu, one of Japan's top pop producers and president of Public Image, the company that gave Passengers their break, believes that the band boomers tastes matured. "The biggest record buyers in Japan are the 14 to 25 age group, and that hasn't changed," he says. "But in the band boom, the bands only really appealed to younger, female fans in their early teens. The new acts, such as Dreams Come True and B'z, appeal not only to their target audience of those in their 20s, but also to the younger audience, creating a bigger market. As the band boomers became aware of music in their early teens, they looked toward the music their elders were listening to and picked up on the new idols."

As if to bear this out, Dreams Come True's latest album, "The Swinging Star," has become the biggest-selling album in Japanese music history, moving more than 3.1 million units and still going strong. In addition, there has been a parallel karaoke boom, and it's no coincidence that the songs that dominate the charts are also the

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During the free-spending days of Japan's "bubble economy" a few years ago, Saburo Arashida found it hard to give away invitation tickets to concerts he was promoting. But now that Japan is in a recession, invitation tickets are snapped up in no time flat, says Arashida, president of Kyodo Tokyo, Japan's oldest concert promotion agency.

The Japanese concert business is relatively healthy compared to other sectors of the economy, largely due to the growing popularity of domestic acts. But gone are the days when music fans used to buy tickets for as many rock or pop concerts as possible, regardless of the artist.

"Now they're choosing concerts by individual artists," Arashida says. "They don't have the money to go to every single concert." And audiences are now better-educated—for the simple reason that during the era of the "bubble economy" they went to an awful lot of concerts.

While it's hard to obtain exact data for such a volatile industry, Arashida estimates that Japanese concert promoters' 1992 gross-totaled about \$1 billion. "But per-capita spending on concerts is less than in the U.S.," he notes.

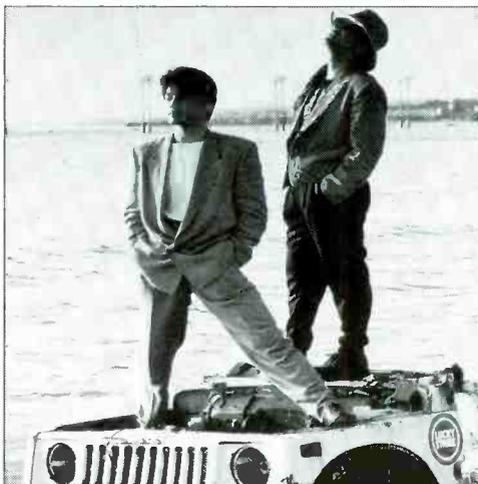
With audiences becoming more selective, it's harder for promoters to predict which acts will sell well, says Corky Hikota of Tokyo-based concert promoter M & I Company. That's true for acts as varied as Gil Scott-Heron, Galliano and the Temptations. But, she adds, "The Ventures and Salvatore Adamo are artists with whom we can guarantee a sell-out."

The bursting of Japan's economic bubble has left a lot of smaller, inexperienced promoters singing the blues. "Five or six years ago, there were a lot of people playing the money game," says Seijiro Udo, president of Udo Artists and chairman of the Japan Concert Promoters Association. "They wanted to be promoters, but they were amateurs."

JAPAN'S CONCERTED EFFORT

More domestic acts are playing to a more selective audience

by Steve McClure



Homegrown Success: Chage & Aska

Jiro Uchino, executive producer of promotion company SSP, thinks Japan needs a system of licensing concert promoters and ticket agents to flush fly-by-night operators out of the industry.

Meanwhile, the number of foreign acts coming to Japan to play is on the wane, says Arashida. One reason, he says, is the recession, which besides making people more careful with their money (ticket prices average 4,700 yen, or \$42) has also caused corporate sponsorship to dry up in a big way.

That's a big problem, notes Hikota, because "every time we bring an artist back they ask for more money." And in a country where the chief of a stage rigging crew at a major venue can demand 150,000 yen (\$1,350) a day for his services, not having corporate yen to back you up can make a big difference.

The high cost of doing business in Japan means that expenses can eat up 55 to 60 percent of the gross, according to Arashida, leaving the rest to be divided up between promoters and artists. Additional freight costs mean that shows held outside Tokyo are even more expensive to do, he adds.

Another factor is that the quality of Japanese acts has greatly improved. "Twenty years ago, domestic artists didn't use the [10,000-capacity] Budokan," says Udo, whose company is unique among Japanese promoters in that it handles only foreign artists. "About 15 years ago, some Japanese artists began selling out the Budokan. Japanese artists have learned so much from the foreign artists they once paid their hard-earned yen to see."

But, Udo points out, "The pie has gotten bigger and bigger," meaning that foreign acts' reduced share of the concert business doesn't automatically mean fewer actual gigs for overseas acts.

"Young Japanese fans want to see shows by Japanese artists," notes SSP's Uchino, who estimates foreigners' share of the Japanese concert market at 20 percent. Ten years ago, non-Japanese accounted for about 80 percent of concert business here, he says.

"Smaller [foreign] acts have less opportunity to play in Japan now," Uchino says. One reason for that is a lack of good midsize halls in such major cities as Tokyo and Osaka.

Another trend in the Japanese concert business is that major domestic acts, such as Chage & Aska and Kome Kome Club, are now promoting their own concerts.

The tie-up phenomenon, in which songs are used in TV programs and commercials as theme music, has had a strong effect on the

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CONCERTS Continued from page J-9

Japanese record industry and is yet another reason why more Japanese concertgoers are going for homegrown product. That's because domestic artists are much more likely to OK use of their songs in tie-ups than are foreign acts, and ticket sales benefit from that kind of mass-media exposure.

"Promoters look for tie-ups that will coincide with a tour, but it's tough to do," says Uchino.

Udo says tie-ups can be useful, citing as an example a recent Eric Clapton tour of Japan that coincided with a Honda TV ad featuring a Clapton track. "But I'd rather leave it to record companies or music publishers to do that kind of deal, because it's not my territory," he adds.

One significant change in the Japanese concert business recently was the Japanese government's decision to levy a withholding tax of 20 percent on acts from 11 countries, including the United States, Germany and Australia. Artists from those countries were previously exempt from the tax withholding system and were expect-

The high cost of doing business in Japan means that expenses can eat up 55 to 60 percent of the gross, leaving the rest to be divvied up between promoters and artists.

ed to settle their Japanese tax bill after returning to their home countries. Under the new system, the tax authorities hold 20 percent of the Japanese promoter's payment to its foreign counterpart, later refunding the portion of the withheld amount that is not assessed as income tax.

One industry source says the government changed its policy after a major U.S. act failed to pay taxes on its Japanese concert earnings due to, the source says, the slipshod way of doing business of the neophyte Japanese promoter who brought the act over.

"Amateurs have made it so difficult for us," says Udo. "It's terrible. About three years ago, we went to the Ministry of Finance to talk about this issue, and we talked and talked. Then we found out from the newspapers in February 1992 that the law was going to be changed in April 1992. We had no idea. This is a rip-off."

The policy change has affected acts from countries besides the U.S. For example, many British artists previously went through American agents and promoters when planning Japanese tours in order to avoid the 20 percent withholding tax they would otherwise have been assessed.

Udo says he has suggested a compromise in which the rate would be lowered to 10 percent, but so far there's no sign the government is about to back down.

Regardless of the outcome of the tax issue, promoters are sanguine about the industry's future. Arashida thinks Japanese promotion agencies will play an increasingly important role as a bridge between Western acts and the Southeast Asian concert market. "Instead of booking acts just for Japan, we can send them to Southeast Asia as well," he says.

For example, in January Kyodo brought Chicago to Japan for three dates, followed by 10 shows in various Southeast Asian countries. Kyodo put up the guarantee for Chicago and sent a crew along with the American group to help out local promotion staff in the Southeast Asian countries.

Udo, however, says he wants to devote his energies to the Japanese market. "People ask me to be involved in their tours in other parts of the Far East," he says. "But I'm still not satisfied with my market. I want to expand the Japanese market." ■

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JAPAN'S COOL CATS

Tokyo clubs are grooving to the
sound of acid jazz

by Steve McClure

Tokyo is really two cities. By day, it's the noisy, hectic and crowded center of the world's No. 2 economy. At dusk, it takes on an aura of mystery and romance, as the hedonism of Edo (the old name for Tokyo) reasserts itself in the *mizu shobai*, the "floating world" of pubs, karaoke bars and other establishments that will separate you from your hard-earned yen in exchange for a respite from the workaday world.

In the last couple of years, the cool, funky sound of acid jazz has provided the aural backdrop for nighttime Tokyo. Clubgoers tired of techno and house have switched their allegiance to this musical hybrid, whose hip feel and lack of fixed boundaries match the mood of the Tokyo club scene in the '90s.

And Japanese musicians fed up with soulless, mechanical music are rediscovering the warm, resonant tones of pianos and horns set to a jazz-funk beat, which keeps the body moving while the mind grooves on the players' riffs (to use the once-passé terminology

avored by acid-jazzers).

The British acid jazz scene, through labels such as Talkin' Loud and magazines like *Straight No Chaser*, has had a major influence here, but Japanese acid jazz has found its own voice with such groups as United Future Organization (UFO), Original Love, Major Force and Cool Spoon.

The acid jazz coming out of Tokyo now contains little or nothing that's specifically Japanese. You won't hear any kotos or shakuhachi bamboo flutes, and vocals tend to be in languages other than Japanese. But the music's studied eclecticism reflects the Japanese penchant for taking bits and pieces from various cultures and combining them in new and interesting ways.

"It's natural for us to do this," says UFO's Toshio Matsuura. "We've been listening to Western music, and we can deal with it more easily than traditional Japanese sounds."

Take UFO's inspired mutation of Van Morrison's "Moondance," for example. Over a finger-snappin' beat and horn parts that sound like they're from a French new-wave film soundtrack, rapper Claudia H. intones a slinky, sultry rap in Portuguese that instantly conjures up images of smoky nightclubs full of people wearing turtle-necks and dark glasses.

Then there's Major Force's "Evil Moon," a spacey, atmospheric track that combines such disparate elements as bird calls, fretless bass and a Wurlitzer organ played through a Leslie speaker—all set to an infectious, laid-back groove.

So is this jazz or what?

"It's not real jazz—it's dance music with a taste of jazz," says one Tokyo club-scene habitué. "Because Japanese people are interested in categorizing everything, artists call their music 'acid jazz' so the media has a convenient label."

Says Matsuura, "I'm not really sure what the term means. The music is more like '70s crossover or fusion."

As for the "acid" bit, the drug of choice for most Tokyo clubgoers remains alcohol, with maybe the occasional espresso to revive flagging batteries.

Another reason for the music's increasing popularity here is that jazz has always had a dedicated following in Japan. In the '60s, for example, Japanese fans helped a lot of American jazzmen pay the bills by supporting their music when jazz was out of fashion in the land of its birth.

Tokyo producer S-Ken, who has released several acid jazz col-



UFO has landed in U.K. clubs.

lections on his Big Chameleon (formerly Seven Samurai) label, feels the acid jazz tag is constricting.

"I'm making my music with a larger vision than just acid jazz," says S-Ken, who takes his name from London's South Kensington subway station. "The word 'jazz' itself means free music, incorporating various styles. To me, it's very natural to mix different styles, since our environment [in Tokyo] is a *chanpon*—a mixture."

Big Chameleon's recently released "Jazz Hip Jap 2" collection shows the flexibility of the genre in the hands of its Japanese practitioners. The album covers the stylistic gamut from Soul Rebel's Latin-tinged "Freedom Latin Dunk" to the pop/funk of Monday Michiru's "Naked With You" to Krush's "Slow Chase," which owes

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Japan

COOL CATS

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a lot to Miles Davis' "Bitches Brew" period. "Jazz Hip Jap 2" and other Big Chameleon albums are being released in the U.K. on the Mo/Wax label, and S-Ken says he's now looking for an American distribution deal.

"The music now being made in Tokyo is borderless," says S-Ken. "I want my music to be urban and danceable, which is key to marketing this music internationally."

Matsuura says, "We are unconscious of our nationality. When we play or record, we don't think, 'Oh, this is going to be a hit in this country or that country.'"

Tokyo clubs with acid jazz nights include Yellow, Mix, Wanna Dance, Jirocho Bar, M.C. 1000 and Club Quattro. Foreign exponents of the acid jazz school such as Galliano and Gilles Peterson are frequent guests at these venues, and their collaborations with their Japanese counterparts support S-Ken's point about the music's borderless nature.

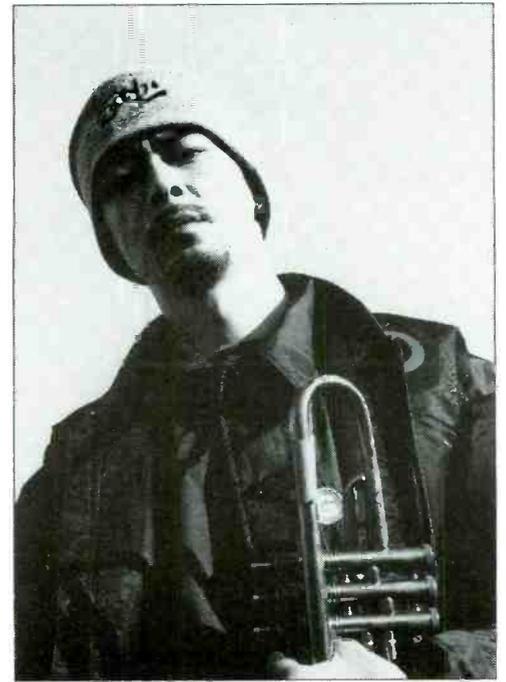
Among Japanese acid jazz acts, so far UFO has achieved the most impact overseas, with the track "I Love My Baby (My Baby Loves Jazz)," which was a U.K. club hit in early 1992. Capitalizing on that success, UFO went to London this April for some club dates there.

Japanese acid jazz acts have to come to terms with the issue of sampling if they want to sell their product overseas, says one industry observer, pointing out that in Japan there are no means for clearing use of samples.

"This could be a big problem in the very near future, because many British and American companies are interested in the Japanese music scene," he says. "But they can't license Japanese acid jazz tracks if the samples haven't been cleared."



Big Chameleon's S-Ken



Miles-influenced Krush

Says S-Ken, "There are some companies in the States that only clear samples for artists. I think we need such companies in Japan."

Just how important sampling is to Japan's acid jazz artists can be seen at Dance Music Record, a Shibuya, Tokyo, record store that stocks nothing but old jazz and funk LPs and 12-inch singles for the benefit of Tokyo DJs and rare-groove aficionados. Need those hard-to-find Jimmy Smith or Donald Byrd riffs? Odds are they've got 'em.

"The new generation of jazz fans are not buying only CDs," says Raphael Sebbag, a French DJ now based in Tokyo. "They're also after rare vinyl records. People sample from Latin, funk, soul and jazz."

Sebbag says Tokyo is a fertile breeding ground for acid jazz. "In Tokyo, we can get information from other parts of the world quite fast," he says. Evidence of that can be found in the Japanese capital's myriad of specialty record stores, where you can find pretty much anything that's ever been committed to wax, tape or compact disc on the planet.

The acid jazz "boom" here so far has been confined to a relatively small coterie of trend-conscious hipsters in major cities like Tokyo, Osaka and Kyoto. Pop mega-acts like Chage & Aska and Dreams Come True don't have to worry too much about competition

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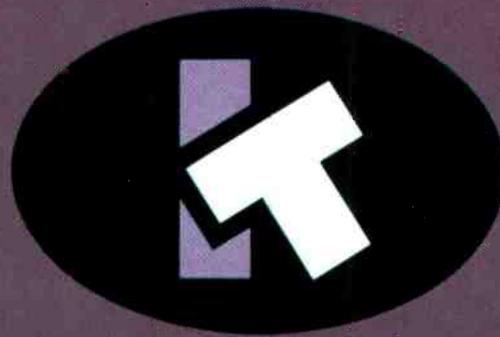
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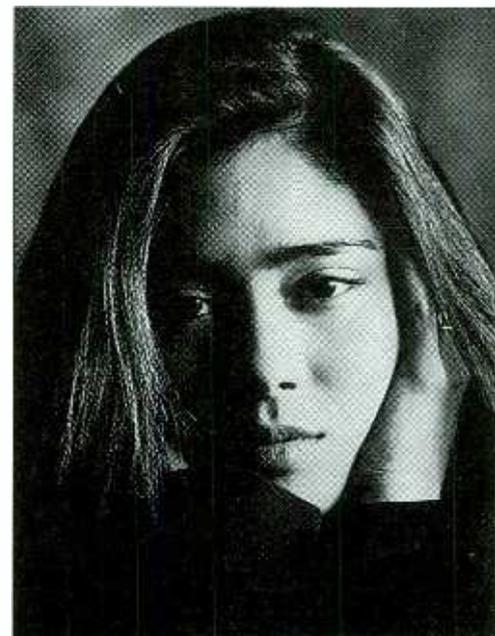
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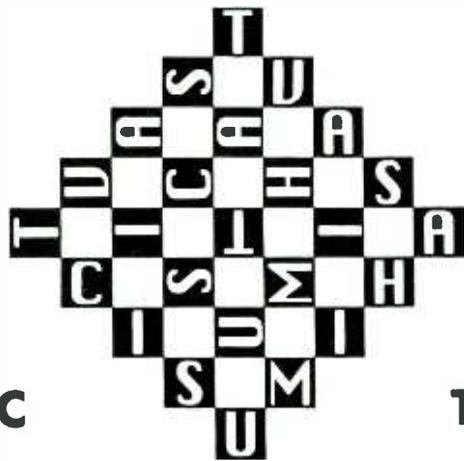
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COOL CATS

Continued from page J-12

from the acid-jazzers—an album that sells 10,000 to 20,000 copies in the club-music market qualifies as a hit, according to S-Ken.

Japan's otaku (computer/techno nerds) are another reason acid jazz has taken root here. "Technology-wise, the environment may be better here in Tokyo than in the U.S. or Europe," says S-Ken. "There's so much good-quality, easy-to-use equipment available here. A DJ is like a kind of more outgoing otaku."

Says UFO's Matsuura, "For our generation, 'original' means an original mixture created from old materials. We don't play any musical instruments. For us, a turntable, a record, a sampler or a computer are instruments."

Some people in the music industry here see acid jazz as just another disposable trend that will soon be forgotten when the next fad comes along. One industry source, though, believes that "some tracks that have staying power may become classics."

As for support from major Japanese record companies, Sebbag says they're showing increasing interest in club music. But, says Matsuura, the majors tend to move too slowly to pick up on fast-breaking trends.

"With the big companies, you always have to wait for everyone to put their seal on the proposal before you can go ahead with something," he says, hastening to add that he feels a smaller company like Nippon Phonogram, with which UFO just signed a record deal, is less prone to that sort of inertia.

S-Ken thinks Japanese acid jazz has a bright future. "I know it's still a small market," he says, "but it's also true that albums of club-oriented music have been steady sellers, even a year after being released, which is fairly unusual in Japan's high-turnover, new-release-oriented market."

"The Tokyo club scene is still active, and I believe more and more groups will emerge from now on."

Odds are, then, that the stillness of Tokyo's nighttime "floating world" will continue to be punctuated by the sounds of this hard-to-pin-down musical genre, in which attitude and style are almost as important as the music itself. And attitude and style are qualities Tokyoites have always cultivated. ■

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BAND BOOM

Continued from page J-8

most popular songs in karaoke boxes.

"Enka has always been the base for the karaoke market," says Shigeki Ouchi, associate manager of Epic/Sony's international division. "But the pop market for karaoke has become much bigger than before. Eight-centimeter [single] CDs, which can be bought in vending machines at karaoke boxes, are selling really well."

In contrast, top rock acts, such as X and Buck-Tick—hardly sing-along stuff—struggle to make it past 1 million units.

So where does that leave the bands?

Many of those that were cut in the last couple of years have gone underground. Others have just gone under, along with some of the smaller production agencies and indie record labels that sprung up around the band boom. But many in the industry are confident that a second band boom is around the corner, and they are hopeful that this one will be a musical revolution rather than a cultural one.

Says Amuse's Saito, "The first band boom was like an introduction to rock music for the Japanese. It allowed people to get away with a lot. The second rock boom will not tolerate bands who come out and just try to make a lot of noise. Next time around, the songs and artists are going to have to be better."

"I feel that a new wave of genuine rock will happen in Japan," agrees Yamamoto, "but maybe it will take a little longer. It's time the young people of Japan woke up to real rock."

Others go a step further and see a need for the industry itself to wake up to rock 'n' roll. "Record company A&R directors must learn more about music," Tsukimitsu claims. "In fact, the music industry as a whole has to become aware of the needs and desires of the fans."

"In the United States, you have A&R people who understand music; here, they are just salary men who'll still have a job regardless of an album's success or failure."

In the long run, it is the musicians themselves who have to take responsibility for what the Japanese public hears. "Record companies and production companies have their own purpose for releasing music, but it is important for bands to have a direction and some sense of purpose," says veteran rock 'n' roller Makoto Ayukawa of Sheena & The Rokkets. "We mustn't rely on the record companies."

"On the other hand, if the record companies want real rock 'n' roll music and good new music, they shouldn't take the easy way every time. They need to invest time, money and patience." ■

HITS OF THE WORLD



EUROCHART HOT 100 5/29/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	INFORMER SNOW EASTWEST AMERICA
2	2	ALL THAT SHE WANTS ACE OF BASE MEGA
3	5	TRIBAL DANCE 2 UNLIMITED BYTE
4	3	WHAT IS LOVE? HADDAWAY COCONUT
5	4	NO LIMIT 2 UNLIMITED BYTE
6	6	OH CAROLINA SHAGGY GREENSLEEVES
7	7	FIVE LIVE (EP) GEORGE MICHAEL & QUEEN PARLOPHONE
8	8	SING HALLELUJAH DR ALBAN SWEMIX
9	9	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
10	11	SWEAT (A LA LA LA LA LONG) INNER CIRCLE METRONOME
1	2	ALBUMS
2	1	AEROSMITH GET A GRIP GEFLEN
3	3	SOUNDTRACK THE BODYGUARD ARISTA
4	6	DEPECHE MODE SONGS OF FAITH & DEVOTION MUTE
5	5	ACE OF BASE HAPPY NATION MEGA
6	4	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
7	7	STING TEN SUMMONER'S TALES A&M
8	NEW	BRUCE SPRINGSTEEN IN CONCERT - MTV PLUGGED COLUMBIA
9	12	DIRE STRAITS ON THE NIGHT VERTIGO
10	11	EROS RAMAZZOTTI TUTTE STORIE DDD
11	11	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM

AUSTRALIA (Australian Record Industry Assn.) 6/6/93

THIS WEEK	LAST WEEK	SINGLES
1	6	INFORMER SNOW WARNER
2	1	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
3	4	TWO PRINCES SPIN DOCTORS SONY
4	2	EASY FAITH NO MORE LIBERATION/FESTIVAL
5	3	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN/EMI
6	7	YOU WERE THERE SOUTHERN SONS BMG
7	5	CAT'S IN THE CRADLE UGLY KID JOE PHONOGRAM
8	9	NO LIMIT 2 UNLIMITED LIBERATION/FESTIVAL
9	11	STONE COLD JIMMY BARNES MUSHROOM/FESTIVAL
10	15	THE RIGHT KIND OF LOVE JEREMY JORDAN BMG
11	12	I WANT YOU TONI PEAREN MUSHROOM/FESTIVAL
12	8	GIVE IN TO ME MICHAEL JACKSON EPIC
13	10	GIMME LITTLE SIGN PETER ANDRE MELODIAN/FESTIVAL
14	13	RUMP SHAKER WRECKX-N-EFFECT MCA
15	16	SHE KISSED ME TERENCE TRENT D'ARBY COLUMBIA
16	NEW	TRIBAL DANCE 2 UNLIMITED LIBERATION/FESTIVAL
17	14	A WHOLE NEW WORLD (ALADDIN'S THEME) PEABO BRYSON & REGINA BELLE COLUMBIA
18	17	DEEP EAST 17 POLYDOR
19	NEW	THE HITMAN A.B. LOGIC WARNER
20	20	SOMEBODY TO LOVE GEORGE MICHAEL EMI
1	6	ALBUMS
2	1	SPIN DOCTORS POCKET FULL OF KRYPTONITE SONY
3	1	ERIC CLAPTON UNPLUGGED WARNER MUSIC
4	4	KENNY G BREATHLESS ARISTA
5	2	LENNY KRAVITZ ARE YOU GOING GO MY WAY VIRGIN
6	NEW	NEW ORDER REPUBLIC POLYDOR
7	7	SOUNDTRACK THE BODYGUARD ARISTA
8	8	THE SEEKERS SILVER JUBILEE ALBUM EMI
9	3	WENDY MATTHEWS LILY J&R/WARNER
10	9	DIRE STRAITS ON THE NIGHT PHONOGRAM
11	12	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS & 2 DAYS IN THE LIFE OF CHRYSALIS
12	16	FAITH NO MORE ANGEL DUST LIBERATION/FESTIVAL
13	15	JIMMY BARNES HEAT MUSHROOM/FESTIVAL
14	10	MIDNIGHT OIL EARTH AND SUN AND MOON COLUMBIA
15	11	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM
16	NEW	AEROSMITH GET A GRIP GEFLEN
17	14	RICK PRICE HEAVEN KNOWS COLUMBIA/SONY
18	13	KISS ALIVE III POLYGRAM
19	17	PINK FLOYD DARK SIDE OF THE MOON EMI
20	19	GEORGE MICHAEL FIVE LIVE EMI
19	17	THE BLACK SORROWS BETTER TIMES COLUMBIA

GERMANY (Der Musikmarkt) 5/25/93

THIS WEEK	LAST WEEK	SINGLES
1	1	INFORMER SNOW EASTWEST
2	2	WHAT IS LOVE HADDAWAY COCONUT
3	7	TRIBAL DANCE 2 UNLIMITED Zyx
4	6	WHEEL OF FORTUNE ACE OF BASE METRONOME
5	3	OH CAROLINA SHAGGY VIRGIN
6	5	SING HALLELUJAH! DR. ALBAN LOGIC
7	4	ALL THAT SHE WANTS ACE OF BASE METRONOME
8	9	LOVE SEES NO COLOUR U96 POLYDOR
9	11	MR. VAIN CULTURE BEAT DANCE POOL
10	8	NO LIMIT 2 UNLIMITED Zyx
11	12	CAT'S IN THE CRADLE UGLY KID JOE MERCURY
12	10	SWEET HARMONY THE BELOVED EASTWEST
13	NEW	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
14	16	CA PLANE POUR MOI LEILA K COMA
15	13	BED OF ROSES BON JOVI JAMBCO/POLYGRAM
16	14	WALKING IN MY SHOES DEPECHE MODE MUTE

17	15	P.OWER OF A.MERICAN N.ATIVES DANCE 2 TRANCE BLOW UP/INTERCORD
18	19	BECAUSE THE NIGHT CO.RO Zyx
19	NEW	HIP HOP HOORAY NAUGHTY BY NATURE TOMMY BOY
20	17	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
1	6	ALBUMS
2	1	TOTEN HOSEN KAUF MICH VIRGIN
3	14	ACE OF BASE HAPPY NATION METRONOME
4	3	EROS RAMAZZOTTI TUTTE STORIE DDD
5	5	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM
6	4	SNOW 12 INCHES OF SNOW EASTWEST
7	2	AEROSMITH GET A GRIP GEFLEN
8	10	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
9	11	GEORGE MICHAEL & QUEEN FIVE LIVE PARLOPHONE
10	7	QUEEN A KIND OF MAGIC EMI
11	10	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
12	8	SOUNDTRACK THE BODYGUARD ARISTA
13	15	BLUE SYSTEM BACKSTREET DREAMS HANSA
14	NEW	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
15	12	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM
16	18	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
17	NEW	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER MUSIC
18	17	MIDNIGHT OIL EARTH AND SUN AND MOON COLUMBIA
19	NEW	MICHAEL JACKSON DANGEROUS EPIC
20	13	PETER MAFFAY DER WEG 1979-93 EASTWEST
20	13	STING TEN SUMMONER'S TALES A&M

JAPAN (Music Labo) 6/7/93

THIS WEEK	LAST WEEK	SINGLES
1	1	YURERU OMOI ZARD B GRAM
2	3	NATSUWO MACHIKIRENAKUTE TUBE SONY
3	2	TOKINO TABIJI KOME KOME CLUB SONY
4	10	WE ARE THE CHAMP THE WAVES PONY/CANYON
5	NEW	NAKED DESIRE ACCESS FUN HOUSE
6	5	AIWO KATARUYORI KUCHIZUKU KAWASOU WANDS TOSHIBA/EMI
7	NEW	KIMIGA HOSHIKUTE TAMARANAI ZYGG B GRAM
8	NEW	WAKAREMASHO WATASHIKARA KIEMASHO ANATAKARA MAKI OHGURO TOSHIBA/EMI
9	7	EVERLASTING LOVE AKINA NAKAMORI MCA/VICTOR
10	8	KIMIGA INAI ZARD B GRAM

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	T-BOLAN HEART OF STONE ZAIN
2	NEW	YMO TECHNODON TOSHIBA/EMI
3	3	WANDS TOKINO TOBIRA TOSHIBA/EMI
4	1	UNICORN SPRINGMAN SONY
5	2	ZOO ZOO FOR SALE FOR LIFE
6	NEW	DONALD FAGEN KAMAKIRIAD WARNER
7	5	SEIKO MATSUDA DIAMOND EXPRESSION SONY
8	4	JANET JACKSON JANET TOSHIBA/EMI
9	9	MAKI OHGURO DA DA DA TOSHIBA/EMI
10	8	CHISATO MORITAKA LUCKY 7 WARNER MUSIC JAPAN

FRANCE (Nielsen/Europe 1) 6/5/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	ENCORE DIRE STRAITS VERTIGO
2	1	NO LIMITS 2 UNLIMITED SCORPIO/POLYGRAM
3	4	IN THE DEATH CAR B.O.F. ARIZONA DREAM PHONOGRAM
4	2	ALISON JORDY SONY MUSIC
5	3	WOULD I LIE TO YOU? CHARLES & EDDIE EMI
6	6	UN AMOUR DE VACANCES CHRISTOPHE RIPPERT BMG
7	18	END OF THE ROAD BOYZ II MEN POLYDOR
8	5	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
9	8	ONLY THE VERY BEST PETER KINGSBERY EPIC
10	14	PINOCCHIO PIN-OCCHIO FLAR/MUSICDISC
11	7	ORDINARY WORLD DURAN DURAN EMI
12	NEW	PEOPLE EVERYDAY ARRESTED DEVELOPMENT EMI
13	9	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT ATOL/POLYGRAM
14	10	CHIKI CHIKA NOT REAL PRESENCE SONY MUSIC
15	12	HOUSE OF LOVE EAST 17 BARCLAY/POLYGRAM
16	NEW	ENTRER DANS LA LUMIERE PATRICIA KAAS COLUMBIA/SONY
17	NEW	A JAMAICAN IN NEW YORK SHINEHEAD WEA
18	17	TRIBAL DANCE 2 UNLIMITED SCORPIO/POLYGRAM
19	NEW	PHOREVER PEOPLE THE SHAMEN VIRGIN
20	15	SWEET THING MICK JAGGER ATLANTIC
1	NEW	ALBUMS
2	1	DIRE STRAITS ON THE NIGHT VERTIGO
3	2	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
4	3	LIANE FOLY LES PETITES NOTES VIRGIN
4	3	SOUNDTRACK THE BODYGUARD RCA

5	5	JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA
6	NEW	2 UNLIMITED NO LIMITS SCORPIO/POLYGRAM
7	9	MICHAEL JACKSON DANGEROUS EPIC
8	4	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
9	NEW	GARY MOORE BLUES ALIVE VIRGIN
10	7	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
11	6	MICHEL SARDOU BERCY '93 TREMA
12	16	ERIC CLAPTON UNPLUGGED WEA
13	12	GEORGE MICHAEL & QUEEN FIVE LIVE EMI
14	15	JORDY POCLETTE SURPRISE SONY MUSIC
15	8	HELENE HELENE AB/BMG
16	13	TYCOON STARMANIA EPIC
17	14	DEPECHE MODE SONGS OF FAITH AND DEVOTION VOGUE/BMG
18	11	SADE LOVE DELUXE EPIC
19	17	CHRIS ISAAK SAN FRANCISCO DAYS WEA
20	10	MIDNIGHT OIL EARTH AND SUN AND MOON COLUMBIA

SWEDEN (GLF) 6/2/93

THIS WEEK	LAST WEEK	SINGLES
1	6	TWO PRINCES SPIN DOCTORS EPIC
2	3	TRIBAL DANCE 2 UNLIMITED CNR/BYTE
3	1	INFORMER SNOW ATLANTIC
4	10	SOMEBODY DANCE WITH ME D.J. BOBO 12 INC
5	2	WHAT IS LOVE HADDAWAY COCONUT
6	4	CAT'S IN THE CRADLE UGLY KID JOE MERCURY
7	9	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
8	5	OH, CAROLINA SHAGGY VIRGIN
9	NEW	ALMOST UNREAL ROXETTE EMI
10	NEW	LOVE SEES NO COLOUR U96 POLYDOR
1	1	ALBUMS
2	4	TOMAS LEDIN DU KAN LITA PA MEJ RECORD STATION
3	NEW	RONNY & RAGGE LET'S POK ALPHA
4	2	2 UNLIMITED NO LIMITS CNR
5	NEW	ULF LUNDELL MANE OVER HAVANG ROCKHEAD
6	3	JANET JACKSON JANET VIRGIN
7	5	AEROSMITH GET A GRIP GEFLEN
8	10	ACE OF BASE HAPPY NATION MEGA
9	NEW	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
10	NEW	DONALD FAGEN KAMAKIRIAD WARNER
10	NEW	ROD STEWART UNPLUGGED... AND SEATED WARNER

NETHERLANDS (Stichting Nederlandse 40) 6/5/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT IS LOVE HADDAWAY JIVE
2	2	TRIBAL DANCE 2 UNLIMITED BYTE
3	6	P.OWER OF A.MERICAN N.ATIVES DANCE 2 TRANCE BLOW UP
4	3	INFORMER SNOW EASTWEST
5	4	ALL THAT SHE WANTS ACE OF BASE METRONOME
6	5	SOMEBODY TO LOVE GEORGE MICHAEL & QUEEN PARLOPHONE
7	NEW	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 VIRGIN
8	9	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
9	NEW	ENCORE DIRE STRAITS VERTIGO
10	10	OME JAN WILLEKE ALBERTI DINO
1	1	ALBUMS
2	4	2 UNLIMITED NO LIMIT BYTE
3	2	DIRE STRAITS ON THE NIGHT VERTIGO
4	3	GEORGE MICHAEL & QUEEN FIVE LIVE PARLOPHONE
5	7	BZN GOLD MERCURY
6	5	EROS RAMAZZOTTI TUTTE STORIE DDD
7	6	BON JOVI KEEP THE FAITH JAMBCO MERCURY
8	8	ERIC CLAPTON UNPLUGGED REPRISE
9	9	SOUNDTRACK THE BODYGUARD ARISTA
10	NEW	PAUL DE LEEUW PLUGGED VARAGRAM
10	NEW	CLANNAD BANBA RCA

CANADA (The Record) 5/31/93

THIS WEEK	LAST WEEK	SINGLES
1	1	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN/CEMA
2	2	LOOKING THROUGH PATIENT EYES P.M. DAWN ISLAND/PGD
3	3	NO LIMIT 2 UNLIMITED QUALITY
4	4	CAT'S IN THE CRADLE UGLY KID JOE MERCURY/PLG
5	5	COME UNDONE DURAN DURAN CAPITOL/CEMA
6	8	SLEEPING SATELLITE TASMINE ARCHER CAPITOL/CEMA
7	7	DITTY PAPERBOY NEXT PLATEAU/LONDON
8	NEW	DOWN WITH THE KING RUN-D.M.C. ATTHO/PROFILE
9	6	THAT'S WHAT LOVE CAN DO BOY KRAZY NEXT PLATEAU/LONDON
10	NEW	HAVE I TOLD YOU LATELY ROD STEWART WARNER BROS./WEA
1	1	ALBUMS
2	2	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY
3	3	AEROSMITH GET A GRIP GEFLEN/UNI
4	NEW	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/CEMA
5	4	JANET JACKSON JANET VIRGIN/CEMA
6	5	ERIC CLAPTON UNPLUGGED REPRISE/WEA
7	7	SOUNDTRACK THE BODYGUARD ARISTA/BMG
8	6	SNOW 12 INCHES OF SNOW EASTWEST/WEA
9	10	RANKIN FAMILY FARE THEE WELL LOVE CAPITOL/CEMA
10	8	STING TEN SUMMONER'S TALES A&M/PLG
10	8	BARENAKED LADIES GORDON SIRE/WEA

HITS OF THE U.K.



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THIS WEEK	LAST WEEK	SINGLES
1	1	ALL THAT SHE WANTS ACE OF BASE METRONOME
2	2	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 DEP INTERNATIONAL
3	NEW	SWEAT (A LA LA LA LA LONG) INNER CIRCLE MAGNET
4	12	TWO PRINCES SPIN DOCTORS EPIC
5	NEW	THREE LITTLE PIGS GREEN JELLY ZOO
6	4	FIVE LIVE (EP) GEORGE MICHAEL & QUEEN PARLOPHONE
7	16	SHOUT LOUCIE LOU & MICHIE ONE Ifrr
8	5	TRIBAL DANCE 2 UNLIMITED PWL INTERNATIONAL
9	7	I DON'T WANNA FIGHT TINA TURNER PARLOPHONE
10	6	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
11	8	JUMP AROUND/TOP O' THE MORNING TO YA HOUSE OF PAIN RUFFNESS
12	NEW	BLOW YOUR MIND JAMIROQUAI ORENDA/SONY
13	NEW	IN ALL THE RIGHT PLACES LISA STANSFIELD MCA
14	10	EVERYBODY HURTS R.E.M. WARNER BROS.
15	9	IN THESE ARMS BON JOVI JAMBCO
16	14	THE JUNGLE BOOK GROOVE JUNGLE BOOK HOLLYWOOD
17	13	HOUSECALL (REMIX) SHABBA RANKS/MAXI PRIEST EPIC
18	NEW	WHAT IS LOVE HADDAWAY LOGIC/ARISTA
19	24	CREATION STEREO MC'S 4TH + B'WAY
20	25	BREAK IT DOWN AGAIN TEARS FOR FEARS MERCURY
21	11	THE CIVIL WAR (EP) GUNS N' ROSES GEFLEN
22	NEW	DARK IS THE NIGHT A-HA WARNER BROS
23	31	WILL YOU LOVE ME TOMORROW BRYAN FERRY VIRGIN
24	NEW	NO ORDINARY LOVE SADE EPIC
25	23	HOBERT PAVING/WHO DO YOU THINK YOU ARE SAINT ETIENNE HEAVENLY
26	33	LORDS OF THE NEW CHURCH TASMINE ARCHER EMI
27	NEW	I WANNA HOLD ON TO YOU MICA PARIS 4TH + B'WAY
28	18	I HAVE NOTHING WHITNEY HOUSTON ARISTA
29	17	EXPRESS DINA CARROLL A&M
30	NEW	WITH ONE LOOK BARBRA STREISAND COLUMBIA
31	30	BELIEVE LENNY KRAVITZ VIRGIN
32	26	SWEATING BULLETS MEGADETH CAPITOL
33	NEW	ANGRY CHAIR ALICE IN CHAINS COLUMBIA
34	19	AIN'T NO LOVE (AIN'T NO USE) SUB SUB featuring MELANIE WILLIAMS ROBS
35	20	INFORMER SNOW EASTWEST AMERICA
36	21	BELIEVE IN ME UTAH SAINTS Ifrr
37	NEW	RUSHING LONI CLARK A&M
38	37	WALK THROUGH THE WORLD MARC COHN ATLANTIC
39	NEW	GET HERE Q-FEAT TRACY ACKERMAN ARISTA
40	15	BETTER THE DEVIL YOU KNOW SONIA ARISTA

THIS WEEK	LAST WEEK	ALBUMS
1	1	JANET JACKSON JANET VIRGIN
2	2	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
3	NEW	DONALD FAGEN KAMAKIRIAD REPRISE
4	3	2 UNLIMITED NO LIMITS PWL CONTINENTAL
5	NEW	THE WATERBOYS DREAM HARDER GEFLEN
6	NEW	ROBERT PLANT FATE OF NATIONS ES PARANZA/FONTANA
7	NEW	ROD STEWART UNPLUGGED... AND SEATED WARNER BROS
8	4	KENNY G BREATHLESS ARISTA
9	18	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
10	NEW	UTAH SAINTS UTAH SAINTS FFRR
11	NEW	JEAN MICHEL JARRE CHRONOLOGIE POLYDOR
12	9	BON JOVI KEEP THE FAITH JAMBCO
13	6	DINA CARROLL SO CLOSE A&M
14	NEW	ABBA MORE ABBA GOLD-MORE ABBA HITS POLYDOR
15	5	NEW ORDER REPUBLIC CENTREDATE CO/LONDON
16	8	EVERYTHING BUT THE GIRL HOME MOVIES-THE BEST OF BLANCO Y NEGRO
17	13	STING TEN SUMMONER'S TALES A&M
18	20	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
19	12	CLANNAD BANBA RCA
20	7	DIRE STRAITS ON THE NIGHT VERTIGO
21	11	GARY MOORE BLUES ALIVE VIRGIN
22	19	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
23	39	THE STEREO MC'S CONNECTED 4TH + B'WAY
24	10	WET WET WET LIVE AT THE ROYAL ALBERT HALL PRECIOUS ORGANISATION
25	28	SUEDE SUEDE NUDE
26	26	EVERLY BROTHERS GOLDEN YEARS-OF THEIR 24... WARNER BROS
27	17	DURAN DURAN DURAN DURAN PARLOPHONE
28	NEW	ORBITAL ORBITAL INTERNAL
29	16	JIM DIAMOND JIM DIAMOND POLYGRAM
30	30	ANNIE LENNOX DIVA RCA
31	23	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
32	33	TINA TURNER SIMPLY THE BEST CAPITOL
3		

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JUNE

June 8, **Creative Radio Advertising**, seminar presented at The Museum of Television & Radio, New York. Diane Lewis, 212-621-6685.

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, **1993 Annual Copyright Law Update: Technology and Copyright**, presented by the law offices of King & Ballou, J.W. Marriott, Los Angeles. 619-236-9401.

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 12, **How to Do Business in the Music Business in Atlanta**, forum presented by the Atlanta chapter of NARAS, Swissotel, Atlanta. 404-939-0191.

June 13-16, **Broadcast Promotion and Marketing Executives Seminar**, Walt Disney World Dolphin and Swan, Orlando, Fla. Greg Balko, 213-465-3777.

June 15-17, **REPLtech International**, conference for audio/video duplicators, presented by Knowledge Industry Publications Inc., Santa Clara Convention Center, Santa Clara, California. Benita Roumanis, 914-328-9157.

June 17-19, **Rap It Up '93**, The Howard Inn, Washington, D.C. Glen Ford, 212-595-0683.

June 17-20, **National Assn. of Radio Talk Show Hosts Convention**, Chicago Sheraton Hotel & Towers, Chicago. Carol Nashe, 617-956-3320.

June 21-23, **International Music Market**, Westin Stamford Plaza Hotel, Singapore. John Kanina, 011-44-71-437-3665.

June 22, **"Getting Attention In A World Gone Mad,"** seminar presented by the Los Angeles Music Network, featuring Cary Baker of Morgan Creek Records, Bryn Bridenthal of Geffen/DGC, and Fletcher Foster of Arista, Jack's Sugar Shack, Los Angeles. 818-980-2911.

June 24-26, **Bobby Poe Convention**, Sheraton Premiere Hotel, Tysons Corner, Va. 301-951-1215.

June 25, **"Hip-Hop You Don't Stop,"** seminar on hip-hop careers and demo critique session, presented by Music Career Services, Eighth Ave. Studios, New York. Antonia Martinez, 212-996-

9590.

June 25-26, **Rocky Mountain Music Assn. Sixth Annual Musicfest**, various locations, Denver/Boulder, Colo. 303-623-6910.

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 7-11, **Midwest Radio & Music Business Conference**, Fairmont Hotel, Chicago. Makeda Smith, 818-848-6056.

July 11-14, **Video Software Dealers Assn. 1993 Home Entertainment Convention**, Las Vegas Convention Center, Las Vegas, Nev. 609-231-7800.

July 11-15, **"Popular Music: Style and Identity,"** seventh international conference presented by the International Assn. for the Study of Popular Music, University of the Pacific, Stockton, Calif. 209-946-2760.

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.

Aug. 23-26, **1993 International DJ Expo**, Universal City Hilton and Towers, Hollywood. Patricia Torrisi, 516-767-2500.



Charity Roast. Music executives and friends gather at the Ritz Carlton Hotel in Chicago to roast Chicago promotion man Howard Bedno. The roast raised more than \$40,000 for the T.J. Martell Foundation. Shown, from left, are advertising executive Art Roberts; Jerry Sharell, executive VP, Billboard Entertainment Marketing Group; Lou Dennis, senior VP and director of sales, Warner Bros. Records; Jeff McClusky of Jeff McClusky Associates; Bedno; and Jerry Greenberg, president, MJJ Records.

LIFELINES

BIRTHS

Boy, Caleb Pierce, to **John Williams** and **Anne Bertelsen**, May 18 in Hoboken, N.J. He is chief technician at Skyline Recording Studios in Manhattan.

Boy, Marcus deOsma, to **Keith O. Johnson** and **Marcia Martin Johnson**, May 21 in San Francisco. He is recording engineer and she is marketing director for Reference Recordings.

Girl, Alex Paige, to **Wayne** and **Abby Chernin**, May 26 in Livingston, N.J. He is Northeast regional sales director at PolyGram Label Group.

Girl, Camille Claire, to **John** and **Stephanie Lannert**, May 28 in Coral Gables, Fla. He is Latin American/Caribbean bureau chief at Billboard.

Boy, Ruairi, to **Kevin** and **Joanie Conneff**, June 1 in Dublin. He is vocalist/

bodhran player for the Chieftains.

MARRIAGES

Jon Maslansky to **Helene Epstein**, April 29 in Yonkers, N.Y. He is director of sales for Radiola/Sandy Hook Records in Sandy Hook, Conn.

DEATHS

Brian Eagle, 37, after a yearlong battle with cancer, May 27 in Toronto. Eagle worked at MCA Records Canada as the marketing manager for the Geffen, DGC, and GRP labels.

Sun Ra, 79, after several months of hospitalization following a stroke, May 30 in Birmingham, Ala. He was a jazz composer, keyboardist, and orchestra leader. (See story, page 12.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

SPRINGSTEEN N.Y. DATES FOR Charity: Two local charities in the New York area will benefit from **Bruce Springsteen's** only two U.S. performances this year, one June 24 at the Brendan Byrne Arena in New Jersey and the other at Madison Square Garden on June 26. The June 24th show, "A Concert To Fight Hunger," will benefit the **Community Food Bank of New Jersey, World Hunger Year (WHY)** and **Food & Hunger Hotline**. The June 26 event will benefit a recently established charity, **The Kristen Ann Carr Fund**, created earlier this year in memory of the 21-year-old daughter of Springsteen co-manager **Barbara Carr** and author **Dave Marsh** who died on Jan. 3 of sarcoma, a form of cancer that most often attacks children and young adults. The fellowship will be administered by the **T.J. Martell Foundation**.

For this event there will be a limited number of \$1,000 silver circle tickets entitling the bearer to a pre-concert reception. Contact: 212-245-1818.

SOMETHING SPECIAL FOR Sylvia: **Sylvia Rhone**, CEO of **EastWest Records America**, will receive the first **Sony Music Excellence Award** honoring achievements by African-American executives in the music business, reports **LeBaron Taylor Sr.**, VP of **Sony Music Entertainment Inc.** Rhone will receive the award Sunday (6) after the taping in Cerritos, Calif., of "Celebrate The Soul Of American Music," a nationally syndicated TV special honoring black music superstars. Proceeds will benefit **Cities In Schools Inc.**, the nation's largest nonprofit organization devoted to school dropout prevention.

SUN RA LEAVES RADIANT PROGRESSIVE JAZZ LEGACY

(Continued from page 12)

Solar-Myth Arkestra, or the Cosmo-Jet Set Arkestra) wore colorful robes, amulets, and ornaments of fashion that signaled a flamboyant dedication to Egyptology and astronomy.

But behind the glitter and camp pulsed a music that was at once forward-thinking in its sound-sculpture approach to free improvisation and rooted in the big-band traditions of Duke Ellington, Lionel Hampton, and Fletcher Henderson. As a pianist he was deeply swayed by the blues and swing.

He was born Herman Blount in Birmingham in 1914. After attending Alabama A&M, he made his way to Nashville, where he backed rhythm'n'blues singer Wynonie Harris. Following that, he moved to Chicago, where he worked with Henderson, just prior to leading the house band at the famed Club de Lisa.

In the '50s, Sun Ra assembled his own bands. Initially, they were hard-bop ensembles, but they became increasingly experimental as the leader sought to mine the music and ancient imagery of Africa. His cult following began here. Within a short time, he settled in Philadelphia.

Sun Ra was among the first artists to document his own work regularly. His '50s and early-'60s recordings on his own Saturn label, reissued by Evidence in recent years, underscore his independence and self-determination, qualities exceedingly useful given the adventurous nature of his music.

Throughout his career, that music was, in the main, a synthesis of styles and idiomatic bents. Sun Ra often merged seemingly incongruous elements: Atonal improvisations might be layered atop Latin dance rhythms, electronic keyboard timbres wed to exotic percussive voicings. Although startlingly original, radical at times, the music honored, if not summoned, the

spirit of jazz's classic big bands.

In that, he was instrumental in anticipating the work of free jazz players like John Coltrane, Albert Ayler, Cecil Taylor, and the Art Ensemble Of Chicago. At the same time, he emerged as a leading figure in jazz's repertory movement, pioneering the now-common practice of acknowledging the music's "tradition."

His players, too, benefited from his tutelage. Sidemen in his groups included long-standing associates John Gilmore, Pat Patrick, and Marshall Allen, as well as Charles Davis, Julian Priestner, Craig Harris, Marion Brown, and Ronnie Boykins. All exhibited a fierce devotion to his music and appreciation of his originality.

Some Sun Ra titles still are in print, among them works on Black Saint, ESP, and Hat Art. The Evidence recordings—among them "Monorails And Satellites" and "Holiday For Soul Dance"—are particularly rich.

There are no survivors.

NEW COMPANIES

Engel Entertainment, formed by Laura Engel. A management firm whose clients include film composer Danny Elfman, Oingo Boingo, the Buck Pets, Jimmie Wood, and Craig Chaquico. 3236 Primera Ave., Los Angeles, Calif. 90068; 213-874-4206.

The Arts Marketing Workshop, formed by Eve Baruch. A marketing resource for musicians, offering services from promotional copy to marketing plans. Free local phone consultations are available. 410 W. 53rd St., Suite 518, New York, N.Y. 10019; 212-765-7960.

FOR THE RECORD

In the June 5 issue, the act Walter & Scotty was improperly identified in a story about Capitol Records. The two principal members of Walter & Scotty are former members of the Whispers.

Greta's bass player, mentioned in The Eye in the May 29 issue, is Josh Gordon. Greta records for Stardog/Mercury.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Homespun Puts New Spin On Vids 60 Sega For Rent In U.K. 63
 ABC Has Miniseries' Number 62 Store Monitor: Let The Games Begin 74

PICTURE THIS



By Seth Goldstein

STAYING THE COURSE: Rentrak lays much of the blame for its poor fiscal 1993 performance on pay-per-transaction difficulties overseas. It likely won't be any better in the first quarter, which ends June 30, according to trade sources. "The same old problem," says one, is the lack of a steady flow of studio titles. Rentrak reportedly has verbal agreements for Europe from four key suppliers, but "the agreements don't come back signed." (FoxVideo's deal doesn't include offshore retailers.) Rentrak's alternatives include dismantling the European infrastructure or, more likely, staying the course. The company fully expects to get studio signatures and ultimately "make a lot of money" overseas, this executive continues. Wall Street analyst John Westergaard agrees: "I think they're committed to Europe." And Westergaard also believes Rentrak won't cut back on its supermarket program, another expensive development. "Those commitments remain intact" even though "they probably cost more money than they anticipated," he adds. Westergaard says Rentrak is testing its black-box system, using Capital Cities/ABC hardware, in at least a couple dozen grocery chains. "The reading I have is that the results have been very promising."

CHASING CD VIDEO: U.K.-based Nimbus Technology & Engineering is still chasing after the Hollywood deal that will give its full-motion video CDs a reason for being. The last time we checked, Nimbus had conducted a series of demonstrations for Hollywood executives (Billboard, March 27). So far, so good, says communications manager Philip Moss. "We've received footage from the majority of studios" that will be transferred to CDs in England and sent back to the states for evaluation. Since the Nimbus project is still limited to 79 minutes of running time, too short for most features, the company has also gone after nontheatrical programming from other sources, including key U.K. retailers that have their own libraries, Moss claims. Nimbus managing director Adrian Farmer will be demonstrating the system at the July 11-14 VSDA conference in Las Vegas. (Continued on page 66)

Beating The Heat Of Recession *B'buster, Wherehouse Plan Expansions*

■ BY EARL PAIGE

LAS VEGAS—Never mind electronic delivery to the home, Blockbuster Entertainment vowed here May 15-20 at the annual shopping center show that it wasn't about to leave the more traditional forms of retailing to its competitors.

For the first time in the six years since it began attending the International Council of Shopping Centers exhibition, Blockbuster set the pace as U.S. retailers seek to diversify their way out of the tenacious recession. The giant video chain bowed two different types of stores, one of them for kids.

In similar fashion, West Coast challenger Wherehouse Entertainment announced dramatic expansion into the Midwest and outside its traditional

base and told real estate developers at an exclusive Caesars Palace dinner that it can put together any of "17 different shops" under one roof.

Also in the fray was entertainment retail behemoth The Musicland Group, showing off its new Media Play concept of music, video, and books in a massive 50,000-square-foot superstore concept. Arnie Bernstein, head of store operations for the Minneapolis-based web, was here for his first look at ICSC.

Jim Bonk, head of Camelot Music in North Canton, Ohio, typifying the determination to improve on traditional retailing ideas, said, "I don't think the traditional mall is going to go away, not the good ones." One of the 300 Camelot stores offers closeouts and excess inventory in an off-price center typical of the new ideas taking root.

In an exclusive interview, Blockbuster senior VP of operations Gerry Weber, in charge of a suite at the Las Vegas Hilton & Convention Center (home of the VSDA convention next month), said, "We are aggressively seeking 15,000-square-foot music sites, 7,000-square-foot video sites, and 15,000-square-foot [sites for the new] Discovery Zone." Not only has Blockbuster bought into Discovery Zone, a children's shopping center/fitness concept, but some of its key franchisees also are players, Weber confirmed.

"When you look at it totally from a developer's perspective, we represent 40,000 square feet under one roof ranging very widely in demographics," Weber commented. The complex includes games and virtual reality, announced recently as yet another retail venture for Blockbuster.

All this activity belies indications that Blockbuster has abandoned traditional retailing. Webber adds, "I was in the drug store business when they said mail-order prescriptions were taking over. Well, guess what. You can order prescriptions by mail but it's a tiny (Continued on page 62)

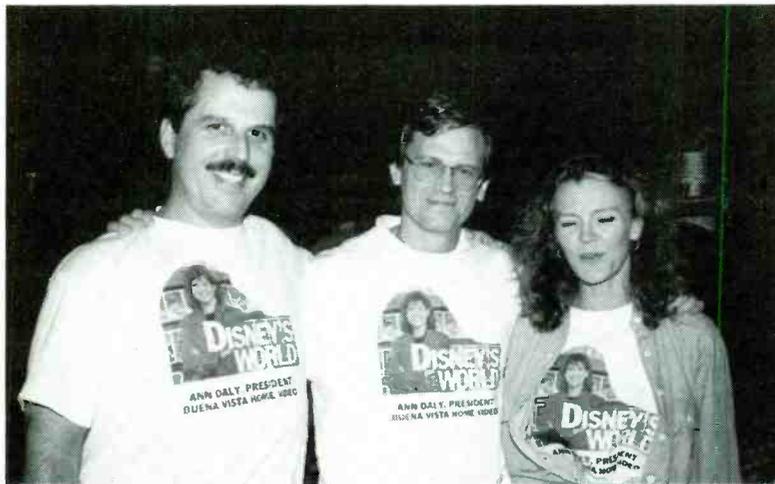
CD-ROM Unit In Field Of Media Vision

■ BY CHRIS MCGOWAN

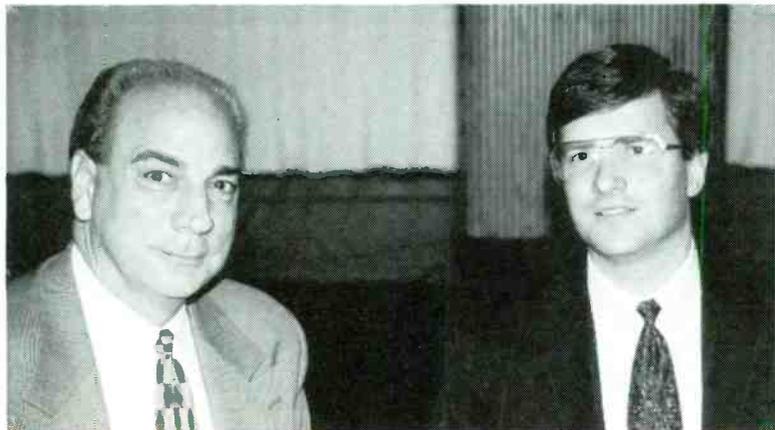
LOS ANGELES—Media Vision, a leading manufacturer of multimedia computer products, has formed a CD-ROM publishing arm and recruited two interactive software veterans to run it.

Stan Cornyn, who founded Warner New Media, and Min Yee, formerly VP of Microsoft's multimedia division and publisher of Microsoft Press, will jointly head Media Vision Multimedia Publishing.

Media Vision, the parent company, is based in Fremont, Calif., and was founded in 1990. It specializes in multimedia add-ons such as upgrade kits, desktop video editing systems, and sound cards. Cornyn and Yee were named executive VPs of the publishing division, which will have two offices, with each generating its (Continued on next page)



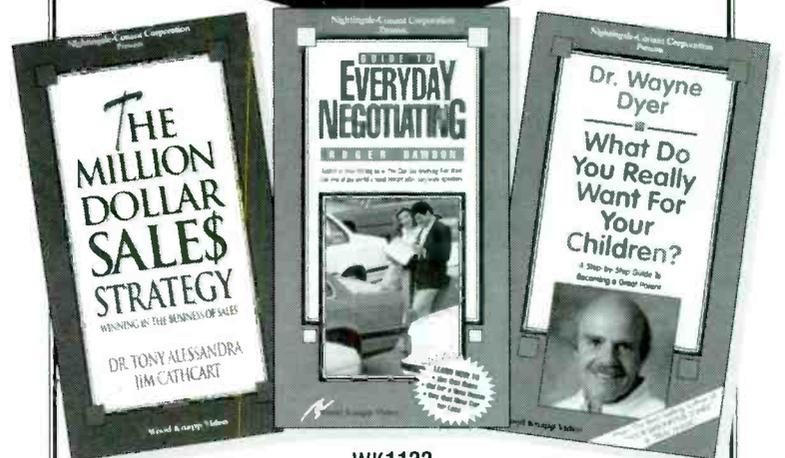
Nice Shirt, Guys. In top photo, Disney's Bill Mechanic and Mary Kincaid flank Ingram's John Taylor as they show off their Ann Daly T-shirts during a nonworking session at the recent National Assn. of Video Distributors conference in Indian Wells, Calif. Daly, president of Buena Vista Home Video, had starred in a magazine story extolling Disney's marketing prowess. In photo below, from left, are Tony Dalesandro of M.S. Distributing and Mark Engel, NAVD executive director. The association celebrated its 10th anniversary with a strong turnout, although distributors still suffer declining profits.



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Heritage Tapes Offer Homespun Wisdom Bluegrass, Banjo Masters Play Tunes, Talk Styles

BY JIM BESSMAN

NEW YORK—Homespun Tapes, the 26-year-old music instructional video and audio cassette supplier operated by folk guitarist Happy Traum and his wife Jane Traum, is branching out slightly from its teaching function with the launch of its new "Heritage Series" videos.

Designed to instruct as well as to preserve the legacy of great traditional American music masters, the first Heritage titles involve the bluegrass legends Bill Monroe and Ralph Stanley. "The Mandolin Of Bill Monroe" is a two-volume entry, the first hosted by John Hartford and featuring Monroe's band the Blue Grass Boys, the second offering a detailed analysis of Monroe's style by stellar picker Sam Bush. "The Banjo Of Ralph Stanley" is hosted by Mike Seeger and also stars Stanley's Clinch Mountain Boys.

"Bill and Ralph teach their styles and play tunes, but they also talk about their backgrounds and how they themselves learned," says Happy Traum. "Bill just celebrated his 50th year at the Grand Ole Opry, and Ralph's been around just as long, so we've tried to coax as much out of them as possible, because it's just as important to learn about them and their music as their styles. We got Ralph telling Mike about the first tune he learned from his mother, and Bill talking about how he learned from his Uncle Pen, whom he later immortalized in the classic song 'Uncle Pen.' So you get a lot of history as well as performance and playing, and it's entertaining as well as instructional."

A third Heritage tape, focusing on the Tex-Mex accordion of Flaco Jimenez, has just been completed in Texas. Jimenez, a member of the Texas Tornados as well as an es-

teemed solo artist, learned his style from one of its pioneers—his father Santiago Jimenez.

"It's another instance of taking an American heritage—border music—and trying to show the roots and preserve it as much as possible, and teach it," says Traum of the Jimenez program. "We want to keep the tradition and carry on the music: If it's not played, we'll lose out."

The initial 90-minute Heritage titles are the first fruits of a two-year collaboration between the Woodstock, N.Y.-based Homespun and the Smithsonian Institution's Smithsonian/Folkways Recordings. The previously released "Doc's Guitar—Fingerpicking And Flatpicking Taught By Doc Watson" was the first co-production resulting from the relationship, which continues this summer with two videos, "Traditional Guitar Styles" and "Traditional Banjo Styles," co-produced at the annual Merle Watson Memorial Festival in North Carolina. Both are instructional, with Mike Seeger assisting the old-time pickers in relating their skills to video students.

Besides the ongoing Heritage Series, Homespun continues its regular output, and has a new title at the opposite end of the musical spectrum. "Jack DeJohnette Teaches Musical Expression On the Drum Set" marks a major move into modern jazz, though Homespun has previous jazz piano videos from Warren Bernhardt and Andy LaVerne. "Jazz is as valid an American artform as banjo and mandolin playing, so we're going in that direction, too," says Traum.

Homespun, meanwhile, just released three new fiddle style instructionals featuring Kevin Burke (Irish), Michael Doucet (Cajun), and

(Continued on page 66)



Homespun Tapes' guitarist Happy Traum and wife Jane Traum have developed a tuneful business selling instructional cassettes featuring bluegrass masters Bill Monroe and Ralph Stanley and drummer Levon Helm of the Band.

NEW CD-ROM UNIT IN FIELD OF MEDIA VISION

(Continued from preceding page)

own CD-ROM programs. Cornyn will run one office in Westlake, Calif., while Yee will work out of Bellevue, Wash. "We will artistically run our own shows, each in charge of different titles," says Cornyn.

Cornyn was an executive with

Warner Bros. Records for three decades beginning in 1959, and founded Warner New Media in 1985. The division was at the forefront of releasing CD+G (CD+Graphics) titles, and debuted its first CD-ROM—"The Magic Flute"—in 1989. Since then, Warner New Media has released a number of seminal CD-ROM titles for Macintosh and IBM-compatible computers. Many have been based on classical music works, while others have been tied to content from Time-Warner's publishing entities, such as Time and Sports Illustrated magazines. Cornyn retired from Warner New Media in 1992.

While with Microsoft, Min Yee was involved in establishing the MPC (Multimedia PC) standard, which is based on Microsoft's Windows software. Introduced in late 1991, MPC gave a big push to the adoption of multimedia by mainstream personal computer companies.

Yee also acquired, on behalf of Microsoft, a number of book publishing companies and their information assets, and used these to create multimedia titles. He led the teams that produced the MPC CD-ROM titles "Cinematic" and "Encarta." Yee also

founded and chaired the Microsoft International Conference on CD-ROM and Multimedia (now called Intermedia) for six years.

Media Vision coaxed Cornyn back into the multimedia business world by "making an offer I couldn't refuse," he says. "I spent a long time being like [Warner Bros. Records executive] Mo Austin and what I really wanted was to be like Paul Simon. I wanted to be an artist, a title maker. Media Vision said I could stay in Westlake and make high quality titles with original content, rather than repurposing stuff from other places and making adaptations."

Cornyn anticipates Media Vision's first titles will appear in late 1993 or early '94, and will be released for Macintosh and MPC, then launched in versions for other CD-ROM formats as the installed bases of such "platforms" as Sega, Sony MMCD, 3DO, Tandy VIS, and Philips CD-I grow sufficiently large.

"Min Yee and Stan Cornyn are leading pioneers in multimedia computing. Together, we plan to move the state of multimedia forward," says Paul Jain, president and CEO of Media Vision.

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	188	PINOCCHIO♦ Walt Disney Home Video 239	1940 24.99
2	2	31	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991 24.99
3	7	3	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME Walt Disney Home Video 1730	1993 12.99
4	4	15	BARNEY IN CONCERT The Lyons Group	1992 14.95
5	3	13	LITTLE NEMO: ADVENTURES IN SLUMBERLAND Hemdale Pictures Corp./Hemdale Home Video 7140	1992 24.95
6	5	59	101 DALMATIANS Walt Disney Home Video 1263	1961 24.99
7	6	15	BARNEY'S MAGICAL MUSICAL ADVENTURE The Lyons Group 98091	1992 14.95
8	8	7	BARNEY'S BEST MANNERS The Lyons Group 99021	1993 14.95
9	12	21	BARNEY'S BIRTHDAY The Lyons Group 99011	1992 14.95
10	10	7	THE LITTLE ENGINE THAT COULD MCA/Universal Home Video 80929	1993 12.98
11	9	21	ROCK WITH BARNEY The Lyons Group 98081	1992 14.95
12	11	5	X-MEN: DEADLY REUNIONS PolyGram Video 4400866613	1993 9.95
13	14	5	X-MEN: ENTER MAGNETO PolyGram Video 4400866593	1993 9.95
14	24	19	BARNEY'S THREE WISHES The Lyons Group	1992 14.95
15	16	13	ARIEL'S UNDERSEA ADVENTURES: VOL. 1 Walt Disney Home Video	1993 12.99
16	17	109	THE JUNGLE BOOK Walt Disney Home Video 1122	1967 24.99
17	19	11	BARNEY: CAMPFIRE SING-A-LONG The Lyons Group 98051	1992 14.95
18	22	5	PETER, PAUL & MOMMY TOO Warner Reprise Video 3-38339	1993 14.98
19	21	402	DUMBO♦ Walt Disney Home Video 24	1941 24.99
20	15	45	THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1986 24.99
21	13	19	BARNEY GOES TO SCHOOL The Lyons Group 98061	1992 14.95
22	20	343	ALICE IN WONDERLAND♦ Walt Disney Home Video 36	1951 24.99
23	NEW ▶		BILLY BUNNY'S ANIMAL SONGS Jim Henson Video	1993 12.99
24	23	89	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991 24.99
25	18	37	THE RESCUERS Walt Disney Home Video 1399	1977 24.99

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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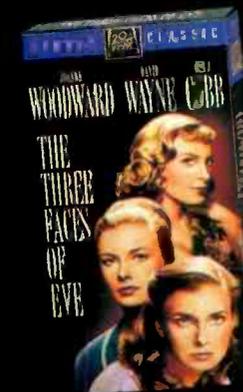
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	155	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	24.99
2	2	31	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
3	3	4	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
4	4	11	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
5	5	2	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
6	6	6	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
7	8	8	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
8	9	60	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
9	7	16	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
10	14	5	THE FREDDY MERCURY TRIBUTE CONCERT	Hollywood Records Music Video 1780	Various Artists	1993	NR	19.99
11	11	5	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
12	10	15	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
13	12	17	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
14	20	14	GREEN JELLY: CEREAL KILLER	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.98
15	28	3	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
16	RE-ENTRY		BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	39.99
17	15	3	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
18	13	13	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G	24.95
19	31	5	PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	19.98
20	18	16	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
21	22	9	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
22	29	15	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
23	16	3	PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video Uni Dist. Corp. PBV0737	Various Artists	1993	NR	19.95
24	17	81	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
25	40	11	PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Uni Dist. Corp. PBV0711	Various Artists	1993	NR	29.95
26	21	11	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95
27	NEW ►		VALLEY OF THE DOLLS	FoxVideo 1047	Patty Duke Sharon Tate	1967	PG	19.98
28	34	16	BARNEY GOES TO SCHOOL	The Lyons Group 98061	Various Artists	1992	NR	14.95
29	26	34	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
30	27	17	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
31	32	5	PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	29.98
32	39	37	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
33	19	13	LIVE: RIGHT HERE, RIGHT NOW.	Warner Reprise Video 3-38290	Van Halen	1993	NR	29.98
34	36	17	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
35	25	29	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
36	38	6	BASIC INSTINCT (DIRECTOR'S CUT)	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR	49.98
37	NEW ►		BEYOND THE VALLEY OF THE DOLLS	FoxVideo 1101	Dolly Read Edy Williams	1970	NC-17	19.98
38	35	26	BEYOND THE MIND'S EYE ▲	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
39	30	14	SPORTS ILLUSTRATED'S 1993 SWIMSUIT VIDEO	HBO Video 90847	Kathy Ireland Rachel Hunter	1993	NR	12.95
40	NEW ►		PAULA ABDUL: UNDER MY SPELL	PolyGram Video 4400865233	Paula Abdul	1993	NR	14.95

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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ABC's 'Palms' Direct-Response Campaign A (Virtual) Reality

BY CRAIG ROSEN

LOS ANGELES—Hoping to generate sales from Oliver Stone's much bally-hooped "event series," "Wild Palms," Capital Cities/ABC has offered the Capitol Records soundtrack and ABC Video release of the series to viewers with a direct-response TV advertising campaign.

While ABC has offered video releases through direct-response advertising on two previous occasions, this

marks the first time the company has offered an album for sale through an 800 number.

During the May 15-19 broadcasts of the series on ABC, 10-second spots for the Capitol soundtrack album were aired before the closing credits. In addition, the network ran 30-second spots for the soundtrack in overnights.

Following the May 19 finale, ABC ran a similar spot for the two-cassette release of the series on its own ABC Video imprint, due in August at \$99.98.

The soundtrack album was released April 20 for \$15.98 on CD and \$10.98 on cassette.

According to Capitol senior VP of sales Lou Mann, ABC approached the label about offering the soundtrack through the direct-response TV campaign. "They wanted to see if the consumers watching the program would pick up the phone right on the spot and respond to the music," he says.

Since ABC is operating the fulfillment center, Capitol is selling the

soundtracks directly to the network. "That's the great thing about it," Mann adds. "They will call us and tell us what they need to buy, so there won't be any returns. We will just fill the orders."

According to Pamela Dill of Capital Cities/ABC Video Publishing, the network "recognized an opportunity and decided to take advantage of it." Although Dill would not release specific sales figures, she says the response has "been very positive, and we expect to do well on the project."

The Capitol soundtrack features original score music composed by Ryuichi Sakamoto, as well as such rock'n'roll classics as the Zombies' "She's Not There" and Frankie Valli's "Can't Take My Eyes Off You."

On two occasions, ABC has offered home videos for sale through an 800 number relating to topics featured on "Good Morning, America." Those titles were available only through the direct-response offer.



ABC Video's "Wild Palms" takes its name from this tattoo blowing in the wind. The two-cassette miniseries, produced by Oliver Stone, arrives in early August, in time to stir the dog days of summer rentals.

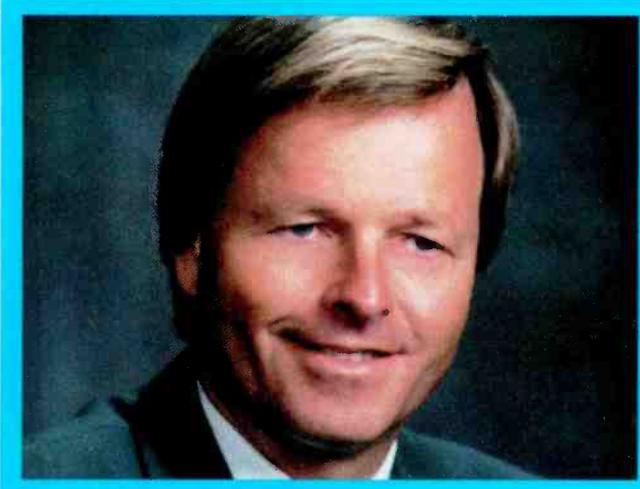
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BEATING RECESSION

(Continued from page 59)

portion of the business because people want to go in and talk to the pharmacist, to see a real person, so likewise there will always be a retail business."

Weber also squelched a persistent rumor that Blockbuster is about to close a deal on acquiring the Super Club chain of music and video stores owned by Philips, a Blockbuster investor. "This is cyclical and comes around every six months or so," he said. "We remain interested if Philips is serious about dealing the chain, but we have nothing in the works right now."

Also fending off inquiries, Warehouse refuses comment on its plans to leap into the international scene through a merger deal with Televisa, the leading video chain in Mexico. "They're more than a retail chain," said Weber, acknowledging Blockbuster's interest as well. "In fact, we're a customer of theirs because they serve as a distributor down there, though they happen to have around 300 stores, very small ones."

What Warehouse does hint at, though in vague terms, is an interest in going beyond retail, according to chairman Scott Young, who said in a speech that "we will be a player in both directions." He was describing how entertainment suppliers are now "moving down into our retail channels."

Developers, of course, are upbeat about retail innovation, according to Ray Walton, senior VP of leasing for General Growth, a Minneapolis firm with 77 properties in more than 30 states. "The music and video chains have been about the best in modernizing. Going back 10 years, about all they were doing is putting up a rectangular box with a strip of chase lights down the ceiling. Now that you have all this neon and video, they're exciting stores."

B'buster U.K. Renting Sega May Expand To Other Euro Sites

■ BY DOMINIC PRIDE

LONDON—Blockbuster Entertainment says the U.K. games market will receive a boost from its decision to rent Sega video games (Billboard, May 29). But Sega says the venture does not presage continental European expansion of the scheme.

Some 160 Blockbuster and Ritz Video stores already have started to rent out Sega games, with all 810 outlets due to come on stream by the fall. Overnight rental will cost two pounds (about \$3).

Both partners say the move is likely to encourage sales and help cut losses due to illegal renting. Some 600 independent video stores are renting games legally, but others also are renting without the publisher's permission.

At the launch here, Blockbuster international VP Gerry Geddis commented, "It's been our experience that rental allows customers to try out games first. Eighty percent of games purchased have been previously rented by that customer."

Yet Nick Alexander, CEO of Sega Europe, ruled out quick expansion onto the Continent, despite lackluster sales of video games there and Blockbuster's 50% stake in Virgin Retail Europe. (Billboard, Nov. 27, 1992).

"Copyright laws there are different, and rental stores have a different image. In Germany they tend to be associated with the sex industry. Family and children don't tend to go into them," Alexander notes. "France has video rental but at a lower level than [in the U.K.], which is the home of video rental."

Paramount Bows First Interactive Title July Ship Date For Children's 'Busytown' CD-ROM

■ BY JIM McCULLAUGH

LOS ANGELES—Paramount Interactive's first title will be "Busytown," a CD-ROM multimedia program.

The new wing of Paramount Communications' Technology Group formally introduced the product to the trade at the June 4-6 Consumer Electronics Show in Chicago, heavily slanted toward multimedia.

Available for MS-DOS as well as the Macintosh platform, the title is based on the works of acclaimed children's author Richard Scarry. Paramount Communications holds exclusive worldwide rights to develop the works of Scarry for movies, TV, merchandise, promotions, and theme parks.

The MS-DOS version of "Busytown," featuring 12 "playground" adventures that allow children ages

3 to 7 to explore, will be shipped in July to "superstores, computer software and video specialty stores, office warehouse, and consumer electronics outlets" in the U.S., according to Paramount Technology Group president Keith Schaefer. Suggested retail price will be \$59.95. The Macintosh version arrives in August.

Later, Schaefer says, Paramount plans to introduce a "Star Trek: Deep Space Nine" computer game, as well as "Lenny's Room," an interactive animated musical adventure in which children compose songs and learn the dynamics of music through animation.

Initial distribution of product will be through Prentice Hall Computer Publishing, a Paramount Publishing unit that sells into 5,000 PC outlets.

However, Paramount Interactive also plans to market software through Paramount Home Video, which reaches some 40,000 outlets, and through Paramount Publishing's consumer group, shipping to 20,000 book accounts.

Paramount Home Video recently struck a deal to distribute the "Game Genie," a video game enhancing device made by Lewis Galoob Toys, exclusively to specialty stores.

JVC FILES SUIT AGAINST DUPLICATOR

(Continued from page 6)

says New York-based consultant Larry Finley, who pursues JVC licenses in the U.S. He would not release a figure.

The action, set in New Jersey where Diamond has offices, caught the duplicator by surprise, according to Diamond attorney Steve Siglin. He said he learned of the suit during a May 26 interview with Billboard. He said he would need a week to "figure out a response," once he had received a copy.

JVC's move is related to the battle against Vaughn, which disputed the validity of the Japanese consumer electronics giant's patents. That challenge, and a Vaughn countersuit alleging anti-trust violations, prompted a half-dozen licensed duplicators to mull the possibility of suspending payments. JVC responded in writing, and five have since paid in full, says Finley. "We're vigorously going after these people," he adds. Enforcement "is really tough."

Finley, meanwhile, has worked things out with WRS in Pittsburgh, which has agreed to take a license, pending approval of the contract in Japan, and awaits Vaughn's next move after the Minneapolis court threw out the countersuit. Vaughn attorney Dan

Shulman expects to refile a revised set of claims that will further detail how JVC attempts to control duplication.

Diamond elected not to pay. With patents being disputed, "we had a difference of opinion on royalties, and we didn't amicably work it out," Siglin comments.

The company doesn't have much to say to anyone about its role in the business. Diamond joined the recently formed American Video Duplication Assn., but "I had never heard of them until they applied for membership," says AVDA president Bill Schubart, principal owner of Resolution Inc. in South Burlington, Vt. Diamond executives, including chairman James Lu, president Tom Cheng, and VP Edward Winters, did not return repeated phone calls.

According to Corbell Publishing's 1992 Video Duplication Directory, Diamond has annual sales of \$13 million, unit volume of 8 million cassettes, 150 employees, 3,000 slave VCRs, and Sony Sprinters for high-speed dubbing. Unlike most duplicators, Diamond has its own label, offering budget tapes that retail for less than \$10.

Billboard.

FOR WEEK ENDING JUNE 12, 1993

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	9	3	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98
2	1	13	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
3	2	15	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98
4	6	64	FOOTBALL FOLLIES PolyGram Video	19.95
5	7	83	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
6	18	119	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
7	3	74	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98
8	10	62	NBA AWESOME ENDINGS FoxVideo (CBS/Fox) 2422	14.98
9	NEW		WWF: WRESTLING'S GREATEST MATCHES Coliseum Video WS921	9.95
10	NEW		THE ULTIMATE WARRIOR Coliseum Video WS923	9.95
11	15	81	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98
12	5	49	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	14.98
13	RE-ENTRY		THE IMMORTAL HULK HOGAN Coliseum Video WS918	9.95
14	11	25	PRO FOOTBALL'S HOTTEST CHEERLEADERS PolyGram Video 4400854853	19.95
15	8	47	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98
16	NEW		WWF WORLD TOUR Coliseum Video WS920	9.95
17	16	186	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98
18	12	25	HIDDEN NFL II: THE LOCKER ROOM TAPES PolyGram Video 4400854973	19.95
19	4	5	WRESTLEMANIA IX Coliseum Video WF113	59.95
20	20	20	NBA SHOWMEN: THE SPECTACULAR GUARDS FoxVideo (CBS/Fox) 2383	14.98

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	1	33	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
2	2	29	CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98
3	3	41	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
4	5	111	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99
5	9	59	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
6	4	75	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
7	7	17	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304	19.99
8	10	49	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) M032901	19.98
9	6	71	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99
10	17	3	BUNS OF STEEL 7 WITH TAMILEE WEBB The Maier Group TMG159	9.95
11	8	59	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
12	12	3	THIGHS OF STEEL The Maier Group TMG158	9.95
13	11	21	DIXIE CARTER'S UNWORKOUT MCA/Universal Home Video 81416	19.98
14	18	143	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
15	16	39	BUNS OF STEEL 4 WITH TAMILEE WEBB The Maier Group TMG137	9.99
16	14	19	LEGS OF STEEL WITH TAMILEE WEBB The Maier Group TMG141	9.95
17	RE-ENTRY		JANE FONDA'S LOWER BODY SOLUTION A*Vision Entertainment 655	19.97
18	13	11	ARMS AND ABS OF STEEL The Maier Group TMG142	9.95
19	RE-ENTRY		BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892	24.95
20	19	13	CORY EVERSON'S TOTAL BODY WORKOUT Barr Entertainment 60006	19.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1993 Billboard/BPI Communications.

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Top Video Rentals

Vid Game Manufacturers In Rental, Ratings Clash

NINTENDO VS. SEGA: For a moment it looked like Nintendo and Sega, the two intensely competitive video games manufacturers, might square off at the Video Software Dealers Assn. convention, July 11-14 in Las Vegas.

The face-off would have occurred in an innovative exhibit being erected to show off all the new video store bells and whistles, according to Dawn Wiener, convention chairperson.

"We will have Sega, but we won't have Nintendo direct. We thought we had them and then the negotiations broke down," Wiener says. Spokespeople at Nintendo were unable to elaborate.

Nintendo has never exhibited at a VSDA convention, claiming that it is part of the company's anti-rental stance, a position various industry observers believe is softening.

As it stands, VSDA's exhibit will be a 4,000-square-foot futuristic look "at all the technology that's going to be impacting us," says Wiener, co-owner of Austin, Texas-based chain Home Video Plus Music/Discount Entertainment.

Nintendo is Wiener's one major disappointment, she contends, boasting that vendors have "responded to the point where we changed the whole direction of the exhibit," once billed as "the store of the future."

Now it's being called the "Virtual Video Store and Multi-Media Pavilion," encompassing various interactive configurations.

MORE GAME WARS: The game giants got into a real war when Sega announced the institution of a rating system for its video games (Billboard, June 5). Sega wants to label games "GA" for general audiences; "MA-13" for mature audiences (parental discretion advised); and "MA-17" for adults (not appropriate for minors).

Nintendo was quick to zap back, calling Sega's move a "smoke screen" to rationalize increasingly violent video games.

According to Nintendo, Sega's move was in response to the bad press it has received over a game called "Night Trap." Reportedly, the game has been pulled from some retail shelves in several countries because it depicts violence against young women.

Nintendo also claims it recently rejected a version of the arcade game hit, "Mortal Kombat," on the grounds it "violated the company's policy on excessive violence." It's now being reprogrammed by Acclaim Entertainment, Nintendo's licensee, to meet company guide-

lines. Nintendo says research indicates 70% of video game software is purchased by players under the age of 15.

ON THE NEGATIVE SIDE: Nintendo is coping with its own negative press lately in the wake of a new book authored by David Sheff called "Game Over: How Nintendo Zapped An American Industry, Captured Your Dollars, And Enslaved Your Children."

Random House claims it's selling well. Nintendo's law firm reportedly bought 300 copies, while Nintendo itself called Random House's order department to request 100 more.

WAYNE'S WORLD: At night, the 15,000-square-foot Video Unlimited in Aurora, Colo., looks less like a video store and more like a spaceship that has somehow landed in the middle of a large shopping center near the Denver airport.

The odd effect comes from a row of second-story windows aglow in blue spanning the building. It's also the pride and joy of owner Wayne Bailey, who is happy with the spaceship notion.

Many will consider the metaphor especially apt in that Bailey is regarded an eccentric for some of his ideas and his wild enthusiasm about the business. But he merely shrugs off all the criticism and controversy that revolves around his organization of the curiously monikerred Laennec Group (named for the French inventor of the stethoscope).

Criticism is especially pointed now that the registration for the next Laennec meeting, June 13-14, near the Dallas/Ft. Worth airport, is \$500, considerably above the one held recently in Colorado.

"Laennec is participant-run," Bailey says, insisting that he does not stand to gain financially and that the loosely organized group "will live or die on whether it has value for the dealers." A detailed questionnaire dictates the topics.

Also, Bailey steadfastly denies that the group is nothing more than an excuse to sell subscriptions to a movie tip sheet he publishes in the offices over the store.

The last meeting featured the idea of initiating a new release section, which has since boosted adult business at Video Unlimited. "We were grossing \$8,000 a month and went to a new-release display pricing policy. Now we're doing \$13,000 a month," Bailey says. The idea came from a Laennec attendee.

At Video Unlimited, the change has new releases at a premium (Continued on page 66)



by Earl Paige

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	7	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
2	3	3	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
3	2	8	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
4	4	8	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R
5	5	3	TRESPASS	Universal City Studios MCA/Universal Home Video 81218	Bill Paxton Ice-T	1992	R
6	7	6	THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG
7	6	6	HERO	Columbia TriStar Home Video 51563	Dustin Hoffman Geena Davis	1992	PG-13
8	8	8	THE PLAYER	New Line Home Video Columbia TriStar Home Video 75833	Tim Robbins Greta Scacchi	1992	R
9	NEW ▶		A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG
10	9	4	SCHOOL TIES	Paramount Pictures Paramount Home Video 32290	Brendan Fraser	1992	PG-13
11	NEW ▶		GLENGARRY GLEN ROSS	Live Home Video 69921	Alec Baldwin Al Pacino	1992	R
12	12	8	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
13	10	12	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
14	11	14	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
15	14	4	BOB ROBERTS	Live Home Video 69898	Tim Robbins Giancarlo Esposito	1992	R
16	15	9	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	PG-13
17	13	4	DR. GIGGLES	Largo Entertainment MCA/Universal Home Video 81422	Larry Drake	1991	R
18	16	15	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
19	NEW ▶		HELLRAISER III: HELL ON EARTH	Dimension Paramount Home Video 15162	Terry Farrell Paula Marshall	1992	NR
20	21	3	THE GUN IN BETTY LOU'S HANDBAG	Touchstone Pictures Touchstone Home Video 1463	Penelope Ann Miller	1992	PG-13
21	17	4	ENCHANTED APRIL	Miramax Films Paramount Home Video 15114	Miranda Richardson Joan Plowright	1992	PG
22	18	4	LEPRECHAUN	Vidmark Entertainment VM5503	Warwick Davis Jennifer Aniston	1992	R
23	19	10	CANDYMAN	Columbia TriStar Home Video 9463-5	Virginia Madsen Tony Todd	1992	R
24	24	6	THE PUBLIC EYE	Universal City Studios MCA/Universal Home Video 81284	Joe Pesci Barbara Hershey	1992	R
25	22	10	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13
26	23	5	PET SEMATARY TWO	Paramount Pictures Paramount Home Video 32747	Edward Furlong Anthony Edwards	1992	R
27	20	14	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-13
28	28	5	NIGHT AND THE CITY	FoxVideo 1987	Robert De Niro Jessica Lange	1992	R
29	33	16	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R
30	30	6	EDEN	Playboy Home Video Uni Dist. Corp. PBV0910	Barbara Alyn Woods Jack Armstrong	1993	NR
31	34	17	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh	1992	R
32	25	7	HUSBANDS AND WIVES	Columbia TriStar Home Video 51553	Woody Allen Judy Davis	1992	R
33	29	5	ASPEN EXTREME	Hollywood Pictures Hollywood Home Video 1766	Paul Gross Peter Berg	1993	PG-13
34	26	15	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
35	32	10	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 81231	Tom Selleck	1992	PG-13
36	27	9	MR. SATURDAY NIGHT	New Line Home Video Columbia TriStar Home Video 76063	Billy Crystal David Paymer	1992	R
37	NEW ▶		FIFTY-FIFTY	Cannon Films Inc. MGM/UA Home Video	Peter Weller Robert Hayes	1992	R
38	31	6	SARAFINA	Hollywood Pictures Hollywood Home Video 1595	Whoopi Goldberg	1992	PG-13
39	36	33	PINOCCHIO ♦	Walt Disney Home Video 239	Animated	1940	G
40	40	6	HUGH HEFNER: ONCE UPON A TIME	Playboy Home Video Uni Dist. Corp. PBV0733	Hugh Hefner	1993	NR

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Dionne Warwick, "In London," Strand Home Video (310-396-7011), 50 minutes, \$14.98.

As Dionne Warwick continues adding to her musical repertoire, most recently with her new Arista album, "Friends Can Be Lovers," this video features her paying tribute to several classic pop songs. Captured live at a concert at London's Royal Albert Hall, the songstress comes off as ever so elegant, if a bit stiff. Her material, however, is anything but, and includes standards such as "Yesterday Once More," "Walk On By," and "I Say A Little Prayer" as well as the more contemporary "Heartbreaker," "All Night Long," and show closer "We Are The World." A highlight is the appearance of special guest Gregory Hines, who duets with Warwick on a medley as well as coaxes her into joining him in a rollicking tap dance—the most lively moment of the show.

CATHERINE APPLEFELD

CHILDREN'S

"Magic That's Fun! An Introduction Into The World Of Magic," Video Options, 30 minutes, \$19.95.

This unassuming but enjoyable program, designed as the introduction to a series and hosted by young, personable magician Linda Marie, certainly beats the ponderous library tomes yours truly tried to decipher as a child. Half a dozen simple tricks, using only such child-safe and easily obtainable items as playing cards, coins, string, paper, glue, and scissors, are demonstrated and then explained in a very structured manner (with instructions to turn off the VCR whenever practice is needed), and two most important provisos are emphasized: Never repeat your tricks, and never reveal the secrets. Short segments on the history of magic, magicians' clothing, and magic as an art form round off a half hour that should leave any kid wanting more.

MORRIS KLEGMAN



HEALTH/FITNESS

"Body Shaping: One On One," "Body Shaping: Circuit Training," PPI Entertainment (201-344-4214), 30 minutes each, \$14.98 each.

Another late-night TV tidbit gone video, ESPN's "Body Shaping" programs are

geared for the hardcore trainee and feature charismatic, pumped-up professionals affably coaxing viewers not to give up on their routines. The videos serve as terrific motivators, as the interested party can pop them in any time he or she needs a shot of encouragement. As instructional tools, however, they are a little lax on clearly explained instruction and it therefore takes a few viewings to get comfortable with the program. (Simply watching the pros work out using equipment that has been placed in a beautiful outdoor setting does not a great body make.) Still, for those willing sift through, the rewards are worth it.

C.A.

"Meditation," Francis/Nagle/Leslie T. McClure (408-622-9441), 60 minutes, \$19.95.

The practice of meditation—purifying the mind by ridding it of all distractions and impediments to clarity—would seem by definition to counter watching a step-by-step video guide. Having said that, "Meditation" comes as close to being unobtrusive as any instructional video could hope to be while still managing to get its subtle points across.



Divided into several categories—from walking through the physical and emotional benefits of meditation to the various chakras (energy points) located in the body to descriptions of techniques—the tape maintains a smooth aural and visual presentation throughout.

C.A.

SPORTS

"Best Of The Skins Game, The First Decade," Cabin Fever Entertainment (203-863-5200), 76 minutes, \$19.95.

The skins game has the potential to make for great television. Indeed, during the last 10 years, the go-for-it-all glory of the format—four golfers competing with and against one another for megabucks, sudden-death-style—has proven visually dramatic and entertaining. This tape captures much of that excitement while it reinforces the mythic reputations of the game's deities. Narrator Vin Scully sets the scene for the greatest hits—drives, chips, putts—of

Arnold Palmer, Jack Nicklaus, Lee Trevino, Tom Watson, Tom Kite, Fuzzy Zoeller, and others, while they add present-day commentary to their videotaped exploits. Most of us will never know what it feels like, sweating out a 6-foot tester worth \$240,000. Not to worry. This tape is a virtual how-to.

JEFF LEVENSON



DOCUMENTARY

"Cougar: Ghost Of The Rockies," "Shark Chronicles," "Tall Ship: High Sea Adventure," Capital Cities/ABC Video Publishing (203-329-6416), 50 minutes each, \$19.98 each.

These three programs are the first released in the "ABC World Of Discovery" series; more than 25 episodes are slated for release during the next three years. Each volume features magnificent photography from award-winning film makers including Alex Gregory, Jim Dutcher, Nicolas Noxon, and James Lipscomb. Each program takes an in-depth look at the most exciting wonders of the world—from exotic animals to far-off lands to technological masterpieces—with superior footage and detailed narration. In "Cougar," viewers are taken on a two-year expedition that unveils the mysterious world of this solitary hunter. The treacherous waters of the North Atlantic is the setting for "Tall Ships," as the danger of life at sea is documented in spectacular fashion. There is also plenty of danger under the sea, and "Shark Chronicles," will convince any doubtful viewers. The stunning underwater footage of these ferocious predators is captivating. All are collectible, fun to watch, and will entertain audiences of all ages.

MARC GIAQUINTO

"Islands Of New England," Atlas Video (301-907-0030), 60 minutes, \$19.95.

Choosing to take the historic rather than the purely scenic route, this video details each of New England's island treasures via a unique aspect of its "personality." As such, it is better suited for people with a broad vision of the islands than those whose interest extends only to the best bed and breakfast in town. Among the many informative segments are the look at Block Island as a haven for wild

birds, via magnificently photographed nature shots and interviews with naturalists; the beautifully eerie stories of the infamous ghosts of Nantucket who some say refuse to leave their island home; and a tour of some of the historic mansions of Newport. The best kind of travelog.

C.A.

"Lighthouses Of New England," Atlas Video, 30 minutes, \$14.95.

A beautiful, nostalgic look back at some of the region's most prominent lighthouses as well as the keepers of their flames, "Lighthouses Of New England" is a lesson in an important slice of American history. Gloriously captured current incarnations of lighthouses off of Long Island, Block Island, Newport, and other New England locales are contrasted with stock photos of the structures in their early days, before the invention of automated lights in the '40s and before the Coast Guard eventually took them under its domain. Most interesting tidbits come via interviews with retired lighthouse keepers and their wives, whose touching recounts of life at the isolated lighthouses are a tribute to days gone by. Like the above-reviewed "Islands," program first aired on The Discovery Channel.

C.A.



MADE-FOR-TV

"Northern Exposure," MGM/UA Home Video, 50 minutes each, \$14.98 each.

Everybody can get set for some Northern Exposure this summer, courtesy of MCA Home Video. Newcomers to Cicely, Alaska, will have the two-hour pilot as a launching pad, and can let themselves in on all the quirks of character and circumstance in the town of Cicely via four other classic episodes (spanning two years on the air): "Cicely," a flashback chronicle of the town's transformation from frontier mudhole to "The Paris Of The North"; "Northwest Passages," a fine example of the show's imaginative (and recurring) use of dreams; "Aurora Borealis," an intro to Cicely's resident Bigfoot and gourmet cook; and "Spring Break," which showcases some Cicely rituals at their oddest. Even devotees of the Emmy Award-winning show should welcome the releases—they'll have plenty to tide them over until new episodes get rolling in the fall.

BARBARA DAVIES

MARKET VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Passion Fish" (1992), R, Columbia TriStar Home Video, prebooks June 29.

Successful soap opera actress May-Alice (Mary McDonnell) is paralyzed in a car accident and returns to her small hometown on the Louisiana bayou. The angry and alcohol-dependent—yet enjoyably irascible—May-Alice dispatches a succession of hapless home-care nurses until she meets her match in Chantelle (Alfre Woodard), an equally stubborn woman with her own challenges to overcome. Director John Sayles' Oscar-nominated, fast-paced story is never maudlin, but rather gains momentum with May-Alice's ever-loopier parade of visitors and the growing attractions May-Alice and Chantelle feel for two local men (David Strathairn and Vondie Curtis-Hall). Will appeal to anyone still willing to face a funny, dramatic, grown-up movie, with fine star turns by Woodard and McDonnell (whose role won her a best-actress Oscar nomination).

"Blind Side" (1993), R and unrated, HBO Video, prebooks June 23.

While driving home from a Mexican vacation, yuppie couple Ron Silver and Rebecca DeMornay accidentally run over a Mexican cop, but stupidly panic and race back to Los Angeles, where they destroy any evidence linking them to the accident. The thick-headedness of such yuppie couples usually leads them to be menaced by psychopaths, but Silver and DeMornay's personal tormenter is creepy blackmailer Rutger Hauer. (To be honest, Hauer's a psychopath/black-mailer and thus earns at least partial credit.) This ordinary psycho-thriller effort isn't helped by some unsexy sex scenes and a plot that's driven by the stupidity of its characters, rather than their logic, but the familiarity of Silver, DeMornay, and Hauer may reel in the curious.

"Becoming Colette" (1992), R, Academy Entertainment, prebooks June 30.

This dramatic depiction of the early life of French author Gabrielle Colette (Mathilda May) begins with her departure for decadent Paris after marrying irresponsible roué Willy (Klaus Maria Brandauer). Colette is tormented by the scheming Willy, becomes drawn to his romantically adventurous friend Polaire (Virginia Madsen), and writes a series of best-selling books that reflect her new-found sexual freedom. Latest in the subgenre of literary soft porn (whose gauzy standard was earlier borne by "Henry & June"), "Becoming Colette" seems a pointless—even if true—tale of a sensitive young woman's quest for erotic fulfillment and elaborate foundation garments. Skin-seekers can ignore the pretentious dialog, but viewers can only hope this trend doesn't work its way up to R-rated re-creations of the courtship of Stephen and Tabitha King.

"Homewrecker" (1993), PG-13, Paramount Home Video, prebooks July 1.

When the Starshield defense computer fatally malfunctions, its disgraced and divorced designer Robby Benson brings the computer back to his isolated mountain cabin to continue his work. Resolved to teach his computer human flexibility, Benson renames it Lily, gives it Kate Jackson's

voice, and does an unconvincing job of imbuing it with human emotions. Of course, Lily grows infatuated with her inventor, making his returning wife and daughter vulnerable to this robot-armed, fiber-optic Frankenstein. (Yet the most Frankenstein-like aspect of this film is its gruesome grafting of so many movies: "The Demon Seed," "Colossus: The Forbin Project," "2001: A Space Odyssey," "Electric Dreams," and an old episode of "The Twilight Zone.") Despite many opportunities, "Homewrecker" fails to make up in comedy what it lacks in suspense, but it may generate interest among rent-everything SF fans.

"Riff Raff" (1993), not rated, New Line Home Video, prebooks June 29.

Filmed in a rough-hewn, cinema-venitè style, "Riff Raff" is the realistic story of a poor, squat-dwelling British laborer (Robert Carlyle) and his love affair with a talentless would-be rock singer (Emer McCourt). The film's entertaining cast of working men speak with such heavy accents—from northern England and a number of foreign lands—that this film is subtitled, although they're all speaking English. (Viewers will be thankful for the subtitles most of the time, but, annoyingly, they remain on the screen even when the dialog is perfectly comprehensible to American ears.) Although it contains some scenes that are screamingly funny, viewers won't think that this often-melancholy film fits its billing as a cute romantic comedy. For class-struggling Anglophiles looking for an off-beat, socially aware comedy-drama.

"The Bachelor" (1992), not rated, Triboro Entertainment, prebooks June 30.

Another historical drama that bears a meticulously costumed resemblance to those much-touted Merchant Ivory productions, "The Bachelor" stars Keith Carradine as an unmarried doctor who finds himself alone in society after the death of his sister. At a pace that's as formal and stiff-necked as its World War I-era ambience, this film follows Carradine's search for true love as he consorts with three women (Kristin Scott-Thomas, Sarah-Jane Fenton, and Miranda Richardson, also cast as Carradine's doomed sister). Ultimately pointless and not even particularly racy, "The Bachelor" does its bit for the neglected segment of the populace that needs to watch a nice costume drama in order to fall to sleep at night.

"Demon Possessed" (1993), not rated, A.I.P. Home Video, prebooks June 25.

"Demon Possessed" took a generic carve-up-the-teens horror plot and just added snow: The doomed kids still find an abandoned sleepaway camp in the woods, but instead of campers they're six hotshot snowmobilers. That little innovation aside, there's much too little action—not to mention acting—for much too much of this laughably cheap shocker (although it's almost redeemed by a few ominous visual effects and creative teenager-executions). This slapdash, thoroughly by-the-numbers effort has a truly disposable quality. Like a tongue depressor, this film seems designed to be used once and then tossed into the nearest landfill. Ideal for those viewers who are willing to gobble up horror films even though they have no nutritive value whatsoever.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

PICTURE THIS

(Continued from page 59)

armed with a "wider range of material" than he had at the March ITA seminar. VSDA will mark Nimbus' first appearance before a retail audience, "a crossroads for us," says Farmer, who expects manufacture of the full-motion CD player to begin later this summer.

BEARING THE BRUNT: The East Coast Video Show, which prides itself as being a hands-on, inexpensive venue for retailers and suppliers, took it on the chin from potential exhibitors who listened to the ECVS pitch in L.A. (Billboard, May 8). According to sources, the gist of remarks from several attendees: Video trade shows are no longer worth the cost of an expensive floor space. Most figured they could do as well in hotel suites, a much cheaper alternative. Nevertheless, the show has signed FoxVideo and Disney and expects most of the majors with the possible exception of Columbia TriStar. More than a dozen indies already are committed.

SOUNDINGS: PolyGram Video hosts meetings this week with 12-15 retailers in Boston, Detroit, and Dallas to learn how best to approach the rental market. The first title, "Posse," is due in the fall. Sales and marketing VP Bill Sondheim promised invitees PolyGram will "listen to the retail account base" in formulating policies.

STORE MONITOR

(Continued from page 64)

\$4.99 and identified in green cases. Catalog, in pink cases, is \$2.99. The price is in effect every day. Moreover, "Rent any combination of three adult videos, and they can keep them three days," says Bailey.

RAISING THE FLAG: The formation of Laennec Group is one indication that video retailers find it valuable to organize. Yet another example is Flagship Entertainment, where Frank Lucca seeks to correct the impression that it is a buying group. Flagship is a marketing group, he contends. "While Flagship offers its members excellent pricing on hundreds of items and on movie purchases, it is our marketing programs that help our dealers become more profitable."

RAIN OR SHINE: Not too many video chain operators can boast that they are happy regardless of the

weather, according to Debbie Smith, whose husband, Kurt Smith is a farmer in Missouri.

"If it rains, he's unhappy and can't get into the fields, but our stores do great," she says of nine-unit Aardvark Video. "Of course, if it's sunny, he's the happy one." Debbie is the daughter of Dwight and Nancy Dody, veteran owners of the mid-Missouri chain.

This year, with wet weather keeping Missouri farmers from planting crops, both Debbie and Kurt are worrying about the impact on the local economy.

Meanwhile, Aardvark is protecting its flanks through Video Buyers Group by diversifying into music. A Marshall, Mo., store is up and running with the program set to roll out "wherever there is not that much competition" from other stores offering music, she notes.

HERITAGE TAPES OFFER HOMESPUN WISDOM

(Continued from page 60)

Jay Ungar (American traditional). Currently being edited is a pair of Bob Brozman titles: one on traditional Hawaiian guitar, the other on bottleneck guitar.

"We're trying to capture as much of the spirit of American music in as many glorious forms as we can," says

Traum. Homespun is now releasing between 15-20 videos a year, and the company's latest 40-page catalog lists nearly 100 instructionals, including brother and fellow guitar picker Artie Traum, Levon Helm, Dr. John, John Sebastian, Rick Danko, Howard Levy, Joey Miskulin, Jerry Douglas, Sam Bush, Mark O'Connor, Vassar Clements, Jesse McReynolds, Bela Fleck, David Schnauffer, Sukay, Maria Muldaur, and Pete Seeger. Courses cover singing and performing as well as acoustic and electric instruments.

Single tapes cost \$49.95, with two-volume sets going for \$79.95 when bought together. Traum says the Doc Watson title has become one of Homespun's best-sellers, with more than 2,000 copies sold in 18 months. Other prime movers include the two-volume "Dr. John Teaches New Orleans Piano," "The Electric Guitar Of Jorma Kaukonen," and Rory Block's two-volume "The Power Of Delta Blues Guitar." The lesser-known David Cohen's three-volume "Blues Piano" set also sells big "because of the subject matter," says Traum, who also does well with his own fingerpicking and blues guitar titles.

While a hot title moves 1,000 or so units a year, Traum notes that many tapes continue to "sell steadily at a decent clip and never go out of style."

Homespun puts out 50,000 updated catalogs up to six times a year, and has a mailing list of more than 42,000 names in North America and overseas. While most sales are direct mail, company product is in a growing number of music instrument stores, record stores like Nashville's Tower outlet, and specialty outlets like New York's How To Video.

Traum sells about 50,000 cassettes a year. Although Homespun's older audio instructional cassettes remain available, production has shifted to video. "People want to see what they're learning, and video is the perfect medium for it," says Traum.

VIDEO PEOPLE

Carol Thompson is promoted to VP of production and acquisitions, LIVE Home Video.

At Cabin Fever Entertainment, Robert Bantle is promoted to senior VP, David Savoca is upped to marketing director, and Ralph Rossi Jr. is promoted to national sales supervisor.

Dusty Bowling advances to purchasing VP, Rank Video Services America.

Charles Weinryt, formerly head of Full Moon Entertainment's Video Division, is appointed to the new post of marketing VP, Prism Entertainment.



WEINRYT



CAFFREY



TATARSKY

Betsy Caffrey leaves Academy Entertainment to become VP of special markets

for Orion Home Video. Mack Tatarsky becomes western regional sales manager.

Cathy Mantegna-Scott, formerly of Strand Home Video, Fries Home Video, and Vestron, joins New Line Home Video as director of promotion and publicity.

Marc Krigsman, formerly of Titan Television, is appointed manager of programming and acquisitions, Capitol Cities/ABC Video Publishing. Tonya Bates, formerly of Technicolor Video Services, becomes national sales manager. Pamela Dill, previously with Turner Home Entertainment, is named publicity director.

Jeff Pietrzyk, formerly of Warner Home Video, joins Technicolor Video Services as sales VP.

MJ Peckos is promoted to VP of marketing and theatrical distribution at Academy Entertainment. Michael Glorieux becomes theatrical sales manager.

Alan Randal joins Healing Arts Home Video as sales and marketing VP.

Ruby Scholling is appointed product manager, Republic Pictures Home Video.

Krysanne Katsoolis joins Fox Lorber Associates as worldwide acquisitions director.

Lou Zucaro is named development director, MPI Multimedia, a new division of Maljack Productions.

David DeGrosso, formerly of Image Entertainment, joins VideoSnap as executive VP. VideoSnap produces color snapshots from full-motion video sources.

Jerry Madio is named executive VP in charge of West Coast Entertainment's video game division.

Thomas Wright is appointed PR director, Philips Interactive Media of America.

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. Nashville 615/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.

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_____	1993 International Tape/Disc Directory (8060-9) \$40
_____	1993 Nashville 615/Country Music Sourcebook (8061-7) \$40
_____	1993 International Recording Equipment & Studio Directory (8043-9) \$40
_____	1992 International Latin Music Buyer's Guide (8058-7) \$50

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	Cliffhanger (TriStar)	20,458,022	2,333 8,769	—	20,458,022
2	Made in America (Warner Bros.)	11,821,326	2,048 5,772	—	11,821,326
3	Dave (Warner Bros.)	8,933,075	1,916 4,662	3	40,728,464
4	Super Mario Bros. (Buena Vista)	8,532,623	2,081 4,100	—	8,532,623
5	Hot Shots! Part Deux (20th Century Fox)	8,221,515	2,140 3,842	1	21,313,057
6	Sliver (Paramount)	7,351,018	2,093 3,512	1	23,455,426
7	Menace II Society (New Line Cinema)	3,816,393	464 8,225	—	4,558,951
8	Indecent Proposal (Paramount)	3,293,361	1,602 2,056	7	93,215,896
9	Dragon: Bruce Lee Story (Universal)	2,577,050	1,945 1,325	3	28,550,495
10	Posse (Gramercy)	2,223,078	788 2,821	2	13,481,469

Rhythm & Blues
THE BILLBOARD SPOTLIGHT

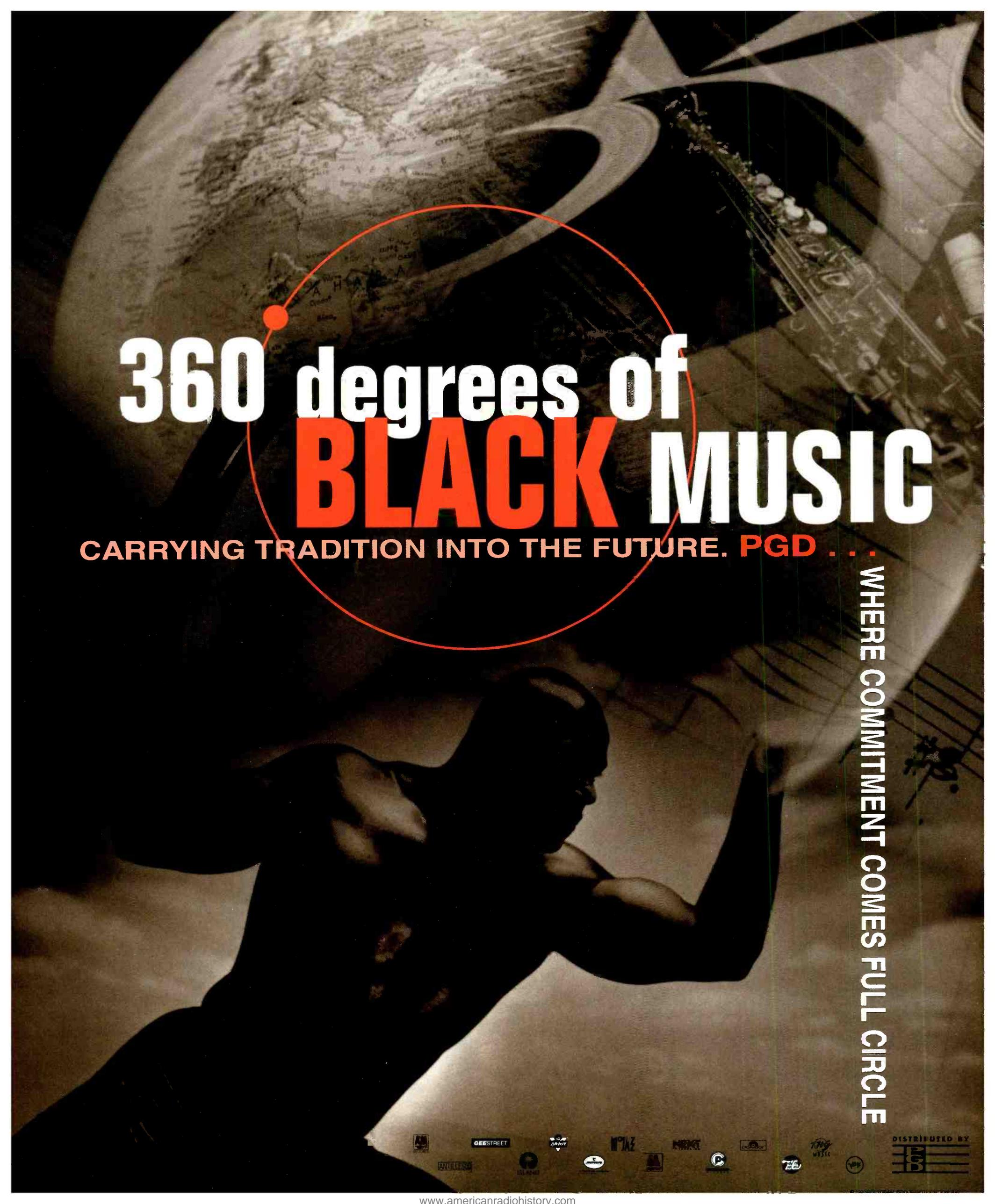
BB '93 ♡



Some 50 years after Billboard printed the first Harlem Hit Parade chart, black popular music continues to inform and enrich world culture. This week's Spotlight examines the current A&R trends, talent-shapers and new labels helping R&B grow into its second half-century.

riding ♡ high

CLOCKWISE FROM TOP: EN VOGUE, L.L. COOL J., BOBBY BROWN



360 degrees of **BLACK** MUSIC

CARRYING TRADITION INTO THE FUTURE. **PGD** . . .

WHERE COMMITMENT COMES FULL CIRCLE



012 STREET



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1999

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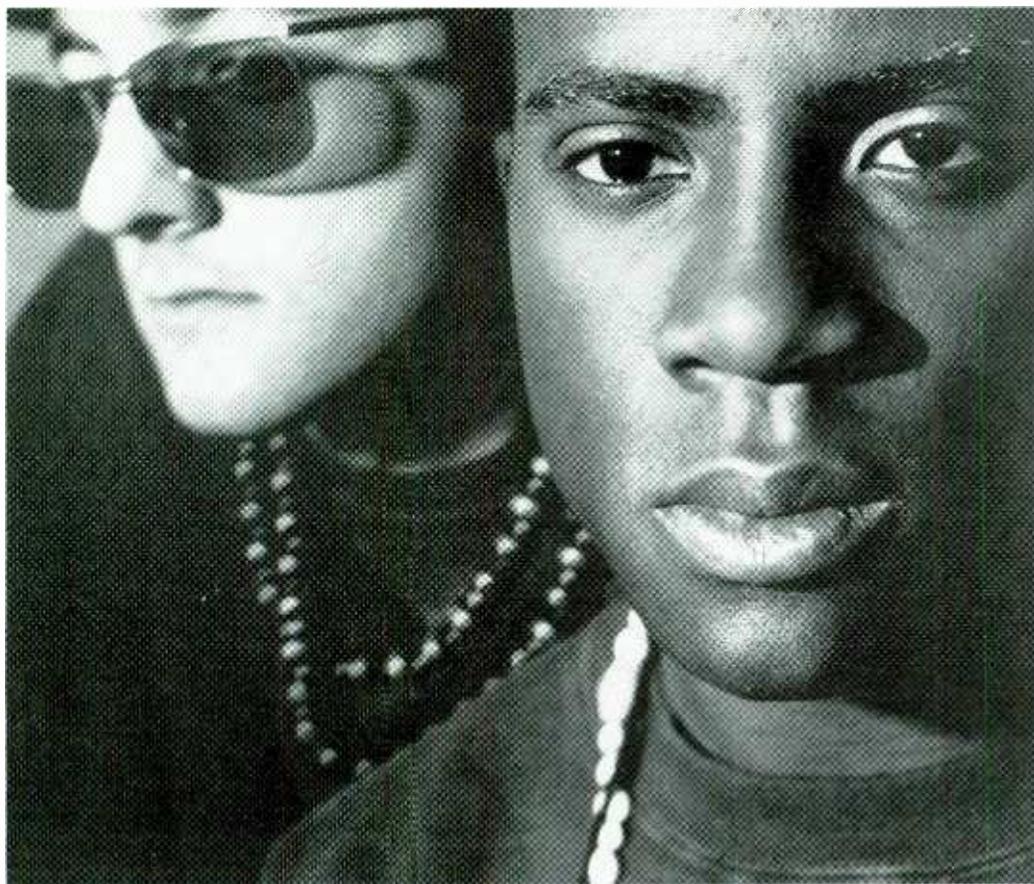
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A Sense Of History And Style: Young Disciples

WHAT GOES AROUND...

SONGS, SOUL AND FUSION STAGE A COMEBACK AS A&R HOPS ABOARD THE '70S LOVE TRAIN

BY DAVID NATHAN & J.R. REYNOLDS

The influx of male stand-up vocal groups such as Shai, Silk and, of course, Boyz II Men...the emergence of female trios and quartets including En Vogue, SWV and Jade...the signing of self-contained bands like Lo-Key? and Portrait...and the utilization of jazz-fusion as either a 'live' element or as a major sampling source—all are ample testimony to the strong influence that '60s and '70s musical prototypes are having in the R&B marketplace of the '90s.

While A&R executives interviewed for this article were reluctant to admit to following any particular trends, the consensus is that archetypal models from earlier times are definitely having their effect. A generation raised on drum machines, synthesizers, non-singing hunks and bimbos, and formulaic styles is being exposed—in many cases for the first time—to real musicians, real singers and real songs. And they like what they hear.

Evidence abounds and it's easy to read. For industry veterans, Boyz II Men represents the reincarnation of any number of doo-wop groups—from the Moonglows to Little Anthony & The Imperials. Although a quartet, En Vogue is turning out to be to the '90s what the Supremes were to the '60s. And, while "the Queen of Hip-hop" may be a long way from the Queen of Soul, Mary J. Blige is characterized to some degree by her choice of R&B-slanted material, which includes the Rufus & Chaka Khan chestnut "Sweet Thing."

Silas Records president Louil Silas Jr. suggests that the resurgence of music with a '60s- or '70s-based slant may have less to do with any conscious movement, and more to do with the personal tastes of individual A&R executives. "Growing up, there were always arguments in my household about who was the best vocal group," says Silas. "The O'Jays had a lot of support and I was the lone Dramatics fan! I've always been a lover of harmonies. That's why I signed the Mac Band at MCA and why I have The Flex, a four-man vocal group [known for

singing backgrounds on L.L. Cool J's "Round The Way Girl"] who are also remixers, coming out on my label.

"I really don't believe the '70s is a trend. I don't think a group like Lo-Key? got together to try and emulate Sly & The Family Stone. I *do* think that there's a tendency for some A&R people to be 'trendy.' The onslaught of male vocal groups is definitely the result of the success of Boyz II Men. Usually, when acts are signed because of a trend, there's no real A&R work done on the project and they don't happen. I sign artists who send goose pimples up and down my neck and will create the same reaction with the public. It's not about trying to reinvent the wheel."

"There's definitely a movement towards artists with real talent, as [there was] in the '70s," observes Giant Records' black-music president Cassandra Mills. "People are looking for 'real' voices, artists with the ability to play instruments. This comes after an era when the great marketing plan was more important than anything else. The young consumers are recognizing the difference between talent and fabrication."

They'll Be Around

For Mills, the emergence of a whole crop of new artists in the black music arena is a natural development. "In the same way that my generation picked the Jacksons and others," she notes, "the 16 to 24 demographics are picking their stars, the artists they're going to grow up with. When you sign acts, you have to be cognizant of that: Is this an artist who the audience is going to want to embrace on a long-term basis?" Mills cites Jade (one of her signings), Silk, SWV and Shai as "acts who represent that thinking, who will be around."

"Labels are definitely filling the slots that reflect prototypes from the '60s and '70s. SWV could be today's Martha & The Vandellas," says Jean Riggins, VP and general manager of Capitol's black music department, whose comments in a conversation with Billboard's R&B chart manager Terri Rossi

Continued on page R4



SALUTING THE ROOTS: FIVE DECADES OF R&B HIT-MAKERS

BY FRED BRONSON

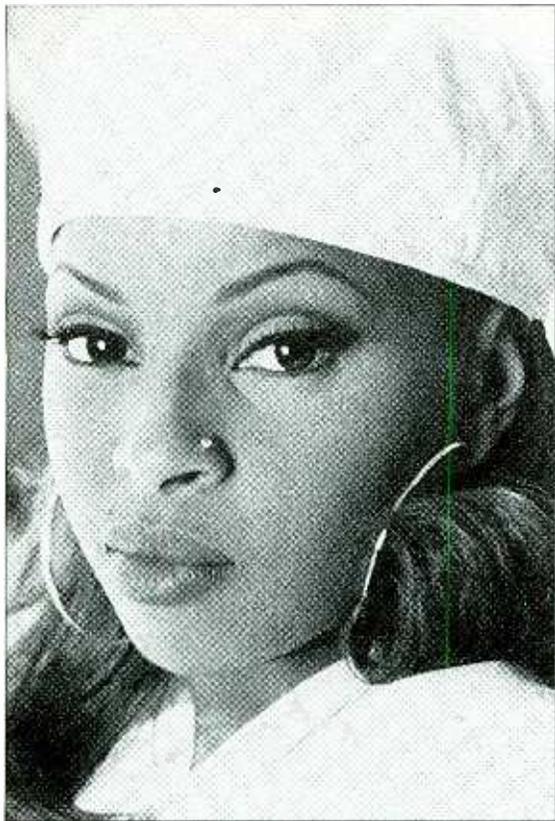
Nine decades before Boyz II Men, Janet Jackson and L.L. Cool J topped the Billboard R&B chart, the Dinwiddie Quartet, made up of four black singers from Virginia, recorded six tracks at the Victor Talking Machine Company's studios in Camden, N.J. History reports those five spirituals and one secular song to be the first recordings made by black singers.

Billboard began keeping track of the sales of recordings by black artists on October 24, 1942, with the printing of the first Harlem Hit Parade. That title gave way in February 1945 to Most Played Juke Box Race Records, and by June 1949 the chart was changed again—to Rhythm And Blues Records. The appellation "Rhythm and Blues" had come into use about four years earlier and applied to all forms of music by black artists, including jump bands, blues, jazz and vocal groups.

As some of the major labels became discouraged with the diminishing sales of "race records" after World War II, independent labels such as Atlantic Records in New York and Aristocrat Records (later renamed Chess) in Chicago were born. Along with Los Angeles-based labels such as Aladdin and Kent, they provided a nurturing environment for a growing number of R&B artists. As R&B music matured, it laid the foundation for a whole new form of music—rock 'n' roll. Without rhythm and blues, there would never have been an Elvis Presley or a Bill Haley.

The Billboard charts have reflected the changes in R&B. The singles chart kept the Rhythm And Blues title until August 23, 1969, when it was rechristened Best Selling Soul Singles. That name was changed to Black Singles the week of June 26, 1982, and in 1991 "Black" was replaced by "Rhythm and Blues." Herewith, a salute to some of the music's key players, by decade.

Continued on page R4



She Reminds You: Mary J. Blige

A&R

Continued from Page R3

provided the basis for this article.

Riggins also sees other similarities to the earlier decades. "Singles by black acts are dominating the pop charts in the same way they did with Motown in the '60s," she says. "I like to call it 'spillover,' rather than crossover, where a record gets so hot black that it spills over into the pop marketplace." The one overriding trend Riggins does identify is that "folks are looking for songs. Whitney Houston has shown that. We're seeing that, as they have done in previous eras, the public responds to a song rather than to a production 'sound.' A good song can be the answer to a lot of things."

Sing A Song

'Real' songs are clearly making an impact in the R&B marketplace. In some cases, that means classic R&B tunes being revisited by new artists. Hank Caldwell, senior VP of black music at Epic, says, "Everywhere you look, kids are grooving to songs from the '70s. Rap's sampling from that period is one of the contributing factors to this trend, along with artists like Mary J. Blige and Mariah Carey doing remakes of the old songs. And often, the younger kids listening to these songs have no perspective [on the material] and think they are listening to new songs."

While Caldwell agrees that the music business might be coming full circle in some respects, he stops short of seeing '90s R&B as a carbon copy of what went on 20 years ago. "I think it's more of an attitude, a creative ambience enveloping today's artists and producers. That's what they're really drawing on. It's extremely healthy for the industry that kids are concentrating more on their roots in R&B music."

"I do think there's a return to the spirit of the '70s, although I can't say that it's because of any conscious effort to do so," observes Benny Medina, senior VP, A&R, and GM of Warner's black music division. "Something really interesting is happening with today's music. As a result of sequencers and rapping [in the '80s], there was a departure from creating original melodies, and that put a lot of musicians out of work. Now we're seeing a return to the earlier methods of making music. In the case of the rap culture, you can only go so far with sampling. If things don't change, you'll have rappers sampling samples of other rapper's samples," he quips.

A return to "more creative and innovative styles" is something Medina feels "was bound to happen. We're also looking for artists who have a social consciousness, in addition to the ability to bring quality music to the studio. Black music must move to the next level in terms of social responsibility. There still aren't too many acts out there making the types of songs we used to hear in the '60s and '70s. Back then, there was a lot of meat to the lyrics and substance to the music."

Soul Power

That elusive commodity known as "soul," so synonymous with the music of the '60s and '70s, is also back in vogue. Randy Jackson, A&R VP and staff producer at Columbia Records,

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**SWEAT'S KEIA,
BROWN'S BBB
& L.L.'S UNCLE**

**BUMPER CROP
OF ARTISTS'
LABELS
DELIVERING
FIRST GOODS**

BY GIL GRIFFIN

The rhythms will remain, but in the 1990s, the "B" in R&B will stand for business. Several small, black-owned record companies have been sprouting recently, with many high-profile performers and producers at the helm.

Best-selling singers Keith Sweat and Bobby Brown are now splitting time between the backstage dressing room and the executive boardroom, and rappers Prince Markie Dee, L.L. Cool J and Queen Latifah are now not only MCs, but also CEOs. And, unlike the glorified production deals of yore, these artists have both creative and financial control of their enterprises and intend to develop them into full-service organizations.

Sweat, who heads Atlanta, Ga.-based Keia Records, has already savored sweet rewards, as he's watched his label's first signee, the Atlanta-based R&B group Silk, top both the R&B and Hot 100 singles charts this past spring with their hit "Freak Me."

"I feel real good about their success," says Sweat, himself an Elektra artist. "I found them two years ago at a Labor Day picnic, singing Boyz II Men songs. They were soulful and had a unique sound."

Keia, which bears the name of Sweat's infant daughter, was developed after the singer met with Elektra president Bob Krasnow. "I wanted to take my career a step further," says Sweat. "I enjoy producing talent. As an artist you try and make hit records, but as a businessman you're trying to make hit records for others."

While Sweat will recruit new acts and produce other Keia signees—hardcore rappers Triflin' Paek and female singing group About Face—Elektra staffers will handle promotion and publicity responsibilities. Sweat says both groups are in the studio and will join him on the road as support acts on his next tour.

Meanwhile, MCA artist Bobby Brown may have taken a five-year leave of absence from recording, but in that time he was a business mover and shaker. Moving from his hometown of



Silk's success was no 'Freak.'



LOUIS JORDAN

Louis Jordan, often referred to as the "Grandfather of Rock and Roll," was the man who influenced the influences. Great artists like Chuck Berry and Ray Charles, often cited as inspiration to those who followed, credit the innovative jump blues vocalist as being the person who had the strongest effect on them.

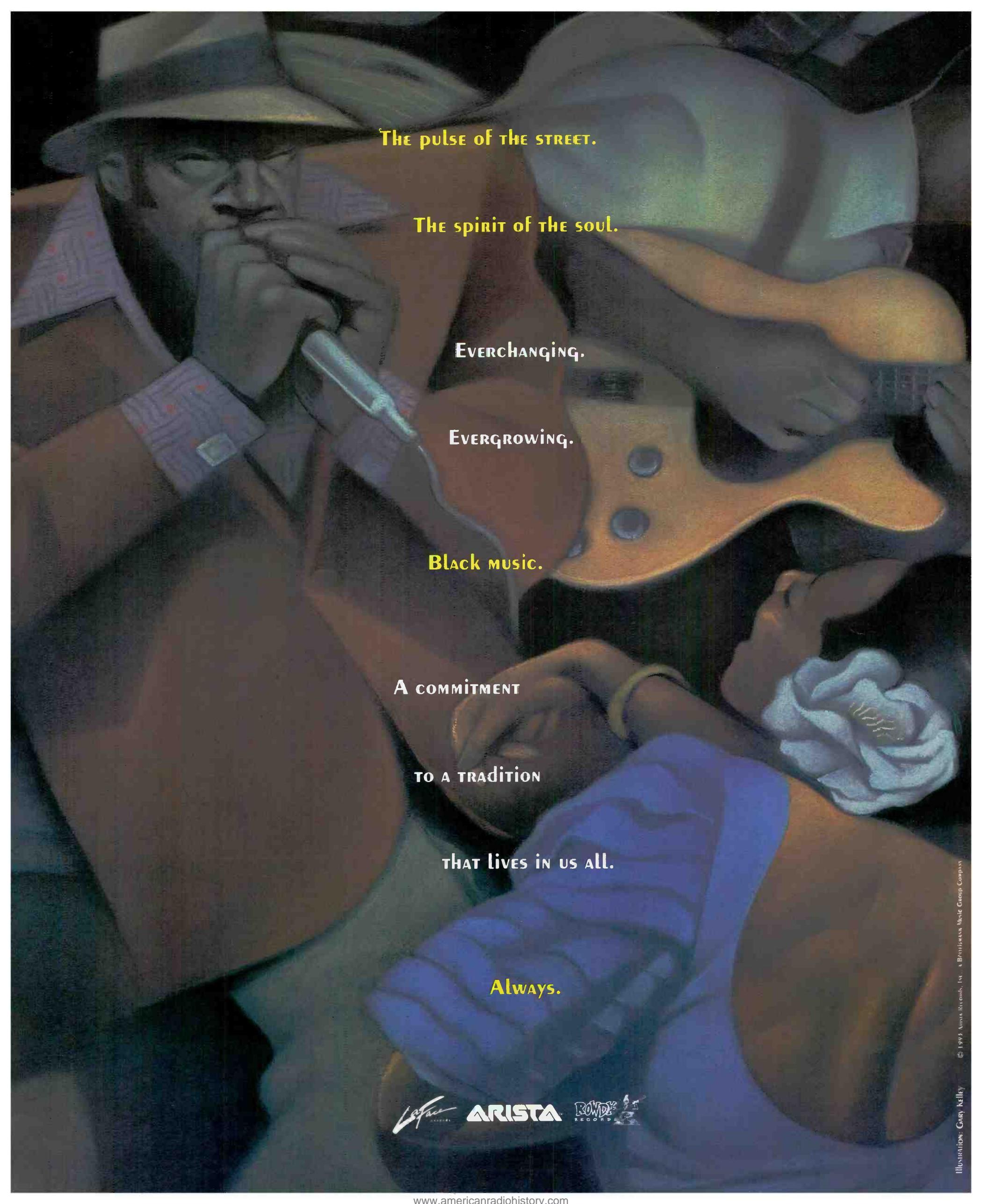
It's impossible to say what directions music might have taken without Jordan, but it's not too big a stretch of the imagination to predict that, if the world had never heard of Louis Jordan, there might never have been rhythm and blues, or rock 'n' roll. The first of his 18 No. 1 singles, "What's The Use Of Getting Sober," was typical Jordan—if he wasn't singing about woman trouble ("I'm Gonna Leave You At The Outskirts Of Town," "Somebody Done Changed The Lock On My Door"), he might be singing about the bottle ("Fat Back And Corn Liquor," "Whiskey Do Your Stuff"). He first topped the R&B chart on January 23, 1943, and spent a total of 113 weeks at No. 1 between 1943 and 1950. The able saxophone virtuoso had another big hit in 1943—"Five Guys Named Moe," which five decades later would be the title of a hit Broadway musical based on his songs.

Continued on page R12

Roxbury, Mass., to Atlanta, he formed Bobby Brown Productions and his own record label, BBB. Like Sweat, Brown will have hands-on involvement with both A&R and production, but the day-to-day operations will be handled by his childhood friend and business partner, Nate Smith, BBB's president. The staff of MCA, which will distribute BBB product worldwide, will handle marketing, promotion and publicity for BBB acts.

"[Owning a label] is something Bobby's always wanted to do," Smith says. "He knew Atlanta would be a mecca for new talent." The new talent signed to BBB, which includes rapper Styles, balladeer Harold Travis, R&B duo Smooth Silk, vocalist De De O'Neal and female rapper Coop B (Brown's sister), will utilize the state-of-the-art, Brown-owned Bosstown Studios, which includes a sound stage and rehearsal area. Last April, BBB shipped its first release, the multi-artist single

Continued on page R6



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Always.



ARISTA



ARTISTS' LABELS

Continued from page R4



LL's the latest to enter the label ownership game.

"Droppin' On The One" by the B. Brown Posse, and the Posse's compilation album.

"There's a family-type vibe here," Smith says. "Bobby wants to protect his artists and educate them to the business of the industry."

Also hoping to educate fellow artists in business is a group of entrepreneurial rappers. Leading the rap pack in record-label ownership is hip-hop's first lady, Tommy Boy Records' rapper Queen Latifah. With her business partner, Sha-Kim, the 23-year-old Latifah is the founder of Flavor Unit Records—an offshoot of her own Flavor Unit management, which represents hip-hoppers Naughty By Nature and Black Sheep.

Flavor Unit president Charm Warren-Celestine says she's pleased to have Epic Records as the new label's distributor. "Epic has given us worldwide distribution support," says Warren-Celestine, formerly Tommy Boy's director of black music promotions. "And they also invited me to visit their branch offices, where I've met face to face with the people responsible for pushing our records."

The first record out of the Flavor Unit chute is the "Roll Wit

Tha Flava" compilation single and album. The latter features individual tracks from label signees, including rappers Freddie Foxxx, Latee, Brooklyn Assault Team and Bigga Sistas, and female R&B singing group Jhane.

Warren-Celestine adds that a "humanitarian" ethic is a driving force behind the Jersey City, N.J.-based company's philosophy. "[The commitment to community service] is similar to the role black radio has traditionally played, serving as a provider of news and social consciousness for the black community," she says. So it's fitting that, in addition to other endeavors, Flavor Unit has hooked up with the Ben & Jerry's ice-cream store in Harlem, N.Y., where its artists will participate in autograph-signing sessions.

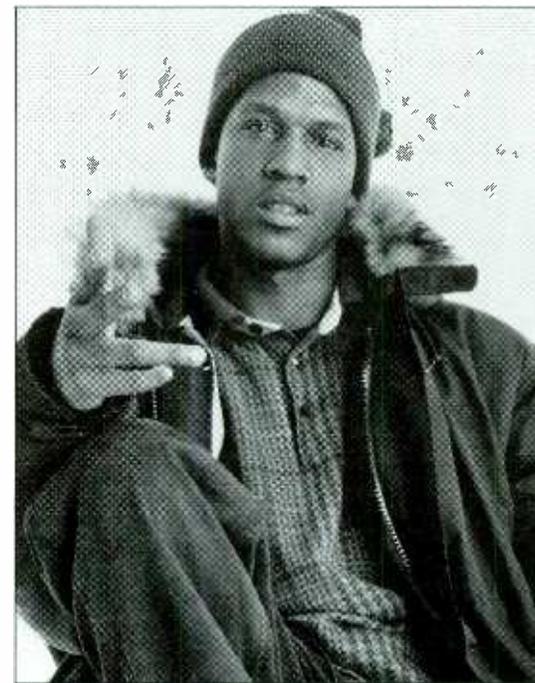
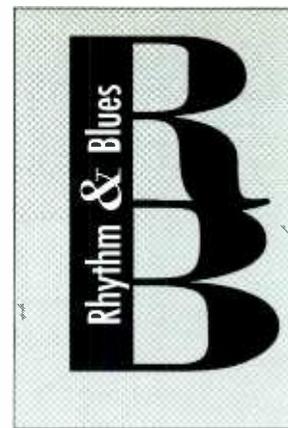
As for Prince Markie Dee, he's been rapping since the early 1980s, when he was part of the Fat Boys. But as Mark Morales, he's been living large as a producer and now as VP of Soul Convention Records, which he developed with his partner, Mark Rooney, a songwriter and composer who is also the label's president. When the duo teamed up two years ago to write and produce material for rapper Father M.C.'s successful first album, their efforts caught the attention of Sony Music president Tommy Mottola. He was impressed enough to invest in Soul Convention by arranging a unique worldwide distribution deal with Columbia and Epic and financing the building of a recording studio in the Rosedale section of Queens.

"Tommy saw Rooney and Morales as very musical," Soul Convention general manager Kenny Meiselas says. "They were really the first to combine rap with R&B."

Now the two Marks are hoping to make their partnership work for their own stable of artists, including hardcore rapper E Nasty and two R&B groups, Manegeri and Sexx. Prince Markie Dee will continue to make records with his own group, the Soul Convention, and Rooney also is scheduled to release his own record soon.

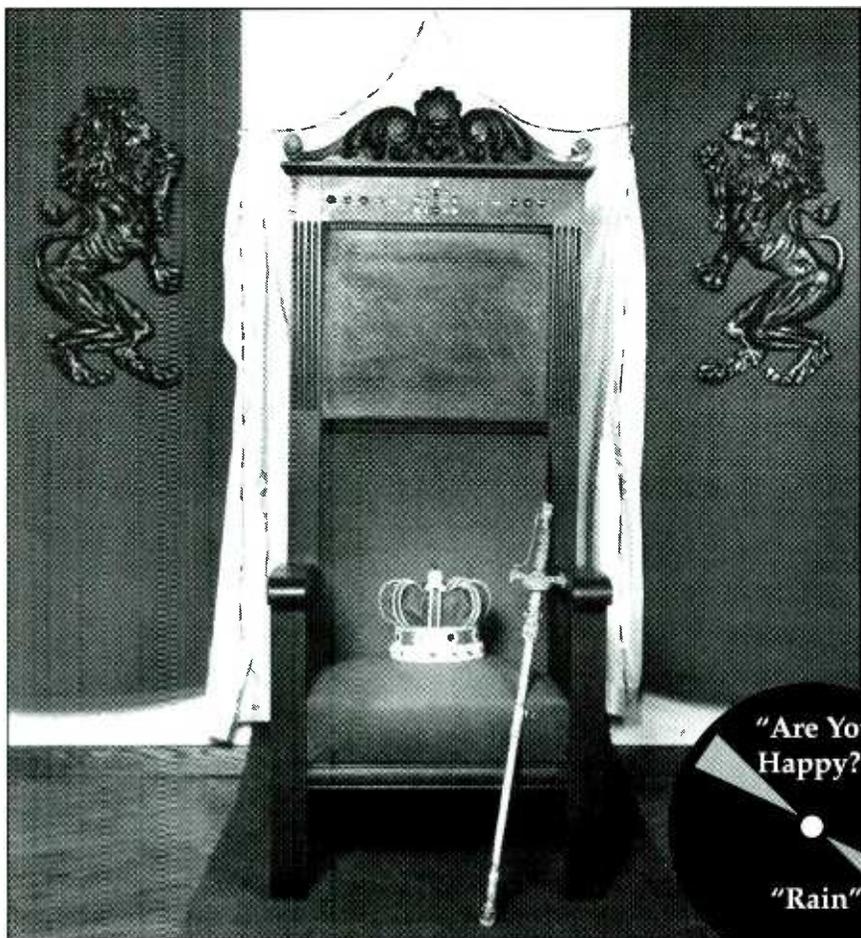
Rapper L.L. Cool J is the latest artist to get in the label ownership game, with his establishment of Uncle Records, which will be distributed by PolyGram. Uncle president Brian LaTour says an independent PR agency will publicize Uncle's artists. As for assembling a roster, at press time Marilyn Dear, a 21-year-old vocalist, was the only artist inked.

La Tour says he is negotiating with other artists and hopes to have Uncle's first release in stores before year's end. "We're not interested in the run-of-the-mill music," he explains. "We're looking for something special." ■



Flavor Unit's first features rapper Latee.

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Prince? No, but he's in line to become a king.
James Brown—Godfather of soul? No, but he's got a gift of God.
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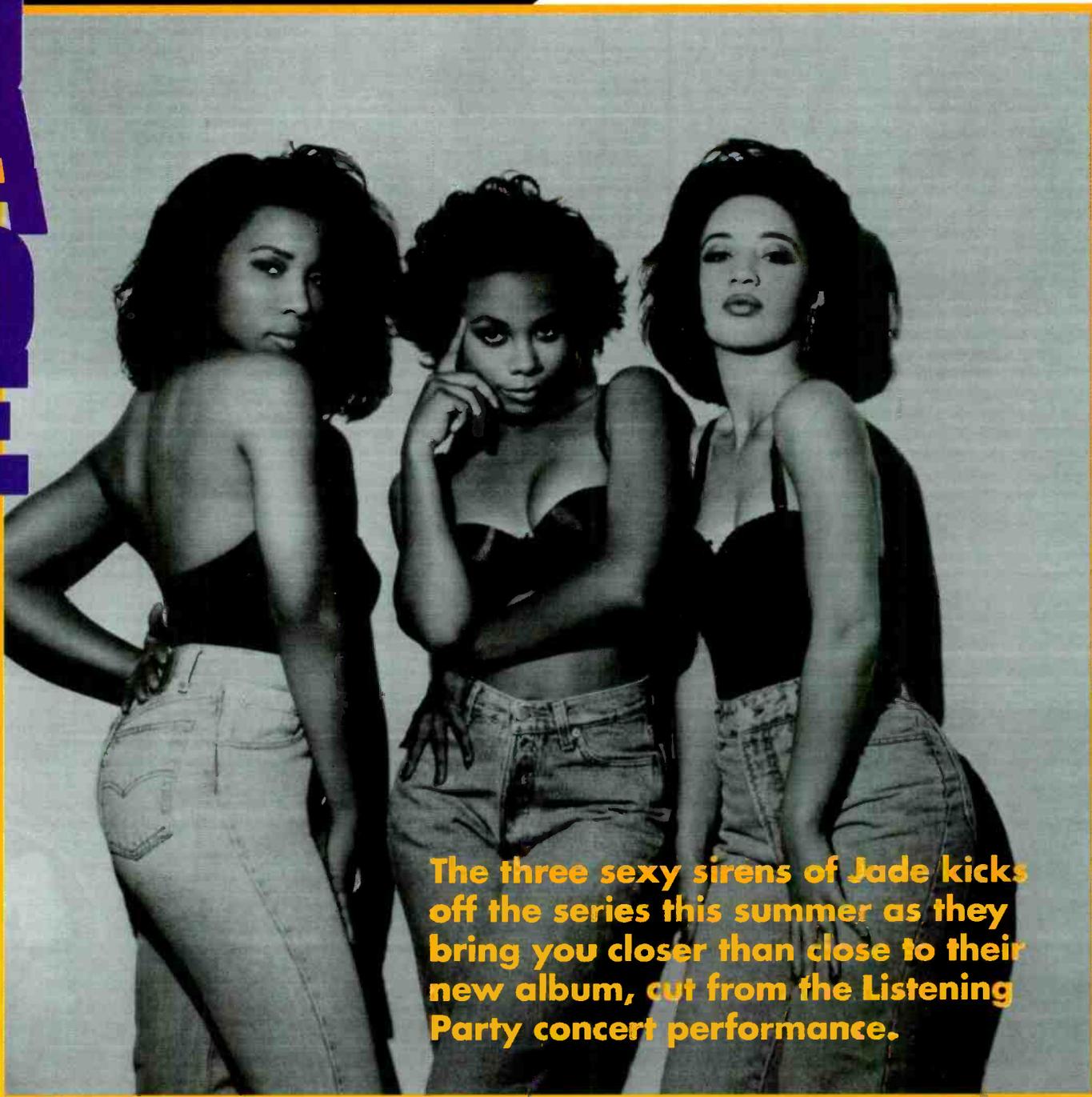
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**PUBLICITY,
CHOREOGRAPHY,
IMAGING TO GO**

LABELS' DOWN- SIZING CREATES UPSIDE FOR BLACK-MARKET INDIES

BY CARRIE BORZILLO

As major labels continue to divest themselves of more and more functions, many of the marketing, promotion, publicity and artist-development responsibilities are being taken up by key independent firms.

The eight-year-old New York-based Duntori & Co., which is mostly known for artist development and its hip-hop classes, does everything from choreography for videos and tours to imaging to coaching artists on how to do a good interview.

"Labels' budgets are so tight, they don't always have time for long-term artist development for every act," says Greta Dunn, who is partnered with her sister Desiree. "And labels seem to be signing more acts than they can handle. Our company is like a one-stop location for artist development. All a label has to do is drop off its artist, and we'll take care of everything from makeup to the stage show."

Duntori was the firm responsible for imaging Billy Idol's

videos, interview-coaching for Black Sheep and choreographing Michael Jackson's "Remember The Time" video, Heavy D. & The Boyz videos and live show, and Janet Jackson's Rhythm Nation tour. The firm was also behind updating Bobby Brown and Taylor Dayne's images.

"If a label doesn't want an artist to be here today and gone tomorrow," says Dunn, "then they can't ignore what many do ignore, and that's artist development. If they don't have the time, man power or budget to do it, then a company like ours is what they'll use."

Dunn says the firm charges between \$1,500 and \$3,000 to choreograph a video. Interview coaching costs \$150 per hour, and the hip-hop dance classes in Manhattan, Long Island and New Jersey run a mere \$10 per session.

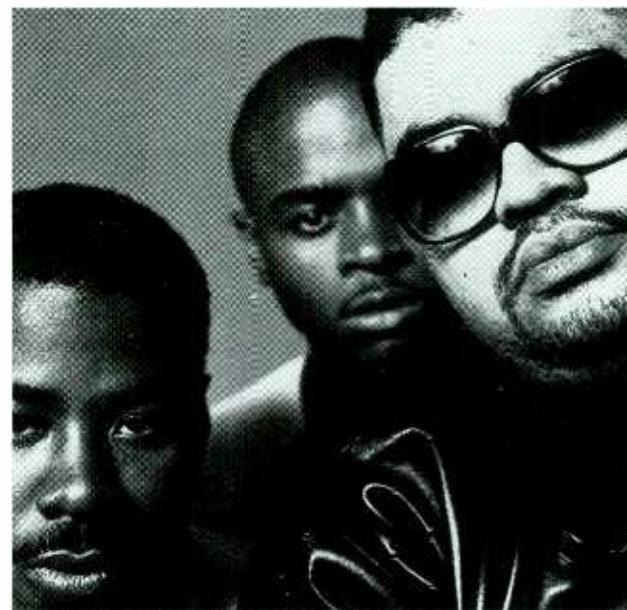
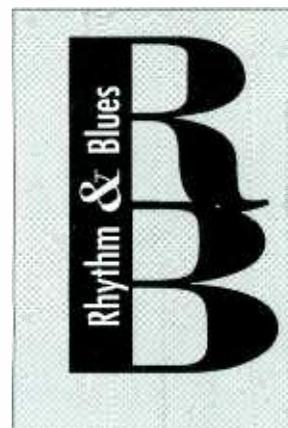
Pam Lewis, owner of the two-year-old Brooklyn-based video promotion company, P. Funk, says she started her company to give a more personal touch to promotion. "At the previous independent promotion company I worked at," she says, "I felt there was something missing. We handled so many people—like labels do—and I wanted to scale it down a bit, to really do it right."

Lewis has worked video clips for Chaka Khan (Warner Bros.), Organized Konfusion (Hollywood BASIC), Bobby Konders (Mercury) and the Orb (Mercury). She is currently working MCA's "CB4" soundtrack. "Within a label, the video promotion person has to handle all videos—from jazz to alternative to techno to postmodern," says Lewis. "I don't feel labels give enough respect to their video promotion departments. They usually have only one or two people in the department, and most are very good, but you have to realize that, with R&B and rap, there's about 100 to 150 local video shows nationwide. That's too much for a two-person team at a major label with a ton of R&B and rap acts."

Another key advantage of using an independent company is that the indie usually takes on only a handful of artists at a time. Lewis says she'll work three distinctly different-sounding artists at one time, whereas labels generally work several more simultaneously.

Round The Globe Music is another independent marketing and promotion company specializing in R&B. The New York firm does national retail promotion and national street promotion. "Our forte," explains owner Neil Levine, "is working the streets and getting the initial buzz on an artist. We go to the

Continued on page R10



Heavy D got 'graphed by an indie firm.

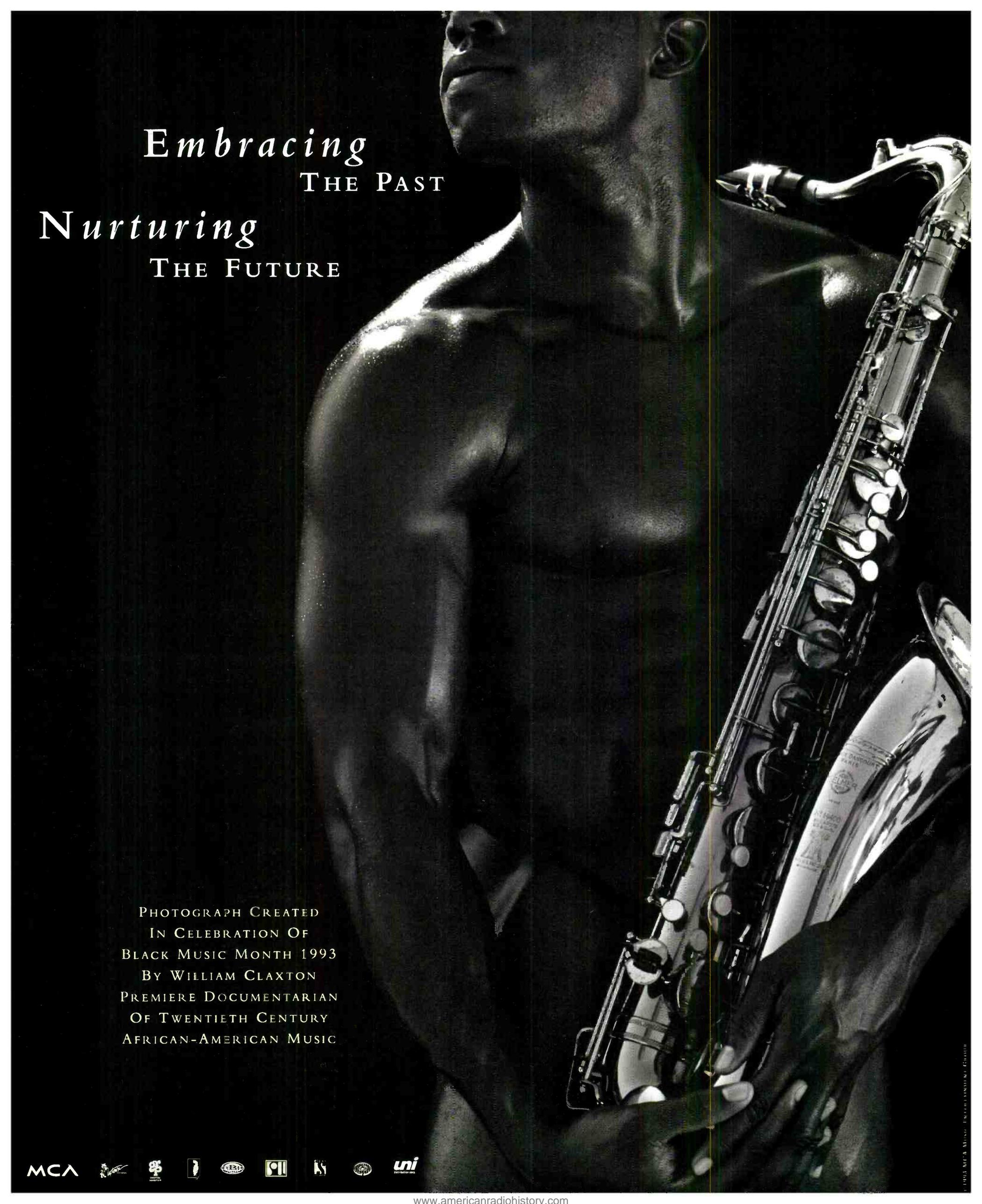
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AFRICAN-AMERICAN MUSIC

MCA



uni

INDIES

Continued from page R8

really small mom-and-pop stores that don't even talk to major label reps."

On the video side, Levine says he generally leaves the MTV, BET and The Box promotion up to the labels. Round The Globe specializes in getting clips played everywhere else, on all of the local and regional hip-hop shows. "We try to work hand in hand with the labels," Levine explains. "They do the initial shipping, and we fill in and work it deeper than they can."

Levine says one of the reasons labels are using more independent companies is the amount of product that's flooding the market. "You really have to be more aggressive in marketing when money is tight, and there's a ton of records out there," he adds.

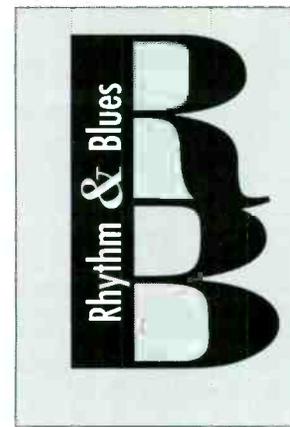
Round The Globe's prices are also approximately \$3,000 a project. Levine, too, tries to work only a handful—say five to

eight projects—at one time. The firm has worked Shabba Ranks (Epic), Kris Kross (Ruffhouse/Columbia), Run DMC (Profile), Magic Mike (Magic Records) and H-Town (Luke).

On the publicity side of things, most agree that independent publicists generally are used when they specialize in a certain genre. Such is the case with Def Press, which handles R&B and rap acts.

According to Phyllis Pollack, many label publicists simply don't have the techniques or knowledge of the genre to fully serve the artist. "Our purpose is to serve as a liaison between the artist and the media, to explain to those who don't understand them what is really going on," she says. "You need someone who really knows the music and believes in the social validity of the art form and who can explain what's behind the artist."

Pollack is currently working the Geto Boys and the "Menace II Society" soundtrack. "A lot of times, [publicity departments at labels] are so overworked," she says. "And handling gangsta



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Shabba Ranks benefited from indie's deep work.



Specialist publicists promoted Pharcyde.

rap, for instance, requires different techniques or knowledge than other genres."

An independent publicist also has more time to work on getting artists exposure they might not get otherwise. Prime example: Pollack got Bitches With Problems on the Larry King Show.

Triad Communications Group and Hugh Mitchell Publicity (who are in the middle of a merger and have yet to name the merged company) are also doing independent publicity for Delicious Vinyl act the Pharcyde.

Like Pollack, Triad's Charles Richardson believes most labels don't have the time, budget, man power or even the best contacts with urban press, as do those publicists who specialize in the area. "With this kind of music," claims Richardson, "you really have to be sensitive to the rhythm and pulse of the people on the streets."

Richardson's partner, Hugh Mitchell, adds that an independent's "thought is not as restrictive as someone who works in the corporate structure of a label."

Another label function that is usually taken up by an independent is street promotion. Promoter Doug Young of Young Raw Promotions says, "The problem is that many labels don't know how to start a record at the street level. And with R&B and rap, street credibility is important. But, many of the R&B heads at labels come from the funk era, and the streets have changed dramatically since then." Young is currently working P.O.V. (Giant), Above The Law (Ruthless), Capital Tax (MCA) and Young Black Teenagers (MCA).

Young also feels that labels usually want a "quick fix. If they don't get any action from a record in three months, they give up on it. It takes a long time to develop an act, especially in rap and R&B. You have to hit the streets first."

Young works an album by servicing the clubs and their patrons first. "Once it simmers a while on the street, then we hit the mom-and-pop stores that really count," he says. "Then it can graduate to the next level, and a major label usually can take it from there." ■

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NOVUS



THE RCA RECORDS LABEL

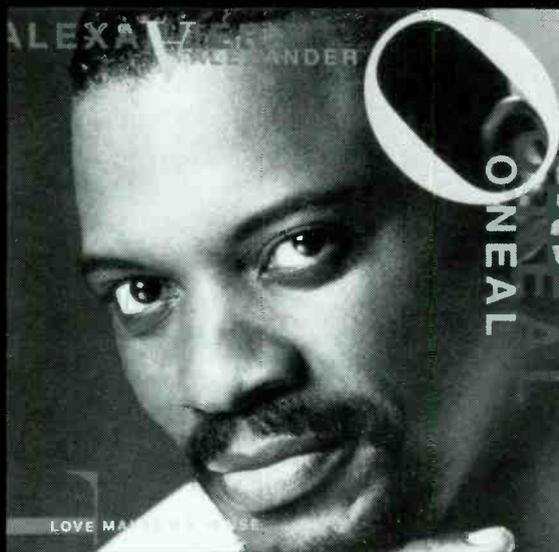
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BEYOND THE BOX AND MTV

ALTERNATIVE R&B BUSTS MOVES ON LOCAL VIDSHOWS

BY DEBORAH RUSSELL

Alternative music is not relegated to the rock realm alone. The R&B genre is spawning an alternative element of its own as artists who perform world music, acid jazz, reggae and dancehall are becoming an increasingly common presence on the R&B charts.

And while such national video outlets as the Box and BET often embrace these R&B alternatives, it is the cutting-edge regional and local video programmers who provide the most consistent haven for such acts as Chaka Demus & Pliers, Apache Indian, Baaba Maal, Ronnie Jordan, Louie Rankin and Supercat, among others.

Leading "alternative" R&B outlets include the Miami-based Caribbean Satellite Network, Syracuse, N.Y.'s "Club Beat Videos," Gainesville, Fla.'s "Bring The Noize," Oakland, Calif.-based "Soul Beat," Denver's "Rhythm Visions," Chicago's "Attack Of The Boogie," San Diego, Calif.'s "Hot Traxx" and New York's "Tropical Beat," "Kickin' It Live" and "Rap And R&B Vids In The Rock."

"The joy of working clips at alternative music outlets is that people who produce local and regional video shows do it because they truly love the music," says Laurel Sylvanus, an independent video promoter with L.A.-based Telemotion. "[Alternative programmers] often have a very open-minded philosophy. And they are very aware of the thread of history involved in R&B music."

The newly formed Caribbean Satellite Network programs "roots" music, according to PD Jamiyla Samuel. "We're not like anything else," she says, alluding to a product mix that covers Caribbean, African and American music (such as blues) that doesn't receive much airplay elsewhere. "We may play one thing that MTV plays, and I see very little crossover with BET."

Club DJ/video programmer Ken Hamblin says his goal with "Rhythm Visions" is to champion artists who are trying to do something different. He tends to mix mainstream videos by major label hit-makers such as Lenny Kravitz with the acid jazz of Ronnie Jordan and the gospel-tinged stylings of the up-and-coming Nu Colours.

Hamblin's work as a club DJ keeps him ahead of other video programmers, and he says he was open to take a risk with



"Rhythm Visions" played Digable Planets early.

Rhythm & Blues '53



Courtesy Michael Ochs Archives

CLYDE McPHATTER AND THE DRIFTERS

Clyde McPhatter was the lead singer of Billy Ward's group, the Dominoes, until he left in 1953. While Jackie Wilson took his place in the Dominoes, McPhatter was signed by Ahmet Ertegun to Atlantic Records and recruited members of a gospel group, the Civitones, to form a new unit. Because the various members had drifted in and out of other groups, they called themselves the Drifters.

The group made the R&B chart for the first time on October 31, 1953, when "Money Honey" debuted (and went on to have an 11-week stay at No. 1). Many artists credit McPhatter as being an influence on their own careers, including Screamin' Jay Hawkins, Smokey Robinson and Jackie Wilson. Ben E. King, who became a Drifter in 1959, told Gerri Hirshey in "Nowhere To Run," "It all came together in Clyde. He could sing the blues, but he had that gospel sound since he came up in church. What Clyde did was to bring gospel into pop music in a big way as a lead singer."

Continued on page R16

videos by Digable Planets and Ronnie Jordan because he was familiar with their music on the club level long before the videos appeared.

"We support the acts who, nine times out of ten, get lost in the mix because nobody wants to push them," he says. "And it's not a question of quality, but of programmers not doing their job. Programmers should be able to get behind at least one project per month and introduce something new, even if the audience is very mainstream."

One luxury the local programmers enjoy over national outlets is time, says David Law, who produces "Hot Traxx." He says he programmed Chaka Demus & Pliers' clip "Murder She Wrote" some six weeks before the track caught on. "The national programmers have to play what's hot *now*," says Law, who features such dancehall and reggae artists as Louie Rankin, Supercat, Daddy Freddy and Wailing Souls on his program. He adds that programming a video show in a market that doesn't support a particular genre via radio ensures an instant and committed audience.

Such commitment from a program and its viewers is the most appealing factor about the alternative video realm, says Mark Weinstein, who runs the New York-based independent video promotion firm R'N'R Freelance. He may service a show with an audience as small as 1,000 viewers, but the payoff is consistent airplay to a captive audience, he says.

"When you're dealing with street music, it doesn't matter if a certain show has a limited reach," explains Weinstein, "because the audience that is committed to that type of music is committed enough to seek it out and watch it on a consistent

Continued on page R14

**“Black...
like my
music”**



**Vanessa Bell Armstrong
A Tribe Called Quest
Ant Banks
Angela Bofill
Casual
Cutthroat
Fu-Schnickens
Hi-Five
Jazzy Jeff & The Fresh Prince
R. Kelly and Public Announcement
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BRITAIN



Apache Indian flavors CSN's eclectic mix.

ALTERNATIVE

Continued from page R12

basis."

That commitment and consistency must be reciprocal, says Chuck Johnson, who has produced "Soul Beat" for the past 15 years. Johnson programs 24 hours of urban contemporary music per day via Cable Oakland and Bay Cable Vision. His community-oriented show mixes mainstream R&B with dancehall reggae and rap, and he consciously seeks to provide an alternative to shows that program hardcore, violent rap.

Conversely, Pauline Mimms, owner and producer of "Kickin' It Live," views her program as an alternative to such conservative shows, and she seeks to satisfy viewers who want the most vicious, violent and sexy rap on the market. "Kickin' It Live" is carried by Manhattan Cable and Paragon Cable. Mimms plays "what I would like to see and what the kids would like to see" — videos by such hardcore rap artists as Onyx and the Boss, and live broadcasts by the most extreme acts.

"Bring The Noize" producer Patrick Bryant also listens to his audience, which comprises Florida college students attending the four schools in and around Gainesville. "Bring The Noize" is carried by Cox Cable and by the cable service provided on the campus of the University of Florida.

Bryant often plays clips by local heroes and independent rap artists, such as DJ Magic Mike, Luke Skywalker and 95 South. He'll include videos by Shinehead, Shabba Ranks, Chaka Demus & Pliers and Louie Rankin, as well, and usually adds them before the major outlets catch on. "People watch my show because they'll see videos they can't see on MTV or BET," Bryant says.

"The new stuff is what keeps your audience," adds Mike Walker, who produces "Club Beat Videos." The 11-year-old video show, broadcast weekly on an independent UHF outlet, mixes Top 10 hits with hardcore rap and dancehall reggae. "There has to be some sort of R&B appeal to the music, without being traditional R&B," Walker says.

That's the beauty of programming an alternative show, says CSN's Samuel. She sees her network as a launching pad for the increasingly cross-pollinated offspring of R&B, such as Baba Maal's traditional African Senegalese/dancehall, Byron Lee's calypso/dancehall, or Apache Indian's East Indian Bhangramuffin. The strains of Afro-Cuban music coming out of Senegal and the Jonkonnu strain of reggae are gaining popularity state-side, as video programmers provide more and more exposure, she says.

"By the mid-'90s, we're all going to understand that African music is the next big wave," says Samuel. "There's tons and tons of great music out there, and it's bound to cause a major musical upheaval." ■

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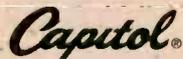
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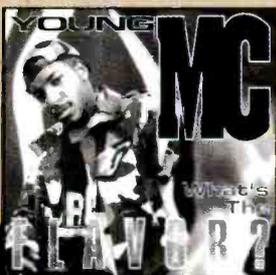
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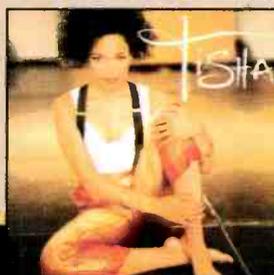
Greg Osby
3D Lifestyles



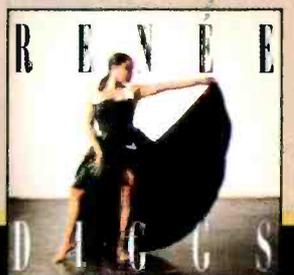
Young M.C.
What's The Flavor?



Tisha
Tisha



Renée Diggs
Renée Diggs



FUTURE DISC SYSTEMS

DAVE CLARK'S DOORMAN, BUNKY'S ANTENNAE & THE FATHER OF CROSSOVER

EVERYONE KNOWS THE HITS, BUT HOW ABOUT THE MEN BEHIND THEM?

BY TERRY BARNES

He was a legend in his own time, although few knew all the reasons why. Only hours before he would have accepted his Living Legend award, Jimmy Bee died, on April 22, 1993. Music history seems to forget all but hits, stars and a handful of producers and presidents. Which is why Ray Harris (Warner/Reprise senior VP) and Jerry Boulding (founding president, WJLB, Detroit) created the Living Legend awards, to honor the careers of the radio and promotion personalities who, for the past 50 years, have taken the music to the masses.

"Dave Clark was the godfather of radio promotion," says Harris, who presented Clark with a Living Legend award in 1992. Fifty-four years earlier, Clark had been the first to "entice a DJ to play a record in an effort to sell more recordings," according to Nelson George's book *The Death Of Rhythm & Blues*. In 1938, blacks weren't allowed in the lobby of New York's WNEW, where the "Make Believe Ballroom" played only white big-band music. When Clark set out to change that, he borrowed a chauffeur's uniform. It got him past WNEW's doorman, who believed Clark's story about being sent over by the station's owner with a record that was to be played immediately. It worked. Jimmy Lunceford was on the air that night, and R&B radio promotion was born.

Despite a college degree in music, Clark was known to load his car with records and crisscross America for months at a stretch. Thin, wiry and bespectacled, he worked through the late 1980s, long enough to train the next two generations.

"Joe Medlin and LeRoy Little Sr. were the first promotion people I ever met," says Paris Eley, Motown's senior VP of marketing, recalling his humbler beginnings at a Norfolk radio station. Medlin, a Living Legend award winner in 1992, began his corporate career at United Artists Records in 1963.

"They wanted to get into the R&B business," Medlin remembers. "But I guess they weren't serious, because they didn't sign anybody." Medlin got disgusted and quit, spending the next five years at Atlantic. "We were the No. 1 R&B company—and we sold albums, not just singles. I was only making \$325 a week, but I wasn't in it for the money. People like Larry Maxwell and me were doing it because we loved the music. We had pride, and we wanted to prove that black music could be what it is today."

By the late '60s, promotion was paying big money. William "Bunky" Sheppard joined Scepter Records in 1968 for an astounding \$100,000 a year. "In 1967, the Esquires' 'Get On Up' was a big hit on my own label, Bunky Records," he recalls. "Scepter wanted the second single, so they offered me a six-month contract to do national promotion." Sheppard had already made a name for himself as VP of promotion at Vee-Jay, which released his production "Duke Of Earl," by Gene Chandler—the first million-seller that was completely black-owned, from publishing to distribution.

"Bunky's one of the great ones," says Abner of the promotion man he hired at two labels. Now assistant to the chairman of the Gordy Company, Abner was president of Motown and Vee-Jay, home of the Four Seasons and some of the Beatles' first U.S. hits. "I had a degree from De Paul in accounting, but I couldn't get any work," he says. "So I took a job at Chance Records. Back then, promotion was very simple. You had to develop a relationship with the DJs, and then you had to pay them. And you couldn't pay them until you had a relationship." Black DJs often lived in squalor, earning as little as \$30 a week

Rhythm & Blues **B '63**



MARTHA & THE VANDELLAS

On April 27, 1963, Martha & The Vandellas had their initial entry on the R&B chart. "Come And Get These Memories," one of the very first songs written by the Eddie Holland/Lamont Dozier/Brian Holland team, eventually peaked at No. 6. In the summer of '63, Holland-Dozier-Holland's "Heat Wave" captivated AM radio listeners coast-to-coast and became Martha & The Vandellas' biggest R&B hit of all time, peaking at No. 1 for four weeks. And before the year was over, Martha Reeves and her cohorts were back on the R&B chart with yet another Holland-Dozier-Holland song, "Quicksand." While Martha & The Vandellas wasn't the first Motown girl group to chart (that honor falls to the Marvelettes), they did foreshadow "The Sound of Young America," the Motown sound that would dominate the charts for the rest of the decade, even during the British invasion of '64 and '65. They beat the Supremes to the No. 1 spot on the R&B chart by almost a year, the Temptations by a year and a half, and the Four Tops by almost two years.

Continued on page R18

in the '50s, when payola wasn't illegal. It seemed as natural to pay DJs to play the records as it was to pay artists to record them.

During the payola hearings, it came out that pay-for-play had been part of the American music business since the Civil War. "But the Congressmen doing the investigating ignored that. They said rock 'n' roll was the cause of payola," wrote Dick Clark in his biography, "Rock, Roll, & Remember."

"Rock 'n' roll has its place," said New York Congressman Emmanuel Celler in 1956. "...particularly among colored people. It's the natural expression of their emotions." But when Elvis Presley—who used Royal Pomade to style his hair into a "process"—started interesting white teenagers in the music, rock 'n' roll was seen as an infiltration plot. Lawmakers figured that nobody could want to hear music that repulsive, so radio stations must be playing it only because they were paid to.

The payola hearings made the record business look even dirtier. The few blacks with college degrees in the '50s and '60s set their sights on professional careers, not music. Record men had their own school, the college of street knowledge, and Bunky Sheppard was the dean.

"I was 18 when Bunky hired me at Motown," recalls Ruben Rodriguez, now president of his own CBS-distributed label, Pendulum. "When I asked him which stations I was responsible for in my region, he said, 'Everything with an antenna.'"

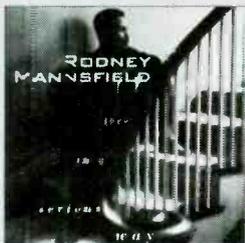
At that time, it wasn't uncommon for R&B staffers to work pop records. "At Cameo-Parkway, there were three of us to

Continued on page R18

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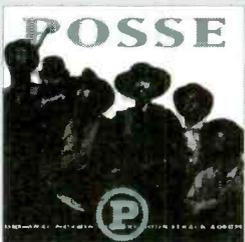
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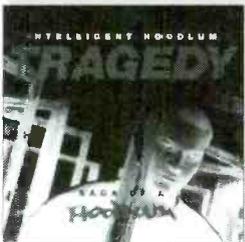
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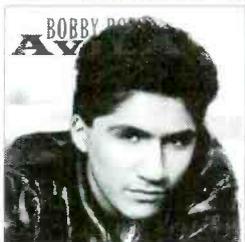
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Lō-Key?
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Ross Avila**
My Destiny



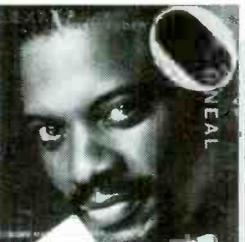
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Dina Carroll
So Close



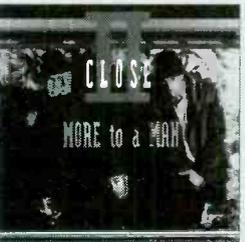
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PROMOTION

Continued from page R16

cover the whole country," recalls Cecil Holmes. "Whatever city we were in, we'd go to all the stations. I ended up knowing the pop guys, and Neil Bogart knew the R&B guys. It wasn't uncommon for me to stop by WLIB in the morning on the way to work and find that Neil had just left." In 1973, Holmes became a partner at Casablanca Records, where he started his own label, Chocolate City Records, home of Larry Blackmon and Cameo. He also promoted West Coast promotion rep Jheryl Busby—now Motown's CEO—to his first VP position.

"Cecil Holmes was the guy who told me I should become a total record man," says Eddie Pugh, now senior VP of R&B and progressive promotion for Columbia. "He encouraged me to do pop promotion, which I did from 1969 to 1974." But, as radio grew more competitive, promotion demanded an almost scientific understanding of ratings-based programming.

"Until the late '70s, the R&B music business was self-sustaining, whether the records crossed over or not," says Vernon Slaughter, who joined CBS in 1970 and was one of the first promotion people hired directly out of college. By 1986, Slaughter realized he was a prisoner of the black division. "Even now, the usual route to the top for blacks is promotion," he says. "I objected to that. Jimmy Bee, who was very vocal about black empowerment, supported me." After 16 years with CBS, Slaughter checked out and enrolled in law school.

Slaughter had seen the birth of a new business at CBS: corporate R&B. It was spurred partly by Harvard student Marnie Tattersall, whose 1972 dissertation, "A Study Of The Soul Music Environment Prepared For Columbia Records Group," was an eye-opener for the label. By ignoring black music, Columbia had developed a racist image, she wrote. And since R&B was one of the best sources of pop hits, she felt that Columbia should have an R&B department. If it could develop strategies to cross R&B music to pop radio, millions—not thousands—of records could be sold.

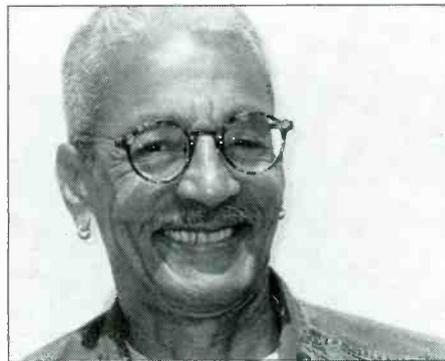
"Her report helped smooth the way, but it wasn't the reason that Columbia began its special-markets division," says LeBaron Taylor, the first VP brought in to run it, and the 'father' of the crossover. "The R&B business was considered a singles business until Marvin Gaye's 'What's Going On' proved that blacks, as well as whites, bought albums—or it couldn't



Cecil Holmes



Bunky Sheppard



Abner

have sold 75,000, 80,000 units in some markets."

Taylor believed singles were the marketing tools to drive albums. "We had to sell albums—we couldn't survive on singles. So we'd try to get radio to play album cuts, without releasing them as singles, so the consumer would be forced to buy the album." Columbia was also the first label to start outreach programs in the black community. "We showed black consumers that we cared about them. That was also part of our strategy."

By 1979, Taylor calculates, his black division accounted for 40 percent of Columbia's roster, 25 percent of the R&B charts and \$97 million in revenue. But he flew a little high for some, who wanted to clip his wings. In the face of record-breaking sales, cutbacks began. "It was apparent that I was not a candidate for

Rhythm & Blues '73



THE O'JAYS

The O'Jays weren't a new group in 1973—they had had their first chart single 10 years earlier, when "Lonely Drifter" on Imperial went to No. 93 on the R&B chart. But after spending time on labels like Larry Uttal's Bell and Kenny Gamble and Leon Huff's Neptune, they turned down offers from Motown and Holland-Dozier-Holland's Invictus logos to sign with a brand-new label, Gamble and Huff's Philadelphia International.

Reduced from a quintet to a trio by the early '70s, the O'Jays gave the new company its first major success in late 1972 with "Back Stabbers," a song they almost turned down because it marked a distinct change of direction for the group. Surrounded by swirling strings over a danceable beat, the O'Jays dominated the R&B chart in 1973 with more Philly classics: "Love Train" (four weeks at No. 1), "Time To Get Down" (two weeks at No. 2) and "Put Your Hands Together" (which debuted in December and eventually spent two weeks at No. 2).

Continued on page R20

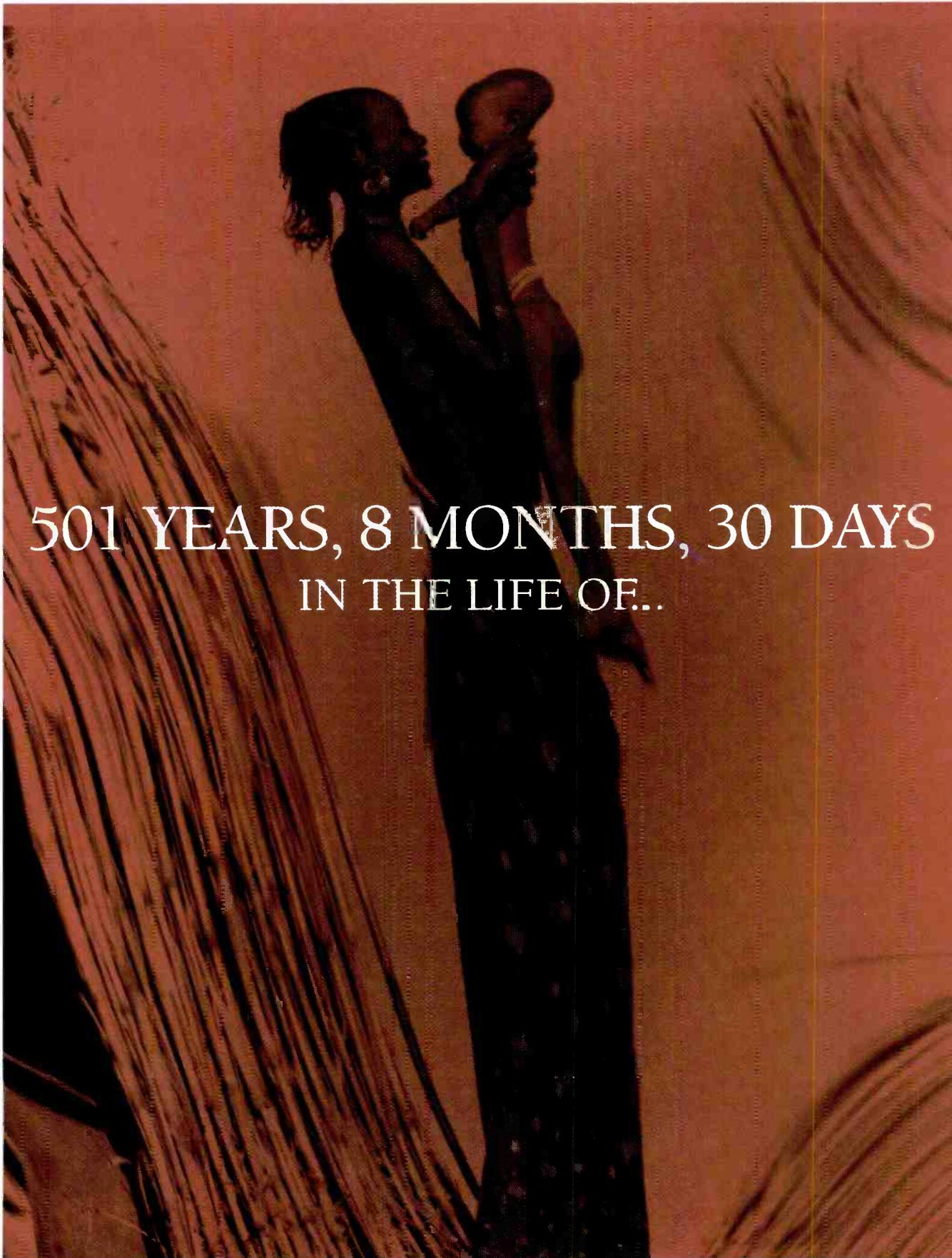
the top jobs at Columbia," he recalls, "so I stepped out of the department."

When Tom Draper founded Warner Bros.' modern-day R&B department in 1975, he hired a white secretary who was willing to take a huge pay cut to get into the R&B business. "Tom said that skin color was going to be a problem for me," recalls Marylou Badeaux. But in both 1988 and 1989 she was named black promotion person of the year, and in 1990 she became VP, special projects. Will the doors open to whites in R&B promotion? "Not until blacks get to do pop promotion," she answers.

An entire generation of promotion greats—Paul Johnson, Bobby Robinson, Jose Wilson, Buzzy Willis, Al Bell, Ron Mosely and Stan Price—saw record promotion narrow down to expertise in one radio format. Promotion became a lucrative, short-term occupation that rarely led to a retirement pension. Bunky Sheppard praises Joe Isgro for supporting and paying the hospital bills for the late George Finesse, and Malaco for helping Dave Clark.

"Regretfully, music is not a grateful business," comments Ernie Singleton, president of MCA's black music division. "That's why I encourage people to prepare themselves for all kinds of futures."

Perhaps there will be a return to the wide-ranging music skills of Jimmy Bee and those "complete record men" of his era, who could smell a hit, do their own music research, manage a couple of acts on the side and write the occasional flipside. Such diverse skills and sensitivities may still be the benchmarks of long-lasting record careers. ■



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Binta, Mali One from the series Africa I, Senegal, Mali, Kenya, 1987

photograph by Elizabeth Sunday

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However, the gift of black music goes back much further. It has been handed down from generation to generation and from culture to culture.
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thinks the creative forces of the industry are definitely becoming more "soulful" with their music. Unlike some other A&R representatives, he notices "a conscious bias of artists and producers to draw from both the '60s and the '70s. And I think that's good. Things are changing now, and the artists are leading the way. Everybody seems to be striving for originality. The alternative and rap movements have helped with the progress back to that. They're doing more from the heart, rather than just producing radio-friendly tracks. History has shown that there are cycles, and the return to a more soulful kind of music, one that's filled with honest self-expression, is refreshing."

While it's not novel or bound strictly to the '70s, something else currently coloring the A&R mentality is the notion of an artist's longevity and the look toward long-haul gains. A number of executives point out that the staying power of so many acts from earlier decades was based on companies' commitment to artist development.

Merlin Bobb, senior VP, A&R, for EastWest Records, hopes the widely perceived transition back toward more creative work will trickle up the corporate ladder into label management thinking. "Record executives are beginning to pay more attention to development," he suggests. "Instead of signing new acts and then immediately releasing product, companies need to work with their artists. The cornerstone acts of the '70s didn't become popular overnight. And many of those acts remain favorites today because of the attention paid to artist development from the beginning."

One way of making the kind of full-scale commitment to development is to grasp, from the beginning, the whole picture—to realize the artist's place in such diverse areas as publishing and foreign markets. Lisa Cortes, Mercury's VP of A&R, declares that her label is "going for artists who are more than just a package. It's not just about having a great voice or looking good; we're interested in full-out artists more than the pre-fab ones, who are likely to fall apart after one album. With the current global economy, all record companies have to look at how their dollars are being spent. It's important that, as total entertainment companies, we maximize our artists' talents through writing, film work and as many different outlets as possible."

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One of the more dramatic recent examples of '90s/'70s flash-back is fusion music, specifically the marriage of jazz and hip-hop styles. Mercury's Cortes is heartened that "key pivotal figures like Roy Ayers and Herbie Hancock are being signed to active deals again and are working with The Guru's and Large Professors of hip-hop. [Labels] have been chasing the youthful dollar so hard that some people forgot that that youthful [audience] also had a lot of respect for its musical ancestors."

"The way to make even more exciting music is to put the two together. Groups have taken the history lesson that sampling gave them and are now incorporating that into their own style. The Young Disciples are an example of that. You're hearing Roy Ayers, Lonnie Liston-Smith and Cymande in a framework that's retro and yet progressive at the same time."

Relishing the intermingling of different branches from R&B's family tree, Arista's Gerry Griffiths, senior VP of black music, is especially enthused about the jazz-hip-hop mix. Citing Miles Davis' groundbreaking "Doo-Bop" album, he asks, "Who else but the innovator of innovators, the man who fused rock and jazz, would also bring the fusion of jazz and hip-hop to the fore? I think it's wonderfully refreshing that this latest fusion shows a respect for the musical past and involves young, new talent."

Griffiths sees acts such as the Brand New Heavies, Digable Planets and Britain's D-Influence as part of a new musical movement that's "a natural progression. There's now an underground jazz/hip-hop scene, and ['70s jazz fusion] artists like Donald Byrd are now fresh and new to young ears."

Such fusion music was definitely on Motown's mind, says general manager and senior A&R VP Steve McKeever, "when we sat down a couple of years ago to create the MoJazz label." The music of recent MoJazz signing J. Spencer, a sax player who fuses hip-hop, R&B and jazz styles, reflects McKeever's contention that "people are further embracing music that was once sampled. The fusion of styles really started with rappers sampling jazz riffs from '60s and '70s records."

Foley, another MoJazz act, is influenced, says McKeever, "by George Clinton (who worked on his album), Sly Stone, Stevie Wonder, James Brown and Miles Davis. And he isn't just recreating the '70s. He's using today's technology to bring forth his ideas."

Ain't No Stoppin' Us Now

Looking toward the future, McKeever contends that "'70s-period styles are going to be further embraced, with new artists [who are] influenced by the jazz/soul styles of acts like Earth, Wind & Fire, Chaka Khan and The Average White Band. We're getting back to live bands, to grooves and



Supremes Redux: En Vogue

rhythms. There are several reasons why live playing is not as prevalent as it was 20 years ago, including technological advances and the lack of live outlets for black music.

"If you're under 25, you've most likely only experienced artists doing track dates. Once you've been exposed to live music, you start to appreciate that."

According to Sean Coombs, VP, A&R/artist development, for Uptown, the timing is simply right for more projects to come out that dig deep into the soul. "When I'm out there looking for acts to sign, I watch for artists who are about truth and

Rhythm & Blues

'83



MICHAEL JACKSON

While it's impossible to consider the music of the '80s without thinking of Michael Jackson, he actually made his first appearance on the R&B chart in the '60s. Granted, it was near the end of the decade—November 22, 1969, to be exact—when "I Want You Back" gave the five brothers from Gary, Ind., their first chart entry. The world got to watch the Jackson 5, especially Michael, grow up in the '70s. He was an 11-year-old child when the decade began, and a 21-year old adult by the time "Don't Stop 'Til You Get Enough" was No. 1 in 1979. The year 1983 saw Michael achieve even greater chart success, with three No. 1 hits ("The Girl Is Mine," "Billie Jean" and "Beat It") and an amazing total of seven chart entries. Six of those singles were from "Thriller," the album that to this day holds the record as the biggest seller—more than 40 million worldwide. No artist has so dominated one calendar chart year since.

R&B CDs

LOUIS JORDAN: Five Guys Named Moe: Original Decca Recordings Vol. 2 (MCA); One Guy Named Louis (Capitol Jazz)

CLYDE McPHATTER AND THE DRIFTERS: Let The Boogie Woogie Roll — Greatest Hits (1953-58) (Rhino)

MARTHA REEVES & THE VANDELLAS: The Singles, 1962-1972 (due in August from Motown)

O'JAYS: (Philly International titles to be reissued this summer by CEMA)
MICHAEL JACKSON: Thriller (Epic)

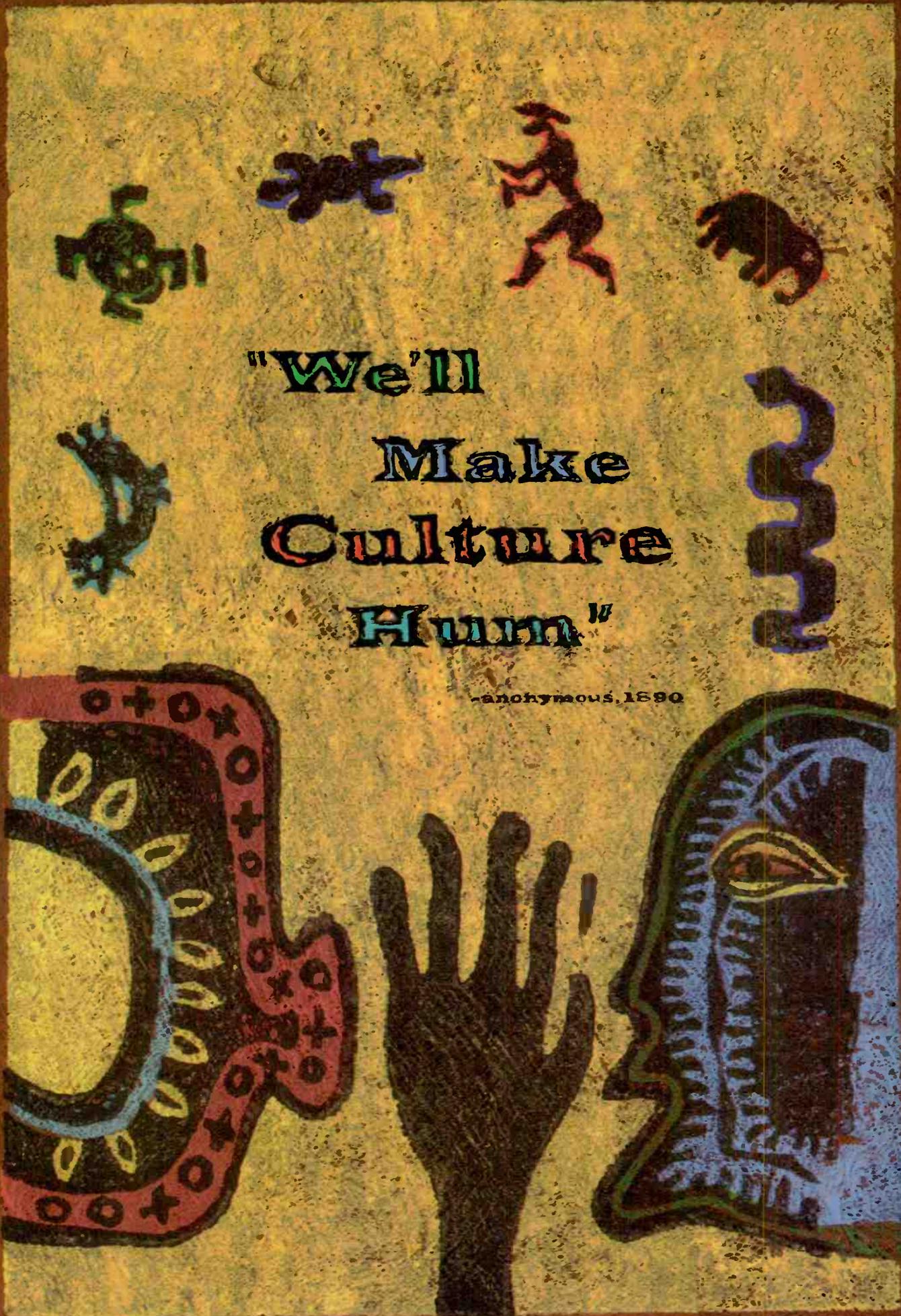
have a special spirituality about their music."

For Coombs, the previous decade's music business agenda was a reflection of the nation's own enthusiastically capitalist state of mind. "The '80s seemed to be about making money, and it showed in the type of music produced," he says. "Today, you can see a definite change in the attitudes of artists and producers. Radio is giving rap and other forms of non-traditional music a chance on the air. And because of that, artists and producers are coming more from their inner feelings and personal experiences." Perhaps that's the most convincing reason why many of the most-loved sounds from the '70s are currently inspiring a new generation of R&B music-makers. ■

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JOE YACOVY FRONT BUVY BANTON WILL DOWNING

Hothouse Flowers Round Things Out Sophisticated Production Marks U.K. Dates

BY MIKE LETHBY

LONDON—The Hothouse Flowers have not, in recent years, taken their soulfully joyous, intense Celtic music on the road very often.

Like the Waterboys, who in the '80s also held a torch for Ireland's musical celebration of freedom of spirit, the Flowers are attuned to their own space first, the demands of the music biz second.

However, 1993 has seen the fruits of long studio activity with the release of the album "Songs From The Rain" on London Records and a clutch of singles. To accompany it, the band has embarked on a lengthy touring schedule, which already has taken in Australia and South Africa. Currently in Europe, the Flowers will play U.S. showcase dates in July, mount a Canadian tour (July 17-31), and finally return to the States for an August-through-September tour with Midnight Oil.

In May, the band gave the European leg a dazzling kick-start with two sold-out dates at London's Royal Albert Hall. It's not often this venerable hall is played in-the-round by rock artists, but for this pair of showcase concerts the Hothouse Flowers opted to do just that. Bringing the whole thing together were band manager Robbie Wootton, tour manager Henry McGrogan, and stage manager Bryan Ormond.

The Flowers' set had been amended on short notice following bassist Peter O'Toole's hospitalization (lead singer Liam O'Maonlai explained to the audience: "He's overtired").

Nonetheless, the extra intimacy of the slowly revolving 32-foot center stage and the band's lengthy absence from touring brewed up a celebratory atmosphere. If London audiences are noted for studied coolness, there was little evidence here.

The production was sophisticated enough to support the Flowers' wide range of musical moods, from melancholic through vivacious, without resorting to technical overkill. A delicate and flowing light show from lighting designer Terry Power, using lighting instruments supplied by Samuelson Concert Productions, overflowed the plain white stage from a 40-foot, four-sided diamond grid.

SOUND PRODUCTION

Hanging just above the same grid was a neat Electrovoice MT-2 cluster from SSE Hire in Birmingham, featuring 24 each of bass and mid/high cabinets in a circle, four deep per drop.

An uncomplicated approach to this earthy, often very spiritual music seemed entirely appropriate and the whole production appeared to have caught the spirit of the moment.

Norman Verso mixed front-of-house from right alongside the stage with a TAC SR6000 house console; his monitor counterpart, Nyal Slevin, used a Midas XL-3 40/16 with an XL-3 16-channel stretch board to mix stage lines.

SSE's own MB3 wedge monitors were deployed onstage, along with various Electrovoice fill cabinets, including MTH2, MTL2, and Deltamax.

A conventional "end stage" at the Royal Albert Hall presents a complex, but by now thoroughly familiar, set of

acoustic problems for visiting engineers. Chief among those are the large horizontal and vertical coverage angles demanded, and the effective impossibility of delivering good sound to the two highest galleries (due to roll-around reverberation under the domed roof) short of the rather improbable idea of providing individual airline-style audience headsets.

With a stage removed to the center, these conditions remain essentially unaltered, although a 360-degree cluster naturally takes care of the horizontal coverage aspect, and the shorter throws involved tend to minimize reflections.

However, a new challenge introduces itself in the shape of the hall's enormous pipe organ, located immediately behind the stage. "That caused us a certain degree of difficulty," confirms SSE Hire director Chris Beale. "The pipes are highly

reflective and we had to play around with the cluster in order to achieve a good result. Were we to put in another system in a similar sort of configuration, we would wish to drape those pipes." In fact, walking around the hall during the show offered little evidence of undue reflection—the sound was extremely clear and punchy in most places.

SSE Hire favors Crest 8001 amplification for the PA, housed in prewired amp racks of their own design and incorporating a loudspeaker signal cable patchbay to speed setup and de-rig. Time alignment of the cluster tiers was performed on their TOA Saori digital signal processor, while a reasonably standard lineup of hardware in the house racks included Yamaha, Lexicon, AMS, Roland effects, and BSS and Drawmer processing.



Buck Shot. The Buck Pets get hands-on along with producer Ted Niceley during the recording of the Pets' new album, "To The Quick." The Restless set bowed June 1. Pictured at Oz Recording in Baltimore, from left, are Ian Beach, bass; Chris Savage, guitar/vocals; Niceley; Ricky Pearson, drums; Steve Palmieri, engineer; and Andy Thompson, guitar/vocals.

Hugh Murphy Gets It Right With Gerry Rafferty

BY BEN CROMER

SUSSEX, England—"The voice is the most important thing," insists producer Hugh Murphy.

"It's all a bunch of chords and people making noise and when you put the voice on all of a sudden it comes into focus, like a Polaroid."

The 46-year-old British producer, Gerry Rafferty's longtime collaborator, co-produced Rafferty's sterling pop hits "Baker Street," "Right Down The Line," and "Get It Right The Next Time."

In fact, their friendship has lasted more than 20 years. "I suppose it must be personalities and temperament and the same sort of idea of what priorities are," Murphy says.

Born in London, Murphy began his career as a demo producer for Shel Talmy's publishing company, Orbit Music.

"We did these two-track demos at Regent Sound on Denmark Street," Murphy recalls. "We had some incredible people on those demos: Herbie Flowers, Albert Lee, and Nicky Hopkins on piano."

Murphy's maiden voyage as a producer was the 1967 album by Sweet Thursday, a band that included Hopkins, Alun Davies, and Jon Mark.

The Murphy-Rafferty partnership began in 1970 when Murphy, by then a staff producer at Transatlantic Records, was assigned to work on Rafferty's debut solo album, "Can I Have My Money Back."

When Rafferty left the com-

pany to form a new band, Stealer's Wheel, Murphy kept busy with various projects for the Transatlantic and Charisma labels, producing albums by Lindisfarne singer Alan Hull and the folk-rock group Jack The Lad. Murphy also was responsible for a 1974 U.K. top 10 single, "I Get A Kick Out Of You," by Australian singer Gary Shearston.

In 1977, after Stealer's Wheel folded, Rafferty called Murphy and asked him to co-produce his next solo venture, "City To City." Working for months at Chipping Norton Studios in Oxfordshire, Rafferty and Murphy realized the album was special when they recorded "Baker Street," a poignant song about disillusionment that had an irresistible saxophone hook reinforcing the melody.

Despite the song's quality, Murphy and Rafferty had to beg United Artists Records to release it as a single. "They actually said it was too good for the public,"

Murphy says incredulously.

Rafferty's next album, "Night Owl," spawned two more hits: "Days Gone Down" and "Get It Right The Next Time." Both songs illustrate the Rafferty-Murphy formula: strong vocals embraced by a tasteful mosaic of keyboards, guitars, and synthesizers.

The tandem produced one more album, "Snakes And Ladders," before taking a sabbatical.

"Gerry had made three albums on the trot and I think he was pretty jaded at that time and feeling the pressure and he just thought, 'Well, I'll try another tack,' which is understandable," explains Murphy.

During the separation, Murphy wrote lyrics for Van Morrison's "Beautiful Vision" album and produced projects by Bonnie Tyler, Linda Thompson, Paul Brady, and Ringo Starr; the latter was a children's album, "Scouse The Mouse."

In 1985, Murphy reunited with his old friend to begin work on "North And South," a marriage of Rafferty's Celtic roots and his signature pop/rock. The album, released in 1988 on Polydor Records, was recorded almost entirely at Rafferty's home studio here, Tye Farm, in the bucolic English countryside south of London.

Their most recent Polydor/A&M project, "On A Wing And A Prayer," released in Britain in February, demonstrates Rafferty's penchant for delightful melodies wrapped around lyrics that address love and life from the vantage point of a much wiser adult.

Although the album is a clear departure from much of today's pop, Murphy believes an audience exists for adult pop/rock. He adds that Polydor/A&M has no immediate plans to release the album in the U.S.

During the Rafferty sessions, Murphy also found time to co-produce an instrumental album by master country-rock guitarist and Rafferty sideman Jerry Donahue. His "Neck Of The Wood" is available stateside through Cross Three Records in Santa Monica, Calif.

When he's not at Tye Farm in Sussex, at Chipping Norton, or in a London studio, Murphy works from his home studio in Buckingham, England.

Murphy's relaxed, unhurried nature masks a keen sensibility for the art of recording; yet, Murphy says he basically is nontechnical, relying instead on his instincts when engineering and mixing.

Although Murphy and Rafferty record at a leisurely pace, Murphy relishes the final stage when the song begins to take shape. "I like the vocals and the mixing the best," he says.

PRO
FILE



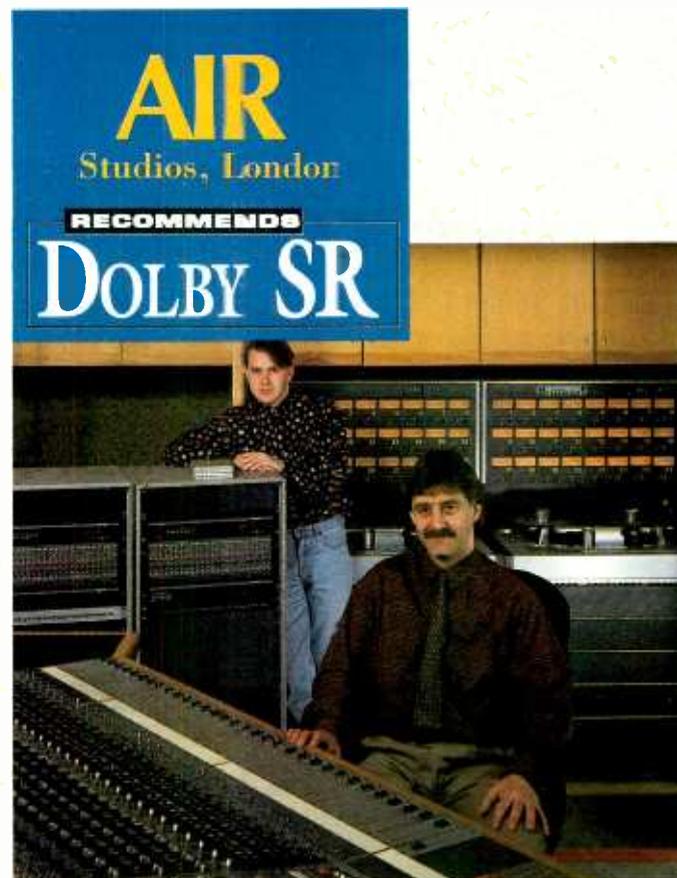
HUGH MURPHY

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PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 5, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SINGLES	ALBUM ROCK
TITLE Artist/ Producer (Label)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)	KNOCKIN' DA BOOTS H-Town/ B.Burrell (Luke)	SHOULD'VE BEEN A COWBOY Toby Keith/ N.Larkin H.Shedd (Nashville)	THAT'S THE WAY LOVES GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)	LIVIN' ON THE EDGE Aerosmith/ B.Fairbairn (Geffen)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Jimmy Jam	LUKE (Miami,FL) Eddie Miller Ted Stein	MUSIC MILL (Nashville) Jim Cotton Joe Scaife	FLYTE TYME (Edina,MN) Jimmy Jam	LITTLE MOUNTAIN (Vancouver,B.C.) Ken Lomas
RECORDING CONSOLE(S)	Harrison MR4 Series 10	Soundcraft 2400	Focusrite	Harrison MR4 Series 10	SSL 6000E/G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR100 (Dolby SR)	MCI JH 24	Mitsubishi X-850	Otari MTR100 (Dolby SR)	Studer A800 MK III
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	JBL 4435 Yamaha NS10	Kef 55	Westlake HR1 Yamaha NS10	Custom Westlake SM-1
MASTER TAPE	Ampex 499	Ampex 456	Ampex 456	Ampex 499	3M 250
MIXDOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Steve Hodge Dave Rideau	LUKE (Miami,FL) Eddie Miller	ALPINE (Nashville) Ron "Snake" Reynolds	BASS HIT (NY,NY) CJ Macintosh	CAN AM (Los Angeles) Brendan O'Brien
CONSOLE(S)	Harrison MR4 Series 10	Soundcraft 2400		SSL 4000E	SSL 4000E G Computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A827	Otari MTR10		Sony APR 24	Studer A-820
STUDIO MONITOR(S)	Westlake HR1	JBL 4435 Yamaha NS10		Tannoy System 2 Tannoy 1x15 Sub Woofer	Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 456		Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Brian Gardner	FULLERSOUND Mike Fuller	MASTERMIX Hank Williams	BERNIE GRUNDMAN Brian Gardner	MASTERDISK Greg Fulginiti
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	Nimbus	PDO	Capitol Manufacturing	Uni Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol Manufacturing	Cassette Productions	PDO	Capitol Manufacturing	Uni Manufacturing

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Nik Milner

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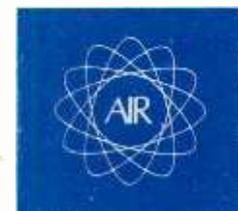
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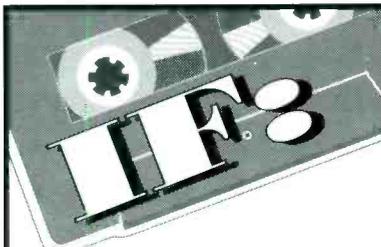
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Single Reviews

EDITED BY LARRY FLICK

POP

► NATALIE COLE Take A Look (3:05)

PRODUCER: Andre Fischer
WRITERS: C. Otis, N. Cole
PUBLISHER: Iza, BMI
Elektra 8776 (cassette single)

It's a pleasure to welcome Cole back into the limelight, ending a two-year recording break after the Grammy-studded "Unforgettable." Title cut from her forthcoming album is a heartfelt reading of a 1965 Clyde Otis composition that offers a timeless message: Save the children. Lush orchestration first will click with adult popsters, though single has a lovely, universal vibe that will render it an across-the-board smash.

► GEORGE MICHAEL Killer/Papa Was A Rollin' Stone (4:28)

PRODUCER: George Michael
WRITERS: Tinley, Seal, N. Whitfield, B. Strong
PUBLISHERS: MCA/Beethoven Street/Stone Diamond, BMI
REMIXERS: Mark Liggett, Chris Barbosa, PM Dawn, Jim "Bonza!" Caruso
Hollywood 10326 (cassette single)

Second single from Michael's "Five Live" AIDS fund raiser is an inspired medley of a 1991 Seal hit and the Temptations' soul classic. As always, George turns in a sterling performance, and is amply supported by brisk instrumentation. Programming incentive comes via a slew of on-target, groove-intensive remixes. Best of the batch are the percolating "Ligosa" and rave-ish P.M. Dawn versions.

STEREO MC's Step It Up (7:59)

PRODUCERS: Stereo MC's
WRITERS: R. Birch, K. Hallam
PUBLISHER: EMI-Virgin, BMI
REMIXERS: Lettfield
Gee Street 862431 (c/o Island) (12-inch single)

U.K. funketeers continue to effectively peddle their unique blend of retro-dance, traditional jazz, and hip-hop. Insinuating workout is bolstered by a smokin' trumpet solo and uplifting lyrics. Fans of the previous "Connected" will find this gem irresistible. Actually, this anthemic jam has the juice to win the group a whole new contingent of fans. Get on it.

YOUNG MC What's The Flavor? (3:53)

PRODUCER: Marvin Young
WRITER: M. Young
PUBLISHER: Young Man Moving, ASCAP
REMIXER: John "L.A. Jay" Barnes III
Capitol 79754 (c/o CEMA) (cassette single)

It's been a minute or two since Young MC hit with "Bust A Move." On this title track from his third set, he valiantly aims to reignite radio flames, with promising results. Although track isn't an instant grabber, the rhymes are clearly a cut above the typical fare, and the groove is moderately appealing. Give this one a few spins—it'll grow on you.

OMD Stand Above Me (3:33)

PRODUCERS: McCluskey, Coxon
WRITERS: OMD
PUBLISHERS: EMI Virgin Music/Raw Untld./ASCAP
Virgin 12777 (c/o CEMA) (cassette single)

For public tastes that run to infectiously upbeat bubblegum pop with some muscle, this track, from the chronically overlooked venerable British pop outfit, will do the trick. Features fat, raspy synths, a rollicking beat, and sweet, strong vocal harmonies. May have legs at alternative, but pop radio programmers really should give the act a shot. From new "Liberator" set.

MICHAEL HOWARD Got To Have Your Love (no timing listed)

PRODUCER: Michael Howard
WRITER: M. Howard
PUBLISHER: not listed
LTA 100 (CD single)

From a small southern label comes this upbeat, catchy track, which could stand alongside many of rhythm/crossover radio's recent offerings. A fine tune full of synth action and multilayered vocals that will keep toes tapping. Contact: 7924

Monfrea St., Charlotte, N.C. 28212.

AVA CHERRY Gimme Gimme (4:34)

PRODUCER: Mauro Matavasi
WRITERS: M. Matavasi, A. Cherry
PUBLISHER: not listed
Critique/Radikal 15505 (c/o BMG) (cassette single)

Cherry cuts a seductive and soulful pose on this slinky midtempo pop/dance tune. Chorus is fleshed out with subtle strings and breathy backing vocals. Crossover pundits will wisely dig track's hip-hop/funk beats, while urban-ites will jam on its thick R&B-fueled bassline.

R & B

ALEXANDER O'NEAL In The Middle (no timing listed)

PRODUCERS: Terry Coffey, Jon Nettlesbey
WRITERS: T. Coffey, J. Nettlesbey
PUBLISHERS: Big Giant/Coffey Nettlesbey/Warner-Tamerlane, BMI
REMIXERS: Pete Rock & The Soul Brother Tabu/A&M 8154 (c/o PGD) (cassette single)

O'Neal never fails to deliver the perfect balance of R&B lover-man crooning and party-dude swaggering. He examines the hardships (and eventual pleasures) that accompany the quest for true love. Vocally, O'Neal has rarely sounded better, throwing down lovely lyrics amid a flurry of vigorous funk/hip-hop beats and spiraling synths. An urban thrill, from start to finish.

★ THE JAZZMASTERS Sound Of Summer (4:20)

PRODUCER: Paul Hardcastle
WRITERS: P. Hardcastle, G. Barnacle, H. Rogers
PUBLISHER: not listed
JVC 102 (cassette single)

Act is helmed by veteran dance music producer Paul Hardcastle, who turns his attention toward plush R&B grooves and fluid jazz tones on this glistening, radio-friendly track. Helen Rogers is a charming vocal presence, lazily resting atop a pillowy bass line and tingling bits of percussion. Already making minor noise at regional urban formats, single is poised for a national breakthrough. Give this one a remix, and watch club fires ignite.

FREDDIE MacGREGOR (Playing) Hard To Get (4:06)

PRODUCER: Augustus "Gussie" Clarke
WRITERS: T. Stephenson, D. Pinkney, T. Roper
PUBLISHERS: Gunsmoke/Pow Wow, ASCAP
Pow Wow 479 (cassette single)

Reggae crooner joins the ever-growing brigade of Jamaican artists shooting for a pop crossover. Smooth and appealing jam lays R&B and hip-hop elements over a ragga/dancehall foundation. MacGregor has a sweet and delightful voice, serving the solid song quite well. Richly deserving of vast, multifaceted play. Contact: 212-245-3010.

G-WIZ Teddy Bear (4:19)

PRODUCER: Jamahl Harris
WRITERS: J. Harris, R. Martin
PUBLISHERS: MICON, AACI Songs, ASCAP
REMIXERS: Dan Bates, Jamahl Harris
Scotti Bros. 75360 (c/o BMG) (cassette single)

NEW & NOTEWORTHY

URBAN SPEECH Let Me Go (7:33)

PRODUCER: Kevin Osbourne
WRITER: K. Osbourne
PUBLISHER: Vibe
REMIXERS: Gordon Williams, Skeff Anslerm
Reprise 40875 (c/o Warner Bros.) (12-inch single)

Charismatic U.K. duo shines like a bright, future star on this chunky, funk-fortified pop/hip-hop anthem. Flailing, belted diva vocals are firmly supported by hard beats and jiggly guitars. Song tracing a young woman's emancipation from her family has a contagious hook that is accessible to youth-oriented top 40 and urban formats. Lively house remixes will do the trick in wooing club pundits. A hit in the making.

Swaggering trio is the latest male group in line for Boyz II Men-like success. Though track has an overly familiar vihe, act has the vocal chops and natural charm to push it over the top. Overall, producer Jamahl Harris keeps the track clean, putting primary emphasis on pretty keyboards and the song's memorable chorus. Worth consideration.

THE WOOTEN BROTHERS Happy (3:57)

PRODUCERS: Gary Wooten, The Wooten Brothers
WRITERS: G. Wooten, L. Wooten
PUBLISHER: Wooten Cutz, BMI
REMIXER: Daddy-O
A&M 8148 (c/o PGD) (cassette single)

The Wootens display their considerable talents to great effect on this upbeat, highly danceable R&B wriggler. Flexing lead vocals are cushioned by harmonies that have a lot more personality than most male doo-hop acts in action right now. It takes a second for the song to work its magic on the brain and body, so hang in there. It's worth it.

COUNTRY

► DOUG STONE Why Didn't I Think Of That (3:13)

PRODUCER: Doug Johnson
WRITERS: B. McDill, P. Harrison
PUBLISHERS: PolyGram/Ranger Bob, ASCAP; Unichappell, BMI
Epic 77025 (c/o Sony) (7-inch single)

A rueful look back on what might have been, emotionally amplified by Stone's velvet vocals and a calypso beat.

► CLINTON GREGORY Standing On The Edge Of Love (2:37)

PRODUCER: Ray Pennington
WRITERS: T. Seals, J.P. Pennington
PUBLISHERS: WB/East 64th, ASCAP; Pacific Island/Music Of The World, BMI
Step One 461 (7-inch single)

Gregory reels off all the perilous symptoms of falling in love in this big, enveloping, up-tempo production.

► TRACY BYRD Holdin' Heaven (2:29)

PRODUCER: Tony Brown
WRITERS: B. Kerner, T. McHugh
PUBLISHERS: Tom Collins/Music Corp. Of America, BMI
MCA 54659 (c/o Uni) (7-inch single)

A brassy, hard-driving rhythm and a tale of monumentally lucking out.

ANDY CHILDS I Wouldn't Know (3:26)

PRODUCERS: Josh Leo, Mark Wright
WRITERS: M. Beeson, R. Byrne, M. McGuire
PUBLISHERS: EMI April/Avalon Avenue, ASCAP; Robert Byrne, BMI
RCA 62545 (c/o BMG) (7-inch single)

Childs delivers an intimate and vocally arresting ballad about a man who has lost everything but the pain.

BOBBIE CRYNER Daddy Laid The Blues On Me (3:24)

PRODUCERS: Doug Johnson, Carl Jackson
WRITER: B. Cryner
PUBLISHER: Ensign/Miss Scarlett/Lonesome Dove, BMI
Epic 77044 (c/o Sony) (7-inch single)

In her debut effort, Cryner belts out the tale of a rough and rowdy musical legacy. Lots of rockabilly piano pounding and blues-harp wailing.

PAUL HALE I'm Losing You All Over Again (3:26)

PRODUCERS: Mick Lloyd, James Hudson
WRITERS: B. Caswell, K. Whitley
PUBLISHER: Sony Tree, BMI
K-Tel Country 1059 (7-inch single)

In his distinctive, hard-edged vocals, Hale recounts a breakup that never heals.

DANCE

► DAJAE U Got Me Up (no timing listed)

PRODUCER: Cajmere
WRITERS: Dajae, Cajmere
PUBLISHERS: Cajual/Karen D. Gordon, ASCAP
Cajual 206 (12-inch single)

The big, gorgeous voice behind the recent top five smash "Brighter Days" is back with an equally potent slice of Chicago house. A sinewy bass line and jangly guitars temper a hearty beat and a tune that could make the grade at crossover radio. An underscore of live

tribal percussion is icing on the cake. Watch it pack dance floors upon impact. Contact: 312-365-9690.

★ JOHNNY VICIOUS MoJingo (no timing listed)

PRODUCER: Johnny Vicious
WRITER: not listed
PUBLISHER: not listed
Vicious Music 01 (12-inch single)

If you are hankering for a loopy, deep-house dub, you cannot go wrong with this entry from the way-cool "Liquid Bass, Volume One" EP. Relentlessly hard African-influenced beats and vocal passages hypnotize, while the cut's subversive bass line and frantic pace will leave you heaving for breath at its close. Warning: Sitting this one out is next to impossible. Contact: 212-982-5590.

★ HEAVEN 17 Penthouse & Pavement (7:04)

PRODUCERS: British Electric Foundation
WRITER: I. Marsh, M. Ware, G. Gregory
PUBLISHERS: EMI-Virgin/WB, ASCAP
REMIXER: Tommy D.
Virgin 12667 (c/o CEMA) (12-inch single)

Now-defunct British synth-pop act gets another shot at stateside success via Tommy D.'s revelatory remixes. He deftly freshens up the song with current pop/house grooves, all the while reminding us how strong the song was in the first place. A club smash that is ready for an energetic push at pop radio. Could this be a catalyst in bringing the group back? Cross your fingers!

AC

► PETER CETERA Even A Fool Can See (4:31)

PRODUCERS: David Foster, Peter Cetera
WRITERS: P. Cetera, M. Goldenberg
PUBLISHERS: PCC Songs, ASCAP; MCA/Free Driedle, BMI
Warner Bros. 18561 (cassette single)

Latest offering from "World Falling Down" is a percussive ditty nicely framed by David Foster's crisp production and Cetera's distinctive voice. Toe-tapping rhythms, ear-catching instrumentation, and a brain-embedding hook add up to an out-of-the-box AC hit, with serious potential for a top 40 crossover.

★ MARY-CHAPIN CARPENTER The Hard Way (3:49)

PRODUCERS: John Jennings, Mary-Chapin Carpenter
WRITER: M.C. Carpenter
PUBLISHERS: EMI-April/Getarealjob, ASCAP
Columbia 74930 (c/o)

Country music darling further solidifies her strong stance in pop/AC circles with a strummed, midtempo jewel from her sparkling "Come On Come On" collection. Lyrics that outline the rigors of surviving against all odds take an appropriately upbeat tone, with Carpenter's warm alto giving the song enough depth and heart to strike a personal chord with just about anyone. Will sound great cranked to peak volume on the radio.

★ JANN ARDEN Will You Remember Me? (3:46)

PRODUCER: Ed Cherney
WRITER: J. Arden
PUBLISHER: PolyGram International, ASCAP; Yellow Moon, SOCAN
A&M 8109 (c/o PGD) (cassette single)

Canadian singer/songwriter comes on like a combination of Joan Armatrading and Bonnie Raitt on this introspective, poetic moment from her highly recommended debut, "Time For Mercy." Arden has an evocative and powerful voice matched here by a rumbling organ and nimble guitar work. An adult release that could cross into album-rock formats given the right push.

ROCK TRACKS

► PJ HARVEY 50 Ft Queenie (2:25)

PRODUCER: Steve Albini
WRITERS: PJ Harvey
PUBLISHER: Hot Head Music, BMI
Island 6770 (CD promo)

Heavy guitar riffing could have overwhelmed, but clarity of production

will let listeners hear vocals easily, along with myriad other sounds and melodies. Well-controlled chaos, this track should take off on alternative radio.

MICHAEL McDERMOTT Just West Of Eden (4:28)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
SBK/ERG 04540 (c/o CEMA) (CD promo)

Tough and tuneful guitar-based effort takes surprising turns: One minute it's an alternative rocker with Bono-inflected vocals, the next a rousing jukebox raveup full of organ peals. Sounds like a worthwhile spin for album-rock programmers.

GUMBALL Real Gone Deal (2:58)

PRODUCER: Butch Vig
WRITER: not listed
PUBLISHER: not listed
Columbia 5145 (c/o Sony) (CD promo)

Second outing from "Super Tasty" finds the "Ball boys doling out doses of catchy melody along with usual helping of slacker rock. Cool guitar (or, on the remix, organ) melody and laidback vocal delivery gives tune a necessary balance.

SHAWN LANE West Side Boogie (4:01)

PRODUCER: Andy Johns
WRITER: R. Gomez
PUBLISHER: Couscous Music, BMI
Warner Bros. 6164 (CD promo)

Instrumental, shuffling boogie (as you might have guessed from the track's title) is seamlessly matched to occasional bursts of excited riffing. Just right for southern-exposed album-rock playlists.

★ TONTO TONTO Mirror (3:07)

PRODUCER: Ric Wake
WRITERS: Nick Fowler, Tonto Tonto
PUBLISHER: not listed
Victory 0001 (c/o PLG) (CD promo)

Previously underappreciated act takes another shot at album-rock acceptance with an acoustic/harmony-anchored jam from its fine "Mirror For The Blame" album. Textured production, engaging vocals, and a sing-along chorus make this a most deserving entry. Harder heads may prefer the more aggressive extra cut, "All The Love In The World."

KMFDM Sucks (4:01)

PRODUCER: Sasha Konietzko
WRITER: S. Konietzko
PUBLISHER: Edition/KMFDM Enterprises/Freilbank
Wax Trax 8703 (CD single)

Standard industrial fuzz vocal delivers definition of KMFDM in rudimentary rap style. Ends by saying "KMFDM sucks," and listeners may or may not agree.

RAP

► JUNGLE BROTHERS 40 Below Trooper (3:52)

PRODUCERS: Jungle Brothers
WRITERS: M. Small, N. Hall, C. Bob
PUBLISHER: PTX Entertainment, BMI
REMIXER: Bob Power
Warner Bros. 40764 (maxi-cassette single)

It has been way too long since the Jungle Brothers have served their special recipe of pop/hip-hop. Grinding funk vibes complement oh-so-clever rhymes and a hook that begs for top 40 play. Bodes well for act's forthcoming "J. Beez Wit The Remedy" album.

► MISTA GRIMM Indo Smoke (4:03)

PRODUCER: Warren G.
WRITERS: R. Trawick, W. Griffin III
PUBLISHERS: Mista Grimm/Warren G./New Justice, BMI; Columbia Pictures, ASCAP
Epic Soundtrax 5226 (c/o Sony) (cassette single)

On this single from the soundtrack to "Poetic Justice," trio extolls the virtues and dangers of lighting up—in more ways than one. Easygoing, handclappin' beats and limber scratching provide a slinky base for quivery singing and cheeky rapping. Lots o' fun.



Well-Schooled. Members of School Of Fish entertain KROQ Los Angeles contest winners backstage following a show at the Palace Theatre. Pictured, from left, are winner Hector Zuniga and friend; band members Josh Clayton Felt, Chris MacDonald, and Michael Ward; and another contest winner.

Upstart Colfax Spurred By Duopoly Rules Aggressive Firm Establishes Minn., D.C. Strongholds

NEW YORK—The lure of duopoly—the ability to own more than one FM station in the same market—is attracting investors that in the past were put off by what they considered to be radio's constricting economics.



GOLDSTEIN

One radio group created on the possibilities duopoly offers is the barely 1-year-old, Minneapolis-based Colfax Communications.

The group, headed by a pair of successful tool-manufacturing brothers, has quickly snatched up stations in Washington, D.C., and Minneapolis. In the nation's capital, Colfax runs classical WGMS, all-sports WTEM (the Team), and this month takes over adult alternative WJZE (Jazzy 100).

In Minneapolis, Colfax owns oldies KQQL and the newly unveiled country outlet, WBOB (formerly religious WCTS). The two make up that city's first FM/FM duopoly.

Through its purchases, which total \$45 million and took fewer than 12 months to implement, and its programming choices, Colfax has quickly established itself as one of the industry's more aggressive players.

Colfax's first major move came last summer when it split up its then-sole property, WGMS-AM-FM, and flipped the AM to all-sports WTEM. "Colfax is a research-based group, and in our marketplace research, we identified an appetite for all-sports," says Colfax president Steven Goldstein, who for six years served as VP/GM at WCCO Minneapolis, until the station was sold to CBS Radio. (Prior to that, Goldstein worked as an ad exec at the Minneapolis agency Carmichael Lynch.)

WTEM recently broke the 1.0 barrier in the winter Arbitron book. "We're pleased with the progress we've made," says Goldstein, mentioning the station's continued time-spent-listening improvements. "We're very, very pleased at the response by the audience and by advertisers."

Jim Duncan, who, as editor and

publisher of Duncan's American Radio, tracks radio revenues, says for WTEM to be successful—and to pay for its pricey Washington Redskins NFL broadcast rights—the station would have to bill \$6 million-\$7 million annually and inch toward the 2.0-3.0 ratings territory.

Following the WTEM debut, Colfax picked up religious WCTS Minneapolis for \$10 million from the Central Baptist Theological Seminary this past January. From a competitive standpoint, when Colfax took the station over, it essentially signed on with a new signal, since WCTS did not offer advertising or compete stridently for listeners. When Colfax changed WCTS to country WBOB (referred to on the air as simply "Bob") it opted to go up against crosstown country leader KEYE.

Even before Colfax was able to introduce the new country station, the company was busy purchasing crosstown KQQL for \$14 million from Trumper Communications. Goldstein reports "zero changes" at the station since Colfax took it over.

This month, the Minneapolis company closes on adult alternative WJZE Washington, D.C., for \$19.5 million. Colfax is buying the station from United Broadcasting.

The recent buzz in the marketplace has centered around the suggestion that Colfax will switch WJZE to either oldies or country. The rumors became so strong that a group of concerned listeners purchased an ad in a local paper and urged listeners to attend a "Rally to Save Jazzy 100" and to fax their concerns to Goldstein (Billboard, June 5). At press time, Goldstein would say only that Colfax purchased WJZE because its audience makes an "attractive companion to the classical station [WGMS]." Does that mean WJZE fans have nothing to worry about? Goldstein would not go that far but he has applied for the new call letters WBIG-FM.

According to Duncan, changing WJZE's format would be poison. "It's got fine ratings, superb demographics, and format exclusivity," he says, while warning that for a new company, trying to juggle too many stations in format transition

Look Who's Not Talking On AM Dial Six Local Stations Clinging To Top 40

BY ERIC BOEHLERT

NEW YORK—When top 40 radio was born, high-profile AM stations such as WMCA New York, KJR Seattle, and KLIF Dallas were the ones that spread the sounds of "Honeycomb," "Teen Angel," and "Duke Of Earl" to a generation of teens who suddenly became wedded to their AM radios.

Not surprisingly, with the clear, booming sound of FM firmly entrenched as the natural choice of music listeners, AM stations today

that program top 40 are an endangered species (specifically ones that do not simulcast from an FM or pay for satellite programming.) In fact, according to data compiled by the M Street Journal, only six locally produced AM stations play the hits from the Billboard Hot 100 Singles Chart: KJYK Tucson, Ariz.; WIRY Burlington, Vt./Plattsburgh, N.Y.; WKIC Hazard, Ky.; WLNC Laurinburg, N.C.; WRON-AM Ronceverte, W.Va.; and WROB Columbus, Miss.

Of those stations, incredibly just two—WIRY and WLNC—are true stand-alones: ones that operate without the benefit of an FM sister station to make up for any weak revenue.

In retracing the history of the six AMs, many of the station owners and GMs tell tales similar to those of Annette Devan, GM of WIRY. That small-town station went on the air in 1950 playing the popular hits of the day and quickly embraced top 40 pop hits. The station also set aside plenty of time for news and local events. Since then, programming-wise, "It hasn't changed a heckuva lot," says Devan, who's been with the station since 1954, when the owner first hired her to work for three weeks as a temp secretary.

CHANGING LANDSCAPE

What has changed, though, is the surrounding broadcast landscape. Back in 1950 two AM stations could be heard in Plattsburgh as well as surrounding Clinton County, located in the northernmost reaches of New York state. Today scores of FM stations, including several from neighboring Vermont, can be tuned in with ease.

Devan says the attention the station pays to local happenings is crucial to its success (WIRY operates in the black and, when ratings breakouts are done, routinely ranks No. 1 in Clinton County, according to Devan).

For instance, the Plattsburgh Air Force Base is facing a shutdown that would affect the jobs of thousands of listeners. Devan says the station might carry the Air Force's closure hearings live from Boston. "We can't compete [with FM's] sound, so we compete other ways," she says.

At the end of World War II, WKIC Hazard, Ky., signed on in 1947 as a big band station and soon segued to top 40 when Frank Sinatra no longer passed as hip with the teen listeners 100 miles south of Lexington. The station today remains top 40.

'A MATTER OF ECONOMICS'

The same year in Mississippi, Bob McRaney built WROB. The station remained one of the AM top 40 survivors until last December when WROB began simulcasting much of its day from sister WKBB. McRaney's son, Bob Jr.,

the current owner, explains the change "was a matter of economics." The AM simply could not generate enough revenue to pay its bills, he says.

WRON-AM in West Virginia may soon join the ranks of WROB. The station, yet another from the class of '47, already simulcasts a few hours each morning from WRON-FM. Station owner Elaine Pugh says her plans for the AM

Two stations are true stand-alones operating without the benefit of an FM sister station

are to eventually take it satellite in order to deliver a better product and to ease the station's operating costs.

GARTH BROOKS & BOBBY BROWN

That will never happen to WLNC Laurinburg, N.C., as long as Fred Fox owns the station where the sound is a throwback to the old top 40 stations that used to cherry-pick the best from all genres. (WLNC—"Hometown Radio"—plays both Garth Brooks and Bobby Brown). Fox is convinced that taking AM stations satellite is the surest way to lose local advertising because, he argues, satellite stations lose their local identity.

Fox, who purchased the 500-watt daytimer for \$380,000 two years ago and oversees WLNC's four-person staff, says filling the station up with syndicated talk-show hosts, as scores of AMs across the country have done recently in response to AM's diminishing musical strength, is another way to lose a station's identity.

McRaney at WROB says that while deciding whether to switch the station over to simulcast, he did not consider moving to N/T an option because popular syndications rights are too expensive and, for the most part, were already spoken for by crosstown stations.

Shane Sparkman, ND at WKIC Hazard, Ky., says station management also has been tempted to switch from top 40 to N/T but has not yet made the move. Talk of satellite, which would allow management to concentrate all its energies on the country FM, WSGS, also remains a possibility.

But, as Sparkman points out, the top 40 continues to do well even though young listeners have the option of dialing in FMs from nearby Hayden and Jenkins, Ky. As for the teens loyalty, Sparkman says, "Maybe it has something to do with the fact we've been on the air for 45 years."



Separated At Birth? Queen's Brian May, right, out promoting his solo album "Back To The Light," recently stopped by to visit with syndicated morning man Howard Stern at WXRK (K-Rock) New York.

Pam Steele Exits KEGL After Strip Stunt; WOWF Goes Country; Thomas Sues KPWR

KEGL DALLAS midday host Pam Steele, unhappy with a station stunt that had female staffers pretending to be strippers at a local bar, resigned May 28. Earlier, syndicated morning man **Howard Stern** had suggested that, in an effort to raise his Dallas ratings, KEGL GM **Donna Fadal** should take it all off. The following Friday, she and five other female KEGL employees donned sports bras and Stern boxers for a stunt at a local bar.

PD **Brian Krysz** has upped Stern board man/weekender **Russ Martin** to fill Steele's shift and is looking to hire Martin's replacement.

In other news, The 7-month-old local marketing agreement in Jacksonville, Fla., between **Osborn Communications' WBYB** and Eagle Broadcasting's **WHJX-FM** ended suddenly May 24 when Osborn pulled the plug on WBYB and its **Satellite Music Network**-delivered "The Touch" format by literally turning off the transmitter. An Osborn spokesperson says the company is "looking at a number of alternatives," for WBYB's future. WHJX had been operating WBYB under the LMA with an option to purchase. No word on the status of the sale.

Chantilly, Va.-based **Vallie Consulting** has formed a partnership with The Gallup Organization to create a radio consulting and research partnership and hired consultant **John Irwin**, previously of **Irwin Media**, to lead the effort. His previous experience includes running **KOSI** Denver, **WYNY** New York, and **WBZ** Boston.

The United States District Court has dismissed the case of **Larry Buendorf** vs. **National Public Radio**, **Daniel Schorr**, and **Scott Simon**. The suit claimed the defendants libeled **Buen-**

dorf in an April 11, 1992, broadcast of NPR's "Weekend Edition."

WJR Detroit and the Detroit Free Press have teamed up to provide listeners and readers with information via a 900 number. The audiotext line will provide callers with repeats of WJR features including roundups of Tigers games, health reports, sports commentaries, and highlights from **J.P. McCarthy's** morning show.

PROGRAMMING: WOW-FM COUNTRY

Following its failed attempt to attract young listeners to Detroit's aggressive, alternative talk-radio approach on



by *Phyllis Stark*
with *Eric Boehlert*
& *Carrie Borzillo*

WOWF (WOW-FM) Detroit, owner **Alliance Broadcasting** is now trying to lasso young country listeners. On May 28, WOWF flipped to "Young Country." Out are PD **Harry Valentine** and the rest of the air staff. Station vet **Al Casey** now is acting as WOWF's PD.

New York's lone country outlet, **WYNY**, finally has a format competitor, albeit an AM one. **Infinity Broadcasting's WZRC**, which has been an affiliate of **SMN's "Z-Rock,"** flips to **Unistar's** country format.

Colfax Communications has applied for the new call letters **WBIG-FM** for its recently acquired **WJZE** (Jazzy 100) Washington, D.C. No word on a format change yet . . . As expected, **WHQT** Miami PD **Hector Hannibal** starts the PD job at **WHUR** Washington, D.C. (Billboard, June 5) June 21.

Sam Church, former PD at **WMIY** Greenville, S.C., is **Midwestern Broadcasting's** new group PD. The title includes full-time PD work for **WALR** Atlanta, where Church replaces **Vern Catron**, who remains morning man.

From Toronto, **Billboard's** Larry LeBlanc reports that after 22 years as one of Canada's leading top 40 stations, **CFTR** is changing format to all-news "680 News" Monday (7). Out are top 40 personalities **Jesse Dylan**, **Gene Valaitis**, **Tarzan Dan**, **Kris James**, **Bob Callahan**, **Jim Elyot**, and **Cat Spencer**. **MD Rob Farina** and music librarian **Donna Lidster** remain. **John Hinnen**, ND on **CFTR's** FM sister **CHFI**, will oversee **CFTR's** new format as VP and executive editor.

New **CFTR** anchors include **Dick Smyth**, **Evelyn Macko**, and **Ianne Summers**, all previous hosts of news updates on **CFTR** or **CHFI** . . . **CHSC** St. Catharines, Ontario, PD **Ted Yates** is on a temporary leave of absence.

Jones Satellite Network country format **OM Len Roberts** exits to open a country radio consultancy . . . **Gannett's Sky Radio** format "Sports Radio" adds the syndicated sports show "Sports Byline USA."

Hilary Montbourquette has been named GM of **CJYQ/CKIX** St. John's, Newfoundland, replacing **Fred Trainor**, who exits. **Ken Ash** has been upped to programming supervisor for the combo and PD for **CKIX**. **Andy Newman** be-

newslines...

J.D. MARTIN, Midcontinental Broadcasting's radio division president, exits along with director of finance **Renee Stapleton** and corporate sales director **Gary Swartz**.

MARK WARLAUMONT exits as GM at **WKIX/WYLT** Raleigh, N.C., to become GSM at **WMMO** Orlando, Fla.

ROBERT DONNELLY has been named VP/engineering for **ABC Radio Networks**. He was GM/satellite systems for **ABC Radio**.

STATION SALES: **WHYN-AM-FM** Springfield, Mass., and **WWBB** Providence, R.I., from **Wilks-Schwartz Broadcasting** to **George Sosson's Radio Equity Partners** for \$25.65 million; **KKIS-FM** San Francisco, from **Randolph E. George** to **KZWC Broadcasting Inc.**, a subsidiary of **Z-Spanish Radio Network Inc.**, for \$850,000; **WHFS** Washington, D.C., from **Duchossois Communications** to **Liberty Broadcasting** for \$15.6 million. **Liberty** plans to keep **WHFS's** modern-rock format intact.

SALE CLOSINGS: **WTAR/WLTY** Norfolk, Va., from **Landmark Communications** to **Benchmark Radio** for \$4.5 million; **WFYV-FM** Jacksonville, Fla., from **Metroplex Communications** to **Evergreen Media** for \$8 million; **WMAD-AM-FM** Madison, Wis., from receiver **DPC, Inc.**, a subsidiary of the **Bank of Sun Prairie**, to **Double L Broadcasting**, owner of crosstown **WIBA-AM-FM**, for \$650,000.

RICARDO DEL CASTILLO, VP of operations at **Tichenor Media System**, has been elected to a two-year term on the **National Assn. of Broadcasters Radio Board of Directors**.

comes PD for **CJYQ**. **Paul Magee** is the new afternoon host at **CKIX**.

PEOPLE: THOMAS SUES KPWR

The **Los Angeles Daily News** reports former **KPWR** (Power 106) **Los Angeles** morning jock **Jay Thomas**, fired last month after a brief suspension, is suing the station for \$900,000 for breach of contract. Neither GM **Doyle Rose** nor PD **Rick Cummings** was available for comment by press time.

KLOS **Los Angeles** morning men **Mark Thompson** and **Brian Phelps** are set to syndicate their morning show beginning Monday (7) on **KGON** Portland, Ore., and **KKBB** Bakersfield, Calif. They will replace **Dave & Tom** at **KGON** and **Stan Marvin** and sidekick **Joy Wolf** at **KKBB**. **Wolf** will continue to handle news at **KKBB**; **Marvin** exits and can be reached at 805-836-2450.

KSOL (Wild 107) **San Francisco** morning man **Mancow Muller** and sidekick **Chuy Gomez** were set to return to the air June 4. They had been suspended after blocking morning traffic on the Bay Bridge with several vehicles and giving haircuts to listeners (**Billboard**, June 5).

KMPC **Los Angeles** overnight jock **Tony Femino** moves to evenings, replacing **Fred Wallin**, who moves to the morning shift previously occupied by **Jim Lampley**. Overnights now are filled by **American Sports Network** programming.

By the fourth of July **David Duke** should know if he's going to stick around as host of **WASO** **New Orleans** morning talk show. According to an article in **The Washington Post**, **WASO** owner **Robert Namer** is concerned that **Duke**, the former **Ku Klux Klan** chief and gubernatorial and presidential candidate, is just too stiff and boring on-air. "He's way too dry," complained **Namer**, adding, "He's got no wit."

At **WLTT** **Washington, D.C.**, former P/T host **Josh Cohen** takes the afternoon shift, replacing **Dave Adler**. In the evenings, weekender **Tammy Jett** replaces **Al Santos** . . . **KMOX** **St. Louis** afternoon host **J.C. Corcoran** is out.

The **Chicago Sun-Times** reports **Chris Fabry**, host of **Moody Broadcast Network's "Open Line"** program, adds morning-host duties at **Moody Bible Institute's WMBI-AM-FM**, replacing **Bob Murfin**, who retires.

Carolyn Kruse has left **WCTK** Providence, R.I., where she served as midday host, to take the night job at new country outlet **WBCS** Boston. **WCTK** PD **Mike McCoy** is searching for **Kruse's** replacement . . . **WTIC-FM** Hartford, Conn., hires former **KHQT** (Hot 97.7) **San Jose, Calif.**, morning team **Bill Kelly & Al Kline** for that shift, replacing **Larry Wax**.

Jason Roberts, former **WCOL-FM** Columbus, Ohio, production director, steps into the long-vacant **APD** position. **Jock Nick Danger** adds the production director title. Also, **Angela Summers**, from crosstown **WTVN**, arrives as ND/morning anchor, replacing **Kelly Quinn**, now at crosstown **WBNS-FM**.

Former **KINE-FM** Honolulu night jock **Lisa Delacruz** joins crosstown **KPOI** for afternoon drive . . . **KDON** Monterey, Calif., morning man **Jay Kelley** exits for that shift at **KLUC** Las Vegas, replacing **Mike O'Brian** . . . **KRQQ** Tucson, Ariz., weekend jock **Toby Wood** is upped to MD.

The **Louisville, Ky.**, **Courier-Journal** reports **WHAS** night host **Milton Metz** steps down from that shift but still will host daily commentaries on the station. Midday host **Doug McElvein** moves to nights. He will be replaced with the syndicated **Rush Limbaugh** show.

WNCN **New York** promotion director **Joni Challenor** exits to open her own film promotion company. **Miriam Allenson**, who had been manager of the **WNCN** listeners club, is upped to manager, marketing and promotions.

After a stay as interim morning man at **KQKS** (KS104) **Denver**, **Rich Stevens** returns to **WFLZ** Tampa, Fla., to do weekend work. **Stevens** is looking for full-time opportunities; call 407-869-1976 . . . Former **WLUP-FM** Chicago evening jock **Heidi Hess** is looking for a new opportunity. Reach her at 312-664-5664.

Modern Rock Tracks Adds BDS Data

NEW YORK—Effective with this issue, **Billboard** has partially converted its **Modern Rock Tracks** chart to **Broadcast Data Systems**, the **Billboard** sister company that monitors actual radio airplay. The panel now consists of 37 reporting stations, including 10 monitored stations and 27 smaller-market stations that continue to report their playlists.

The 10 monitored stations will account for approximately 50% of the chart airplay points. The unmonitored stations will make up the remaining 50%. Each play on a monitored station will count as one point. There is no weighting of monitored stations. Weighting on unmonitored stations continues as before.

Stations now being monitored include the following: **KITS** **San Francisco**; **KROQ** **Los Angeles**; **WBRU** **Providence, R.I.**; **WDRE** **Long Island, N.Y.**; **WFNX** **Boston**; **WHFS** **Washington, D.C.**; and **XETRA-FM** **San Diego**. Three other monitored stations move from the **Hot 100** panel to **Modern Rock**: **KWOD** **Sacramento, Calif.**, **WENZ** **Cleveland**, and **WNNX** **Atlanta**.

In addition to the conversion to **BDS**,

the unmonitored radio reporting panel has been revised for the **Modern Rock Tracks** chart. **WCHZ** **Augusta, Ga.**, is added as a secondary reporter. **CIMX** **Detroit** changes from bronze to silver reporting status. **KDGE** **Dallas** moves from silver to bronze.

Also effective with this issue, radio reporters for four other chart panels have been revised: **Hot 100 Singles**, **Hot R&B Singles**, **Hot Country Singles & Tracks**, and **Album Rock Tracks**.

Except for **Album Rock**, stations on these panels are also divided into two categories, those monitored by **BDS** and those unmonitored stations that report their playlists. There are five weight categories for unmonitored stations based on their weekly **cume** audience in the winter 1993 **Arbitrons**: platinum, gold, silver, bronze, and secondary.

The **Hot 100** panel now consists of 179 reporting stations, including 67 top 40/mainstream stations, 34 top 40/rhythm-crossover stations, and 78 small-market stations. The two new additions to the top 40 rhythm-crossover panel move from other chart panels. **WZOU** **Boston** previously was a top 40/

mainstream reporter. **WHJX** **Jacksonville, Fla.**, was an **R&B** reporter.

On the small-market **Hot 100** panel, **KZZU** **Spokane, Wash.**, is upped from secondary to bronze reporting status. **KEZY** **Anaheim, Calif.**, moves from bronze to secondary status.

On the **Hot R&B Singles** panel, **WTLZ** **Saginaw, Mich.**, changes from bronze to secondary reporting status. That panel now consists of 98 stations, including 64 that are monitored.

Three stations were added to the **Hot Country Singles & Tracks** panel, which now consists of 113 stations. New reporters are **KKBQ** **Houston**, **KNCI** **Sacramento**, and **WCLB** **Boston**.

Five stations were added to the **Album Rock Tracks** chart, which now includes 96 stations. Two of the new reporters, **KEGL** **Dallas** and **KKYK** **Little Rock, Ark.**, previously were on the **Hot 100** panel. The other three additions are **KHOP** **Modesto, Calif.**, **WRNO** **New Orleans**, and **WROQ** **Greenville, S.C.**

There are no changes to the **Hot Adult Contemporary** panel. However, conversion to a monitored panel for this chart is anticipated for July.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				*** NO. 1 ***	
1	1	1	24	HAVE I TOLD YOU LATELY WARNER BROS. 18511	ROD STEWART 3 weeks at No. 1
2	2	4	16	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	EXPOSE
3	3	6	8	HERO ATLANTIC 87360	DAVID CROSBY & PHIL COLLINS
4	6	11	5	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565	KENNY G/PEABO BRYSON
5	4	2	16	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	RESTLESS HEART/W. HILL
6	5	5	19	LOVE IS GIANT 18630	VANESSA WILLIAMS & BRIAN MCKNIGHT
7	8	10	8	EVEN A FOOL CAN SEE WARNER BROS. ALBUM CUT	PETER CETERA
8	7	3	15	WHAT YOU WON'T DO FOR LOVE EMI 50428/ERG	GO WEST
9	9	9	11	A SONG FOR YOU WARNER BROS. 18611	RAY CHARLES
10	11	7	17	I HAVE NOTHING ARISTA 1-2527	WHITNEY HOUSTON
11	10	8	17	IF I EVER LOSE MY FAITH IN YOU A&M 0111	STING
				*** POWER PICK ***	
12	12	19	7	DON'T TAKE AWAY MY HEAVEN A&M 0240	AARON NEVILLE
13	14	13	21	ANGEL SBK 50406/ERG	JON SECADA
14	19	20	7	MOMENTS OF LOVE POLYDOR 859 054/PLG	CATHY DENNIS
15	13	14	22	COME IN OUT OF THE RAIN EMI 50417/ERG	WENDY MOTEN
16	15	15	19	I SEE YOUR SMILE EPIC 74847	GLORIA ESTEFAN
17	17	16	9	HARBOR LIGHTS RCA 62487	BRUCE HORNSBY
18	18	21	9	CAN'T DO A THING (TO STOP ME) REPRISE 18604	CHRIS ISAAK
19	20	18	11	IF I COULD COLUMBIA 74864	REGINA BELLE
20	16	12	13	WATER FROM THE MOON EPIC 74809	CELINE DION
21	21	23	5	I DON'T WANNA FIGHT VIRGIN 12652	TINA TURNER
22	22	17	19	SIMPLE LIFE MCA 54581	ELTON JOHN
23	25	27	6	THAT'S THE WAY LOVE GOES VIRGIN 12650	JANET JACKSON
24	26	29	5	YOU READ ME WRONG MERCURY ALBUM CUT	LAUREN CHRISTY
25	23	22	30	FOREVER IN LOVE ARISTA 1-2482	KENNY G
26	27	30	4	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
27	29	31	5	OFF THE GROUND CAPITOL 44924	PAUL MCCARTNEY
28	30	28	7	SLEEPING SATELLITE EMI 50426/ERG	TASMIN ARCHER
29	28	26	13	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON 857 024/PLG	BOY KRAZY
30	24	25	9	THE BEST I EVER WAS MCA 54576	JOHN PAGANO
31	31	36	4	WALK THROUGH THE WORLD ATLANTIC 87350	MARC COHN
32	34	43	3	LITTLE MIRACLES EPIC 74945	LUTHER VANDROSS
33	32	24	13	THE CRYING GAME SBK 50437/ERG	BOY GEORGE
34	36	—	2	COLORS OF LOVE ELEKTRA ALBUM CUT	LISA FISCHER
35	41	—	2	FIELDS OF GOLD A&M 0259	STING
36	37	—	2	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2582	TAYLOR DAYNE
37	33	33	30	A WHOLE NEW WORLD COLUMBIA 74751	PEABO BRYSON & REGINA BELLE
38	42	47	3	JESSIE SBK 50429/ERG	JOSHUA KADISON
39	35	32	12	KISS OF LIFE EPIC 74848	SADE
40	39	46	3	I'M OVER YOU REPRISE ALBUM CUT	KURT HOWELL
				*** HOT SHOT DEBUT ***	
41	NEW ▶	1		SOMEONE LIKE YOU WARNER BROS. ALBUM CUT	JAMES INGRAM
42	43	45	6	SOMEBODY TO LOVE HOLLYWOOD 64647	GEORGE MICHAEL AND QUEEN
43	47	—	2	COME UNDONE CAPITOL 44918	DURAN DURAN
44	40	38	28	HEAL THE WORLD EPIC 74790	MICHAEL JACKSON
45	46	41	33	NEVER A TIME ATLANTIC 87411	GENESIS
46	38	34	20	PASSIONATE KISSES COLUMBIA 74795	MARY-CHAPIN CARPENTER
47	48	39	32	FAITHFUL EMI 50411/ERG	GO WEST
48	44	37	19	SOMEBODY LOVE ME REUNION 62465/RCA	MICHAEL W. SMITH
49	45	35	33	WHEN SHE CRIES RCA 62412	RESTLESS HEART
50	49	—	2	LOVE IS A LOSING GAME COLUMBIA 74956	KIRK WHALUM

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

Billboard's

PD of the week™

Keith Clark
WJMO-FM Cleveland

BY STRADDLING THE LINE between Cleveland's urban powerhouse, WZAK, and hot AC WQAL (Q104), top 40/rhythm WJMO-FM (Jammin' 92) not only has been able to carve out a niche for itself, it also has managed to rebound to a 4.5 share in winter Arbitron book after a disappointing dip to a 3.3 in the fall.

Although the station is closer in sound to WZAK than WQAL, PD Keith Clark is quick to differentiate his station. "We're not an urban station," he says. "By listening to [WJMO-FM], some people might draw the conclusion by the sound that we are urban. Others would say absolutely not. In my opinion, the way you decide that is by the audience composition. If your cume is over 60% black, you are an urban station. We're 71% white and 29% black."

Blatantly honest, Clark also is the first one to admit the fall book glitch resulted from a programming error. "In the fall of 1992, we made a classic mistake. We really blew it here in Cleveland," he says. "We thought we were being geniuses in recognizing the popularity of techno music. Our preliminary indications were that it was going to be huge in Cleveland. We took a significant step in the techno direction. It was hot for a minute, then died a horrible death. We caught it two-thirds of the way into the book and made a change back to an R&B pop/hip-hop-based approach, and the book came back."

At age 17, Clark began his career in radio at WQXL, a small gospel station in Columbia, S.C., where he did everything, including clean the bathroom. His first PD job was at KMJM St. Louis. This was followed by a programming stint at WMQX Winston-Salem, N.C., an oldies-based AC, where, Clark says, "I royally got my butt kicked. It was not a confidence builder."

He returned to contemporary radio, and more success, when he moved to WHJX-FM Jacksonville, Fla., which debuted with a 5.3 share under Clark's guidance. He joined WJMO in 1991.

At the time, Cleveland had a mainstream top 40 station in WPHR (now WENZ). Clark decided to take a rhythmic approach with WJMO-FM because "rhythmic, hip-hop pop music was huge among young females when I got here."

Eventually, the once-successful WPHR (Power 108) experienced enough audience erosion that it switched to a modern-rock-based approach, leaving WJMO-FM alone in the format. Since WPHR's switch, Clark says WJMO-FM has become "more current-intensive than we have ever been. We tightened our rotation so power currents come up every two hours and 30 minutes." The station now is approximately 90% current/recurrent-intensive.

Here's a recent afternoon hour: Jeremy Jordan, "Wannagirl"; Stereo MC's, "Connected"; Duice, "Daz-zey Duks"; En Vogue, "My Lovin' (You're Never Gonna Get It)"; Johnny Gill, "The Floor"; Joey Lawrence, "Nothin' My Love Can't Fix"; Shai, "If I Ever Fall In Love"; Robin S., "Show Me Love"; Silk, "Freak Me"; Vanessa Williams, "Running Back To You"; Technotronic, "Move This"; Shai, "Comforter"; Snow, "Informer"; and Tené Williams, "Give Him A Love He Can Feel."

Picking up an idea from WHYT Detroit, Clark programs an "Old Scool" feature with "street music" from the early to mid-'80s at night.

Clark says Cleveland is an unusual market because its radio listeners enjoy several diverse types of music. "We share almost as much listening with [album rock] WMMS as we do with [WQAL] and almost as much as with the urban station. You would think that a station that plays rhythmic top 40 would have nothing in common with the legendary AOR in town, but people listen to us for different things."

With a tight promotional budget (Clark says, "I can carry my marketing and promotion budget around in a very small wallet"), there has been almost no money spent on marketing the station. "We had to really get street level, grass roots with our marketing," he says.

The station vehicle, a bright pink 1980 Dodge Aspen known as the "Pig's Big-Ass Pen" (the station mascot is a pig) is used for appearances.

The station also has sponsored four listener-appreciation concerts in the last two years. The most recent one, held last month at a water park, featured Shai, Jade, and Boy Crazy.

Clark's marketing philosophy is "not [just] telling people what we are, but doing things. We try to create a buzz in our audience and create events that they perceive as being of great value."

The station steers away from slogans (although it does occasionally use "Cleveland's hottest music") and on-air hype. Clark explains "12-29 year olds in Cleveland are so sick of radio stations acting like they are the greatest thing on the planet. They hate that because it really doesn't mean anything."

The station's primary target audience is 15-29 year olds, and the audience skews about 65% female.

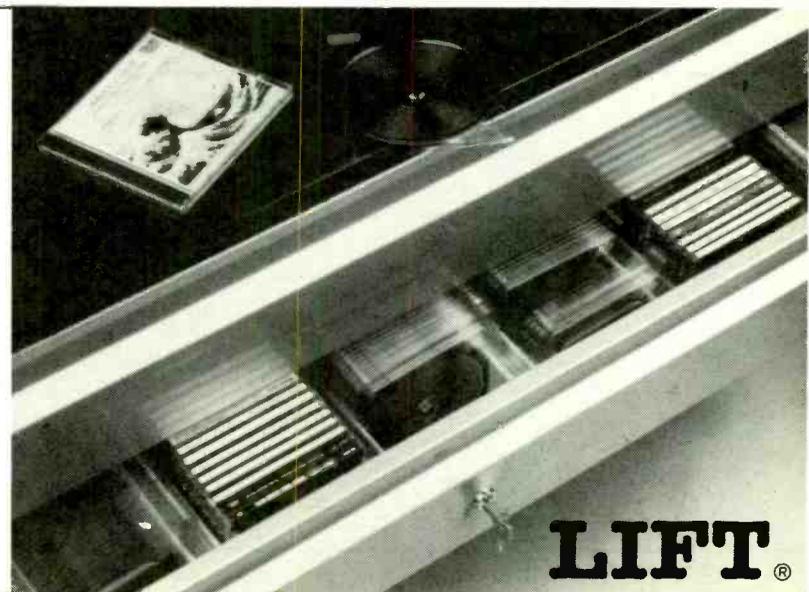
Ultimately, Clark would like to own his own station. But for now, he is content to help WJMO-FM—and top 40 radio—evolve. "That's what CHR is all about," he says. "I hope we can rekindle that feeling that change is OK as long as it's what the audience is demanding."

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Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 96 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	2	13	*** NO. 1 *** ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
2	1	1	10	LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH Geffen
3	3	3	5	CALLING TO YOU FATE OF NATIONS	◆ ROBERT PLANT ESPARANZA/ATLANTIC
4	4	5	13	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
5	6	—	2	BIG GUN "LAST ACTION HERO" SOUNDTRACK	◆ AC/DC COLUMBIA
6	5	8	7	EAT THE RICH GET A GRIP	◆ AEROSMITH Geffen
7	9	13	3	EVERYBODY LAY DOWN GRAVITY'S RAINBOW	PAT BENATAR CHRYSALIS/ERG
8	7	7	8	THE HUNTER MUDDY WATERS BLUES-A TRIBUTE TO MUDDY WATERS	PAUL RODGERS VICTORY/PLG
9	11	9	13	BROKEN HEARTED SAVIOR SISTER SWEETLY	◆ BIG HEAD TODD/MONSTERS GIANT
10	12	10	8	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL COLUMBIA
11	8	4	12	SHAKE MY TREE COVERDALE/PAGE	COVERDALE/PAGE Geffen
12	14	11	14	ROOSTER DIRT	◆ ALICE IN CHAINS COLUMBIA
13	NEW ▶		1	*** AIRPOWER/FLASHMAKER *** REAL WORLD "LAST ACTION HERO" SOUNDTRACK	◆ QUEENSRYCHE COLUMBIA
14	25	—	2	*** AIRPOWER *** CHANGES LIVE & LOUD	◆ OZZY OSBOURNE EPIC
15	10	6	13	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
16	13	12	7	SISTER OF PAIN EXPOSED	◆ VINCE NEIL WARNER BROS.
17	23	33	3	*** AIRPOWER *** WHEN WILL IT RAIN JACKYL	◆ JACKYL Geffen
18	17	21	6	DOWN INCOGNITO PULL	◆ WINGER ATLANTIC
19	19	17	25	BLACK TEN	PEARL JAM EPIC
20	15	14	21	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
21	16	18	5	CUT ACROSS SHORTY UNPLUGGED... AND SEATED	ROD STEWART WARNER BROS.
22	22	24	5	BUSY BEE AMERICA'S LEAST WANTED	◆ UGLY KID JOE STARDOG/MERCURY
23	21	16	10	WHAT'S UP BIGGER, BETTER, FASTER, MORE!	◆ 4 NON BLONDES INTERSCOPE
24	32	—	2	CRYIN' GET A GRIP	AEROSMITH Geffen
25	24	—	2	ENGLISH BOY PSYCHODERELICT	PETE TOWNSHEND ATLANTIC
26	28	31	3	I LOVE IT LOUD KISS ALIVE III	◆ KISS MERCURY
27	18	20	5	ANYWHERE BUT HERE DYNAMITE MONSTER BOOGIE CONCERT	◆ RAGING SLAB DEF AMERICAN/REPRISE
28	20	22	7	HONEST TO GOD GILROCK RANCH	BRAD GILLIS GUITAR RECORDINGS
29	NEW ▶		1	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
30	26	26	4	WHAT TIME IS IT? POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
31	29	25	18	DOWN ON ME JACKYL	◆ JACKYL Geffen
32	31	34	4	ONLY SOUND OF WHITE NOISE	◆ ANTHRAX ELEKTRA
33	35	—	2	GOT NO SHAME BROTHER CANE	◆ BROTHER CANE VIRGIN
34	30	23	7	SMOKE SMOKE	◆ DRIVIN-N-CRYIN' ISLAND/PLG
35	27	15	10	AM I EVER GONNA CHANGE III SIDES TO EVERY STORY	EXTREME A&M
36	33	27	14	WIRED ALL NIGHT WANDERING SPIRIT	MICK JAGGER ATLANTIC
37	NEW ▶		1	FIELDS OF GOLD TEN SUMMONER'S TALES	◆ STING A&M
38	39	—	2	IS IT LIKE TODAY? BANG!	◆ WORLD PARTY ENSIGN/CHRYSALIS/ERG
39	34	40	3	CONQUER ME SAVE YOUR SOUL	◆ BLUES TRAVELER A&M
40	38	—	2	TOMORROW'S GIRLS KAMAKIRIAD	DONALD FAGEN REPRISE

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	2	35	EVEN FLOW TEN	◆ PEARL JAM EPIC
2	1	1	21	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
3	4	5	16	HARD TO HANDLE SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
4	3	3	23	JEREMY TEN	◆ PEARL JAM EPIC
5	5	4	18	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EMI/ERG
6	—	7	37	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
7	6	6	39	MYSTERIOUS WAYS ACHTUNG BABY	◆ U2 ISLAND/PLG
8	—	10	17	ALIVE TEN	◆ PEARL JAM EPIC
9	—	9	4	ENTER SANDMAN METALLICA	◆ METALLICA ELEKTRA
10	10	—	11	WALK THIS WAY TOYS IN THE ATTIC	AEROSMITH COLUMBIA

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

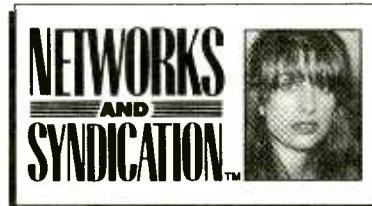
Radio

Seattle's BP Fetes 35 Yrs. Of Diversification

LOS ANGELES—What began as a tiny company with one beautiful-music format has grown into one of the largest and longest-lasting programming companies, servicing 800 affiliates with either its consulting services or one of its three dozen formats. The company is the Seattle-based Broadcast Programming, which is celebrating its 35th anniversary this year.

BP began in 1958 as a division of the automation equipment company IGM. In the mid-'70s, the equipment and format divisions of IGM were sold to separate owners and the format company, sold to Kemper Freeman, became Broadcast Programming International.

It wasn't until BP was acquired by Kaye Smith Enterprises in 1983 that



by Carrie Borzillo

the company started to really make a name for itself in the radio industry by offering digital customized formats to suit individual needs of mostly small-market stations.

Today, BP offers six country formats, six AC formats, three light contemporary formats, four Christian formats, three top 40/rock 40 formats, three oldies formats, three adult standards formats, three instrumental formats, and four others (rock AC, light jazz, urban, and classical).

BP VP/GM Edie Hilliard says the company never wanted to switch to satellite, because with CD or taped programming, stations have more flexibility.

"We can customize formats, which is especially important in smaller markets or even in a major market [that] needs to be something different at night," she says. "Satellite formats can't do that. The other big advantage is that satellite formats have to observe commercial availability blocks and that's hard if you want more local news," she adds.

BP also offers playlists, either alone or with the CD library, for stations that want to "do it themselves." Of the 800 client stations, 30 are consulted, 70 are digital clients, and the remainder are tape clients.

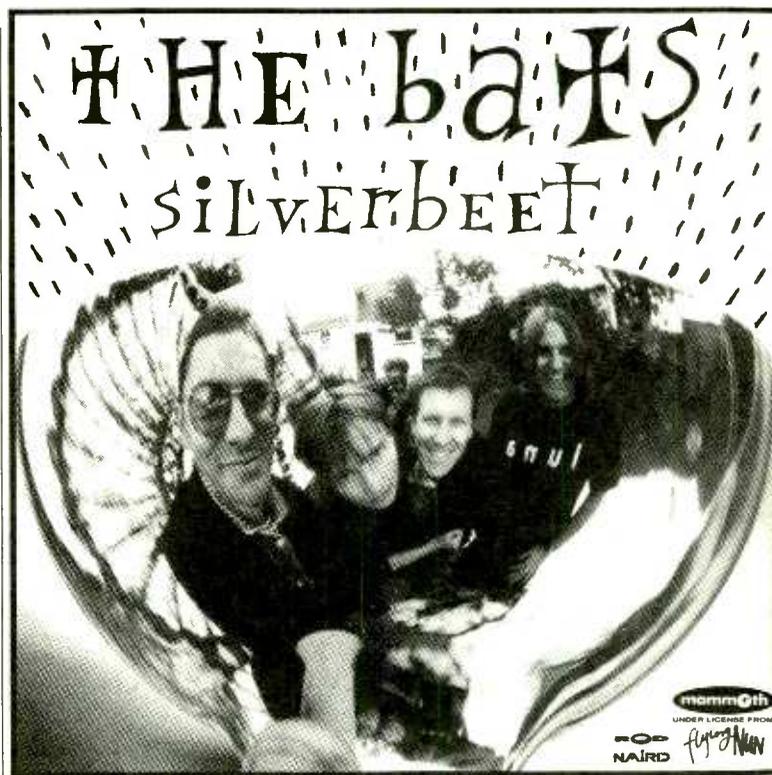
Consultants include Jay Albright, Jim Lamarca, Mike Bettelli, Becky Brenner, and Ron Harris.

"There's all this talk of the local vs. network or national radio," Hilliard adds. "I believe that the stations that sound like local radio are the ones that are going to survive. There is still a need to be able to devote energy to the local community."

AROUND THE INDUSTRY

After selling two of its formats, SuperRadio is expanding its programming roster with new mix shows: an

(Continued on next page)



Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	9	*** NO. 1 *** REGRET REPUBLIC	◆ NEW ORDER QWEST/WARNER BROS.
2	3	3	9	CREEP PABLO HONEY	◆ RADIOHEAD CAPITOL
3	2	2	8	WALKING IN MY SHOES SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE MUTESIRE/REPRISE
4	4	6	4	PETS PORNO FOR PYROS	◆ PORNO FOR PYROS WARNER BROS.
5	5	4	9	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL COLUMBIA
6	7	14	6	SHE KISSED ME SYMPHONY OR DAMN	◆ TERENCE TRENT D'ARBY COLUMBIA
7	12	15	4	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES DGC
8	11	22	4	HANG ON TO YOUR EGO FRANK BLACK	◆ FRANK BLACK ELEKTRA
9	8	8	7	METAL MICKEY SUEDE	◆ SUEDE NUDE/COLUMBIA
10	6	5	11	IS IT LIKE TODAY? BANG!	◆ WORLD PARTY ENSIGN/CHRYSALIS/ERG
11	14	12	7	CAN'T HELP FALLING IN LOVE "SLIVER" SOUNDTRACK	◆ UB40 VIRGIN
12	13	13	5	FIELDS OF GOLD TEN SUMMONER'S TALES	◆ STING A&M
13	27	16	10	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
14	10	21	4	THE RETURN OF PAN DREAM HARDER	◆ THE WATERBOYS Geffen
15	9	—	2	BREAK IT DOWN AGAIN ELEMENTAL	◆ TEARS FOR FEARS MERCURY
16	20	18	5	COUNTRY AT WAR HEY ZEUS!	◆ X BIG LIFE/MERCURY
17	18	20	5	NOTHINGNESS STAIN	◆ LIVING COLOUR EPIC
18	23	—	2	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
19	24	24	3	HAYFEVER I'VE SEEN EVERYTHING	◆ THE TRASH CAN SINATRAS GO/DISCS/LONDON/PLG
20	RE-ENTRY		7	I'M GONNA BE (500 MILES) SUNSHINE ON LEITH	◆ THE PROCLAIMERS CHRYSALIS/ERG
21	15	9	7	MY NAME IS MUD PORK SODA	◆ PRIMUS INTERSCOPE
22	28	25	3	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES ISLAND
23	19	10	13	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
24	29	29	5	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
25	26	11	10	CURSED FEMALE PORNO FOR PYROS	◆ PORNO FOR PYROS WARNER BROS.
26	25	26	3	I SHOULD'VE KNOWN WHATEVER	◆ AIMEE MANN IMAGO
27	NEW ▶		1	STAND ABOVE ME LIBERATOR	O.M.D. VIRGIN
28	17	17	5	SLOW DOG STAR	◆ BELLY SIRE/REPRISE
29	21	7	8	CAN'T DO A THING (TO STOP ME) SAN FRANCISCO DAYS	◆ CHRIS ISAAK REPRISE
30	16	23	6	STEP IT UP CONNECTED	◆ STEREO MC'S GEE STREET/ISLAND/PLG

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

Broadcasters See Bottom Line In Senate Issues

BY BILL HOLLAND

WASHINGTON, D.C.—Government-related issues facing the broadcast industry this summer range from an immediate concern—such as the beer- and wine-labeling bill in the Senate—to issues that will extend to the fall. Broadcasters see all of them as major issues that could affect the bottom line.

INDECENCY RULES

Presently, the FCC is only acting on indecency complaints that deal with programming during morning and daytime hours, when children are

listening. The commission is tied up with court admonitions and directives that force the FCC to put its revised and recently challenged "safe harbor" rules on hold. Also on hold is the commission's entire rationale for handing down fines, from time placement to the context and definition of indecent programming.

A District Court last month rejected arguments that the commission's rules violate broadcasters' first amendment rights. But next on the legal agenda, a court must decide how the commission goes about defining the time of day or night such programming can be aired, walking a

WASHINGTON ROUNDUP™

thin line between the rights of adult listeners and the protection of kids.

At that point, probably later this year, the FCC must once again publish revised guidelines, which would no doubt be challenged again. Most speculate the issue likely is headed for an Appeals Court review, and, in the end, a Supreme Court test.

POLITICAL ADS

Campaign reform is a good thing, but broadcasters are upset that members of Congress are using radio and TV political rates as the hub of reform.

Several bills now circulating, including one forwarded by the administration, include lower-than-low unit rate sections and spots that cannot be pre-empted for pre-emptable rates.

Some version of campaign reform will make it through this session of Congress, so broadcast lobbyists are trying to get the hardest-hitting provisions of the bills removed.

NEW FCC CHAIRMAN

The Clinton administration is back

to square one with the announcement that Toni Cook, the probable nominee, had withdrawn from the running. Interim chairman Jim Quello is getting high marks so far from broadcasters. The administration won't be asking for broadcaster input for its next choice, but the industry is hoping the new nominee will have an equally educated view of the problems broadcasters face.

BEER AND WINE ADS

Fueled by the death of Sen. Strom Thurmond's daughter, who died in an alcohol-related auto accident, Thurmond's beer- and wine-labeling bill, S. 674, has corralled more attention than it otherwise would have received. However, sources say that the lawmaker still has not gotten the Commerce Committee votes to get the bill passed, and no action is expected until mid-June.

Broadcast industry officials have been trying to convince lawmakers that education is working and that drunk-driving deaths are down significantly. They've also told legislators that the proposed revolving warning labels would cause advertising sponsors to leave radio and TV and cause a stampede of sports programming to go to pay audio and TV cable.

'Whoomp!' And 'Whoot' Have Customers Wondering 'Who?'

BY CARRIE BORZILLO

LOS ANGELES—The similarity in the titles of 95 South's "Whoot, There It Is" and Tag Team's "Whoomp! (There It Is)" isn't just some freak coincidence. Both are based on a popular new saying that originated in the South among teenagers and college students. Nevertheless, the similar-sounding titles are causing some confusion at radio and retail.

Linda Myer, a sales associate at Turtles in Augusta, Ga., says she has seen some consumer confusion at the store. "Some will buy one single thinking it's the other and return it," she says. "Most know what they're buying, though."

Another retailer says that some consumers ask to listen to both singles to determine which they want to purchase and sales clerks are constantly explaining the difference between the two songs to confused customers.

"At first on the retail side I think there was a awful lot of confusion," says Nina Easton, executive VP of Wrap/Ichiban, which released 95 South's single in March. "But since the song's been getting a lot of play on the radio and the industry is more educated about the two separate songs, there's less confusion."

"Musically, you can't mistake them," Easton adds. "Ours is a party record. The other is slower."

Raymond Bothwell, head of marketing and radio promotion at Tag Team's label, Life/Bellmark, says when the label released Tag Team's "Whoomp! (There It Is)" in May, it wasn't aware of 95 South's single. But he agrees with Easton about the confusion at retail. "We heard that some consumers went into stores and bought the wrong records," he says.

"Whoomp!" is currently No. 23 on Billboard's Top 40/Rhythm-Crossover chart and No. 4 with a bullet on the Hot R&B Singles chart. 95 South's "Whoot" is at No. 18 with a bullet on the Hot R&B Singles chart.

KPWR (Power 106) Los Angeles PD Rick Cummings has added Tag Team's "Whoomp! (There It Is)," but says that if he liked both singles, he may have been hesitant to add them both because of the potential confusion.



One For The Books. Michael Jackson was the recent recipient of a Lifetime Achievement Award from the Hollywood Guinness World of Records Museum. Pictured at the ceremony, from left, are museum owner Raubi Sunder; Westwood One countdown show host Casey Kasem; Jackson; and Norris McWhirter, founding editor of the "Guinness Book Of World Records."

NETWORKS AND SYNDICATION

(Continued from preceding page)

urban mix, a disco classics mix, and customized mixes such as the "Power 106 Work Out Mix" for KPWR Los Angeles and "Hot 97 Manhattan Mix" for WQHT New York. WBLS New York, WGCI-FM Chicago, and KKBT Los Angeles are affiliates of the urban mix.

WRFX Charlotte, N.C., GM Jack Daniel is shooting for a fall launch date for the weekly two-hour Rock and Roll Shopping Network. For \$3 a call, listeners can list items, such as vintage guitars, rock memorabilia, and vinyl albums, to be sold via the network.

When Gary Burbank's contract with West End Media expires June

1, his two minute "Earl Pitts' Umerikun" will be syndicated by Burbank's newly formed company, Burbank's Creations. Former West End Media Group director of syndication Steve Harper will head up the company.

WEZB (B97) New Orleans morning men John Walton and Steve Johnson will be syndicated nationally beginning July 1 by MasterVox Media. The show will be broadcast live from MasterVox's satellite ground station. "The Walton & Johnson Show" will be fed from 5 to 10 a.m. (CT) from Monday through Friday. A "best of" re-cap will also be fed to affiliates on Sat-

urday mornings. For Mountain and Pacific time zones, the earliest hours will be rerun beginning at 10 a.m. (CT).

Steve Hinds, GM of the Australian syndicated music show, "The Big Backyard," has launched a 10-part series of Aborigine music called, "Corroboree" . . . "James St. James' Hollywood" has been picked up by the Phoenix-based Real Country Network.

Bailey Broadcasting debuted "The Hip Hop Report," a 60-second rap news and information show, on June 1. James Brown will be on Bailey Broadcasting's "RadioScope" this month.

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Hits! in Tokio

Week of May 23, 1993

- 1 That's The Way Love Goes Janet Jackson
- 2 Do You Love Me Like You Say? Terence Trent D'Arby
- 3 Coming To Life Michael Franks
- 4 Livin' On The Edge Aerosmith
- 5 Really Into You Around The Way

- 6 Move On Cecilia Ray
- 7 Informer Snow
- 8 Swim Papa's Culture
- 9 Too Young To Die Jamiroquai
- 10 Silent Way Angie Giles

- 11 Guilty Perception
- 12 Don't Take Away My Heaven Aaron Neville
- 13 Jump They Say David Bowie
- 14 Sing Vivienne McKone
- 15 Sax-A-Go-Go Candy Dulfer

- 16 Somebody To Love George Michael & Queen
- 17 Jack Le Jazzman David Dexter D
- 18 I'm So Into You SWV
- 19 Are You Gonna Go My Way Lenny Kravitz
- 20 Believe Lenny Kravitz

- 21 Kiss Of Life Sade
- 22 Don't Be Shy Paul Hardcastle
- 23 Sister Of Pain Vince Neil
- 24 Oh Carolina Shaggy
- 25 Regret New Order

- 26 Sweet Lullaby Deep Forest
- 27 I'm Every Woman Whitney Houston
- 28 Twenty Five Hours A Day The Hooters
- 29 So Close Dina Carroll
- 30 Looking Through Patient Eyes P.M. Dawn

- 31 Sunshine Romance Original Love
- 32 Ruby Tuesday Rod Stewart
- 33 Wannagirl Jeremy Jordan
- 34 C'mon People Paul McCartney
- 35 I'm Not In Love Pretenders

- 36 One More Chance Maxi Priest
- 37 Freak Me Silk
- 38 That's The Way Love Is Bobby Brown
- 39 Strawberry Boy Erua
- 40 I Have Nothing Whitney Houston

- 41 Don't Tear Me Up Mick Jagger
- 42 I Never Felt Like This Before Mica Paris
- 43 Independence Lulu
- 44 Pocket ga Niji de Ippai YMO
- 45 Das Modell Robert

- 46 The Right Kind Of Love Jeremy Jordan
- 47 Toki no Tobira Wands
- 48 If I Ever Lose My Faith In You Sting
- 49 Easy Faith No More
- 50 That's What Love Can Do Bay Krazy



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TV TALENT BOOKERS EMERGE AS INDUSTRY POWER BROKERS

(Continued from page 1)

sometimes extraordinary cases of sales increases fueled by a TV performance appear on The Billboard 200 and other sales charts. Record executives, from sales and marketing chiefs up to label presidents, have taken notice of the trend and are pushing to land their artists on key programs. "More now than ever, TV is highly valued," confirms Marilyn Lipsius, VP of publicity at RCA.

At most labels the publicity/media department is assigned the task of negotiating with TV producers. And cultivating relationships with talent bookers has become so important, one West Coast publicist estimates she now spends half of her time, or twice what she did three years ago, on the phone with bookers at morning, afternoon, and late-night talk shows (not to mention the occasional award programs). "I talk to these people every day," she says. "I take them out. They've become a part of my life."

How valued those relationships are was illustrated last year in Elektra's staff restructuring. Scores of radio promotion positions were eliminated, but the publicity department went untouched (Billboard, Oct. 24, 1992).

ALTERNATE MEANS OF EXPOSURE

Historically, radio, not television, has been the medium that introduced consumers to new music. But with radio formats becoming more fragmented and playing an increasingly narrow range of music within their genre, it has become paramount for labels to uncover alternate means of exposing artists. "TV reaches consumers who pay no attention to MTV and radio," says Steve Heldt, national sales director for Elektra. "It's the broadest-based shot we have at reaching them." That explains why Duran Duran would fly in overnight from Canada for a 6 a.m. rehearsal in order to perform on "Good Morning America." It's that important.

As TV's role increases, has exposure on the tube become more important than radio rotation, and have talent bookers replaced major-market PDs as key allies needed to break an act? One major label's West Coast publicist thinks so and points to BAM magazine, which, in its annual list of the 100 most influential, behind-the-scenes music-industry players, included Royce of "The Tonight Show," but no PDs. "Let's face it, they're treated like PDs because they are PDs. They program their own station," the publicist says.

Others disagree. "Nothing's as important as radio. If a record is being played six times a day for two weeks in Los Angeles, that beats [performing] two songs in one night," says another publicist.

Whatever the media pecking order, talent bookers are certainly lobbied as intensely as high-profile PDs. Clay Smith, who books the music profiles on "Entertainment Tonight," receives 50 calls a day from publicists pitching their clients. Jane Kaplan, entertainment producer for "Good Morning America," unpacks 60-70 promotional CDs a week. John Cannelli, senior VP of music and talent at MTV, arranges live acts for the network's programs and pays three staffers who do nothing but listen to label pitches. And during the summer, when "Saturday Night Live" is not taping, Pitt, the show's talent coordinator, flies out to Los Angeles to meet with major-label executives.

"We try to inform [him] the best we can," says Bob Merlis, senior VP of publicity for Warner Bros.

As for the actual pitch, publicists and talent bookers agree that a low-key continuous dialog works better than intense, heated lobbying efforts. And yes, a buzz on a band helps, but "after a while it's fairly easy to spot manufactured hype," says Pitt, who



Bill Royce, co-producer for "The Tonight Show With Jay Leno."

first joined the network as an NBC page.

Quid pro quo deals—shows airing a younger artist in exchange for exclusive rights to a label superstar—are largely out. Talent bookers say business is simply too competitive to sign acts in order to pay off past personal favors. That's not to say that the bookers don't pursue artists they happen to like, and having an on-staff ally can prove invaluable for a label or artist. For instance, Kaplan at "GMA," who normally sends out early-morning invitations only to artists who are instantly recognizable to the program's audience of nearly 5 million viewers, went ahead and booked Marc Cohn before he broke big, explaining, "I just loved that song ["Walking In Memphis"]."

The labels work so closely with talent bookers that Daniel Glass, president of EMI Records Group, considers them "an extension of what we do in A&R and artist development."

Those at the programs strive to build close relationships with the labels and take pride in boosting artists' careers, but they say they cannot lose sight of their responsibility: to attract the largest possible audience. "I'm producing a talk show, not running a record company," says Royce, who, before joining Leno, worked as a writer for "Arsenio Hall" and "Entertainment Tonight."

GROUNDWELL OF TV INTEREST

Live TV performances are nothing new to the music industry. Ed Sullivan, the Smothers Brothers, Dinah Shore, Merv Griffin, Johnny Carson, and scores of others welcomed musical guests to their shows on a regular basis. Artists used their time before the camera and a national audience to build visibility and, through the right program, to develop a certain image.

What has changed today, though, is the way record sales are tracked, the expanding array of artists invited onto TV, and radio's continued fragmentation. All those converging forces have created a groundswell of interest in television.

More than anything, the advent of SoundScan and the accurate sales data it provides within days of a televised performance clarified the im-

portance of TV. Before SoundScan, determining how much TV actually impacted sales was an ongoing puzzle for the labels. But when the sales figures came in for the first post-SoundScan country awards show, "it was instantly clear to everyone that television sells records," recalls Susan Levy, senior director of publicity and artist development for MCA Nashville.

Some of the recent TV-inspired sales bumps have been astonishing. None more so than that of Michael Jackson, who, within one month last winter, paraded across the stages of, among others, the American Music Awards, the Grammys and Oprah Winfrey's prime-time special, and boosted sales of "Dangerous" from No. 131 to No. 12 (Billboard, Feb. 20).

Clearly, simply performing in front of a camera does not guarantee a sales boost. (What if the run-through is awful?) And even if a bump does occur, it's not always fair to give TV all the credit. For instance, retail, radio, and MTV may all be heavily promoting the artist at the same time. But when Nanci Griffith performs one song on the "The Tonight Show" and moves 89-69 on The Billboard 200, Tori Amos leaps 146-108 following a visit to "The Arsenio Hall Show," "Saturday Night Live" reruns its Spin Doctors episode and the band picks up Top 20 Sales Mover honors for the following week, and k.d. lang sings on the Grammys and bounds 56-18, it's difficult to find any other explanation besides TV.

The sheer number of televised opportunities has expanded, as well. During the week of May 2-8, for example, artists performing on regularly scheduled programs (excluding award shows and network specials) included the Lemonheads, Midnight Oil, Merle Haggard, Bruce Hornsby,

Suzy Bogguss, Silk, Billy Ray Cyrus, Poison, Crowded House, Dolly Parton, Ray Charles, David Bowie, Al B. Sure!, Sammy Kershaw, Lynyrd Skynyrd, Tracy Byrd, Zachary Richard, Buckwheat Zydeco, Tammy Wynette, Clint Black, Dinosaur Jr., and World Party. That number will grow this fall when Chevy Chase and Conan O'Brien debut their late-night



Sharon Olson, music producer for "The Arsenio Hall Show."

talk shows.

Larry Klein, who produces the American Music Awards for Dick Clark Productions, says the current wave of televised music (particularly network specials) represents a rekindled affection between TV and music. "They were hot and heavy in the '70s, then divorced in the mid- and late-'80s," he says, suggesting that an over-infatuation with videos, along with the heady success of the early CD sales boom, cooled the music industry's interest in TV performances.

Not surprisingly, with more acts being booked now, the range and

types of performers has widened. When it comes to selecting talent, it's no longer a "chart and name game," says EMI's Glass. He and others stress how dramatically the parameters have widened over the last five years.

TV CATCHES UP

For instance, Merlis at Warner Bros. recalls how finally landing Chris Isaak on Johnny Carson's "Tonight Show," while the singer was riding the success of "Wicked Games," represented a major triumph for the label. Merlis admits that at the time, Isaak may have seemed too daring, given the fact that over the years jazz singer Joe Williams had been one of Carson's most popular guests. (Buddy Rich, with 74 appearances, holds the top "Tonight Show" honors.) Pointing to bands such as X and Motorhead, which have been welcomed on TV recently, Merlis suggests "The shows have caught up to the rock'n'roll generation."

Television also has caught up to the hip-hop generation. Most industry observers agree that the arrival of "The Arsenio Hall Show" busted down the door for hip-hop acts on mainstream TV. "Before Arsenio, it was white-bread city," says one label executive. "Sometimes we forget how different things were," says Olson, Hall's music producer, who for seven years worked as the talent booker on "Solid Gold."

In fact, when Hall invited Bobby Brown to perform his then-No. 1 hit "My Prerogative," in January 1989, it was the first time he had ever played as a solo act on national television.

Assistance in preparing this story was provided by Geoff Mayfield in Los Angeles.

U2 RE-INKS WITH ISLAND

(Continued from page 12)

agreement, but derided a \$200 million figure cited in a published report as "tabloid journalism at its finest."

Wasserman adds, "I don't know what the figure is, but I think that's an exaggerated number. It must be more than half that, but I don't know how much more."

Whatever the financial arrangements between U2 and Island, their relationship goes back to the group's roots in Dublin. Since the release of its first Island single, "11 O'Clock Tick Tock," in May 1980, U2 has issued eight albums that have sold a combined 50 million units worldwide. The band's most recent work, "Achtung Baby," released in November 1991, has sold more than 4 million copies domestically and topped The Billboard 200.

Island founder and CEO Chris Blackwell says in the statement, "U2 are a special act and it is equally as special that Island has had a relationship with them that started long ago. I am very happy that we are going into the future together."

However, despite this longstanding relationship, U2 manager Paul McGuinness suggests in the press release that the band may have shopped elsewhere before renewing with Island. "When we started out we thought all record companies must be like Island," states McGuinness. "Now that we know that's not true, we definitely want to stay with

Chris Blackwell and all our new friends at PolyGram."

PolyGram acquired Island in June of 1989 for an estimated \$280 million. The previous year, U2 had accepted a 10% interest in Island as a substitute for back royalty payments it was owed, according to sources. These

BENATAR AT BEGINNING OF 'RAINBOW'

(Continued from page 12)

Lasher says the next single from the album, a jangly ballad called "Somebody's Baby," will be worked to album-rock, top 40, and AC radio, as will the likely third track, "Every Time I Fall Back."

Chrysalis/ERG VP of product and artist development Fran Musso says the triple-format attack will "start to open up an additional audience for Benatar, as well as recapturing fans that grew up with her in her early days."

Even as the label woos the adult audience, hard-rock outlets loom as a possible venue for at least some of the material on "Gravity's Rainbow." According to Lasher, these stations have been "fooling around" with the two hardest-hitting tracks, "Disconnected" and "Tradin' Down."

"In the past, rock radio wasn't as fragmented as it is now," says Lasher, "but with the current fragmentation, these songs could definitely go

sources estimate that the PolyGram purchase yielded the band a payout five times greater than the sum of the back royalties.

This story was prepared by Paul Verna with assistance provided by Thom Duffy in London.

on harder stations. In fact, for the stations that are telling me that 'Everybody Lay Down' is a bit laidback, I try to direct them to those cuts."

To drum up interest in the album during its first couple of weeks on the street, Benatar and band have embarked on a small-club tour, playing 150-minute sets of old hits and new material. Those dates are being supported with ticket giveaways through local radio and retail outlets, according to Musso.

Following that minitour, Benatar probably will play venues in the 5,000-6,000-seat range, says Musso.

The artist also is in the midst of a media blitz that will include TV appearances on "The Arsenio Hall Show," "Today," and "Good Morning, America," and dozens of radio and press interviews. In addition, a video for "Somebody's Baby" will be worked to MTV and VH1; no clip was shot for "Everybody Lay Down."

HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

THIS WEEK'S CHART REFLECTS changes on the Hot 100 monitored radio panel. We have removed the stations that are neither top 40/mainstream nor top 40/rhythm-crossover. What remains are 101 monitored stations, of which 67 are mainstream and 34 are rhythm, and 78 small-market playlist reporters. Previously, we had a handful of album-rock, modern-rock, and "hot AC" stations still reporting to the Hot 100. We are developing a new chart to recognize an adult-oriented format that is rapidly growing in major markets. It is current-intensive and competes demographically with mainstream top 40. The chart will debut in Billboard in July, replacing the Adult Contemporary chart. Top 40 effectively has split into three subformats, and the adult subformat will take its place alongside top 40/mainstream and top 40/rhythm-crossover. When the new chart is introduced, we plan to add its entire panel of about 50 monitored stations to the Hot 100 radio panel, giving the Hot 100 a broader base of top 40 airplay. The remainder of the current adult contemporary panel consists of gold-based stations that are not useful reporters to a current-based chart.

"THAT'S THE WAY LOVE GOES" by Janet Jackson (Virgin) holds at No. 1 for a fifth week, still on top in sales and airplay. Its lead is large but narrowing slightly. "Knockin' Da Boots" by H-Town (Luke) is a close No. 2 in sales but loses its bullet at No. 3. "Weak" by SWV (RCA) is next in line to challenge Jackson's single if its sales and airplay gains continue. It's the second-biggest point gainer on the Hot 100 this week. "Show Me Love" by Robin S. (Big Beat/Atlantic) jumps to No. 5. If its sales grow to match its top five airplay, it could be a future No. 1 contender.

THE BIGGEST POINT GAINER on the entire chart, "Whoomp! (There It Is)" by Tag Team (Life/Bellmark), scores the Power Pick/Sales for a second week. It jumps 22-12 on the Top Singles Sales Chart, with sales accounting for 70% of its overall points. On the airplay side, it's No. 1 at WHYT Detroit and WPGC Washington, D.C. Among the other biggest gainers: Taylor Dayne's cover of "Can't Get Enough Of Your Love" (Arista), already top 20 in airplay at WXKS Boston, Star 94 Atlanta, and B94 Pittsburgh; and "Girl I've Been Hurt" by Snow (EastWest), up nine places to No. 24 with top five airplay at top 40/rhythm-crossover stations Jammin' 94.5 (WZOU) Boston (No. 2) and WWKX Providence, R.I. (No. 3).

ARTISTS MAKING THEIR HOT 100 bows this week include rock quartet Soul Asylum, entering the chart at No. 87 with "Runaway Train" (Columbia). "Train" is top 10 in airplay in the group's hometown of Minneapolis at KDWB. Brian McKnight from Buffalo, N.Y., coming off a top five duet, "Love Is," now makes his solo debut with "One Last Cry" (Mercury), at No. 89. "Cry" is breaking out of KMEL San Francisco (No. 4) and Q102 Philadelphia (No. 6). Scottish duo the Proclaimers enter at No. 90 with "I'm Gonna Be (500 Miles)" (Chrysalis/EMI Records Group) from the movie "Benny & Joon." It's already No. 4 in airplay at Z100 New York. Country superstar Clint Black makes his Hot 100 debut, paired with Wynonna on "A Bad Goodbye" (RCA). It debuts at No. 94 entirely from single sales.

ADAMS, RUSSELL SETS SHARE SUMMER SPOTLIGHT

(Continued from page 1)

according to various radio programmers.

"Soul Talkin'," Russell's EMI Records debut and sixth album, is due June 15. "Evolution," Adams' follow-up to her platinum 1990 debut, "Circle Of One," will be released Aug. 3 on Fontana/Mercury Records.

Coincidentally, in March, Adams and Russell performed "Get Here" together for the first time in a small L.A. club. The song was written and originally recorded by Russell in 1988. Three years later, Adams scored her first hit with her version of the same tune.

WQCD (CD101) New York MD Steve Williams enthusiastically welcomes the releases. "Both artists really work well on a variety of formats and have put out truly great albums," he says.

Mercury is optimistic that such praise will help expose Adams to a broader audience. "We'll have a strong run across the board at all formats," says Mercury director of marketing Dan Savage.

THE SEEDS OF LOVE

Much of Adams' initial following came from her association with Tears For Fears, Savage adds. She was discovered by the group and was featured on its "The Seeds Of Love" album and tour. A March 5, 1991, appearance on Oprah Winfrey's show helped push "Circle Of One" up 10 places to No. 20 on The Billboard 200 (Billboard, March 30, 1991).

"It's important at this point to solidify her base in the urban music community, and we'll do that with the right press, live appearances, and by hitting urban radio heavily," Savage says. "At the same time, we want to go back to areas where we had success before—AC, NAC, and CHR."

Adams, a resident of Kansas City, Kan., says, "This album is a lot more romantic. That was the part that was missing from the first album. There were a lot of statements being made and it showed off my abilities, but it didn't hit that sensuous zone. I wanted this to be in your face. I wanted it to speak directly to the people and help them with a mood.

"The rest of the people take care of the party time," continues Adams. "Afterward, though, you need some music that deals with it. It's not the time to put on rap music. It's not the

time for 'You Can't Touch This.' It's the time for romance. That's what's missing in a lot of music today."

The first single, "I Just Had To Hear Your Voice," written by Jud Friedman and Allan Rich, goes to radio July 26. Adams is embarking on a three- to four-week promotional tour in Europe this month before making promotional visits to key radio stations in the U.S.

Of the 12 cuts on the Stewart Levine-produced album, six are penned by Adams and two are covers: Billy Joel's "New York State Of Mind" and James Taylor's "Don't Let Me Be Lonely Tonight," which features David Sanborn.

"I think people will be very surprised at this album," says Levine. "This time she was able to prepare, and she developed her songwriting in a great way. Her own songs really shine through."

Adams' manager, Scott Bankston of Gallin Morey Associates, believes her "Circle Of One" album barely scratched the surface of the singer's potential audience. He's optimistic that Adams can tap into the urban market that wasn't really exploited on her debut.

Since "Evolution" has an intimate feel, Savage says the plan is to have Adams do a combination of smaller, more intimate venues and eventually do a stint as a support act for a major artist.

RUSSELL GETS INTIMATE

Russell's self-produced "Soul Talkin'" is equally as intimate. She too will be embarking on a tour of "tasteful small venues as kind of a showcase in some key cities, such as the Bottom Line in New York, and then do a full-fledged tour this summer," says Russell's manager, Dennis Turner of Turner Management Group.

"No Time For Time," the first single from "Soul Talkin'," was written nearly 10 years ago and was recorded by Herb Alpert in 1986. The new version shipped to radio May 28 and, according to Turner, is getting great initial response at adult alternative, AC, and even jazz outlets such as contemporary jazz WQCD and adult alternative WNUA Chicago.

"I think it's a wonderful-sounding record and it should be a big success," says WNUA PD Lee Hansen. "This could be the album that takes

[Russell] the rest of the way."

WNUA APD/MD Michael Fischer also sees "Evolution" and "Soul Talkin'" as hit albums. "There's a lot to choose from on Oleta's. It's a solid record compared to the first one and I think AC and NAC will embrace it right away."

While Turner is pleased with the initial response "No Time For Time" is getting at AC outlets, he says he's aiming for acceptance at urban and top 40 stations as well.

EMI Records Group director of marketing Gary Beech says the label is targeting adult audiences and has Russell booked on "The Arsenio Hall Show" June 21, with future dates on "Good Morning, America" and "Live With Regis & Kathie Lee" scheduled. "We're going to do as much TV out of the box as we can."

Adams' and Russell's previous efforts had seen tremendous acceptance at various formats.

Russell hit big with "Piano In The Dark," from the 1988 A&M release "Get Here." The track peaked at No. 3 on Billboard's Hot Adult Contemporary chart, at No. 6 on the Hot 100 Singles chart, and at No. 8 on the Hot R&B Singles chart. It also earned Russell three Grammy nominations in 1988. Russell also had a No. 30 Hot 100 hit and a No. 15 Hot R&B Singles hit in 1979 with "So Good, So Right."

Adams' version of Russell's "Get Here" peaked at No. 3 on the Hot AC chart and No. 5 on the Hot 100 in March 1991, while "Circle Of One" reached No. 11 on the Top R&B Albums chart and No. 20 on The Billboard 200 in March 1991. The single also earned Adams a 1992 Grammy nomination.

Russell's music also has been recorded by several acclaimed artists including Donna Summer, Chaka Khan, and Luther Vandross.

STYLES SHINE THROUGH

On "Soul Talkin'," Russell took on the additional challenge of producing the album. (In the past she has co-produced her work.) The Brooklyn, N.Y.-born singer says by producing herself, she was able to let her various styles shine through.

"I usually have all these different elements, but sometimes they would get lost in the translation," she says. "This time it came out the way I heard it in my head and I really like that."

Russell wrote all of the songs on "Soul Talkin'," with the exception of the Bill Cantos-penned "Who Are You."

The new material already is garnering raves from radio programmers. Says WQCD's Williams, "From what I've heard of it, I think her fans will be inspired—it's just that kind of record."

BUBBLING UNDER HOT 100 SINGLES

PRS HUNG OUT TO DRY AT MEETING

(Continued from page 6)

cism. Songwriter member Mick Leeson commented, "PROMS would have happened in any unwieldy organization. If the conditions are still there it could happen again." Consistent complaints were that PRS has failed to adapt to the modern music business, and that ordinary members were not informed of internal developments.

In the wake of PROMS and its fall-out, and with a new breed of publishers on the Council, things appear to be changing. Pete Waterman, songwriter and council member, said there had been "a complete change in the 16 months since I joined."

Yet others, such as songwriter Christie Massey, felt the changes did not go far enough: "Looking at the Council all I see is a load of older white males, no women, no black people, and no one under 40."

In his first public appearance

since becoming new CEO, Ted McLean kept a low profile, saying one of his first priorities was to improve morale. On the subject of computer development, McLean said PRS would "build step by step a series of small discrete units."

BMG Music Publishing managing director said that "the PROMS project had created an opportunity which we must now seize. We must never fall into that trap again."

Despite the harsh words and severe criticism of both council and management, the meeting was inconclusive. Many members felt that although their questions had been answered, the forum had served no other purpose than to let off steam.

Publisher Tim Hollier of Copyright Music International repeatedly asked for the resignation of the Council as a point of honor. Nominations for Council elections close Tuesday (8).

BMG INTERNATIONAL

(Continued from page 15)

James Glicker, BMG's VP of international marketing, classics, made an impassioned plea for international operations, especially in Europe, to help push classical sales up to equivalent levels in the U.S.

Franco Reali, managing director of BMG Italy dressed up as the Pope to present his largest-selling artist Luca Carboni, whose self-titled album had moved 800,000 units, with further potential development in Germany and Spain.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	PINK COOKIES/BACK SEAT	L.L. COOL J. (DEF JAM/COLUMBIA)
2	9	2	DUR DUR D'ETRE BEBE	JORDY (COLUMBIA)
3	1	5	AIN'T THAT LONELY YET	DWIGHT YOAKAM (REPRISE/WB)
4	7	3	HUMPS FOR THE BLVD.	RODNEY O & JOE COOLEY (PSYCHOTIC)
5	2	4	U DON'T HEAR ME THO'	RODNEY O & JOE COOLEY (PSYCHOTIC)
6	6	3	TELLIN' ME STORIES	BIG BUB (EASTWEST)
7	15	2	SHOULD'VE BEEN A COWBOY	TOBY KEITH (MERCURY)
8	3	5	JUST TO BE CLOSE TO YOU	TREY LORENZ (EPIC)
9	—	1	GIRL U FOR ME	SILK (KEIA/ELEKTRA)
10	14	7	FALLING IN LOVE	NEW BORN (RELATIVITY)
11	20	2	ALMOST UNREAL	ROXETTE (CAPITOL)
12	22	2	BACK TO MY ROOTS	RUPAUL (TOMMY BOY)
13	24	2	I SHOULD BE LAUGHING	PATTY SMYTH (MCA)

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	11	5	DREAMS (LIVE)	VAN HALEN (WARNER BROS.)
15	23	8	WHERE I'M FROM	DIGABLE PLANETS (PENDULUM/ELEKTRA)
16	18	11	BABY BE MINE	BLACKSTREET (MCA)
17	19	6	TRUTHFUL	HEAVY D. & THE BOYZ (UPTOWN/MCA)
18	13	9	IT'S ALRIGHT	CHANTE MOORE (UPTOWN/MCA)
19	12	12	WRECKX SHOP	WRECKX-N-EFFECT (MCA)
20	4	4	UNTIL YOU SUFFER SOME	POISON (CAPITOL)
21	17	5	TELL ME WHY	WYNONNA (CURB/MCA)
22	—	1	T-R-O-U-B-L-E	TRAVIS TRITT (WARNER BROS.)
23	—	1	GOTTA KNOW (YOUR NAME)	MALAIKA (A&M)
24	—	1	GO AWAY	WYNONNA (CURB/MCA)
25	10	8	CAN'T DO A THING (TO STOP ME)	CHRIS ISAAK (REPRISE)

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/MAINSTREAM				
★★★★ NO. 1 ★★★★★				
1	1	7	THAT'S THE WAY LOVE GOES VIRGIN 3 weeks at No. 1	JANET JACKSON
2	2	11	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
3	4	8	CDME UNDONE CAPITOL	DURAN DURAN
4	3	18	TWO PRINCES EPIC	SPIN DOCTORS
5	6	6	HAVE I TOLD YOU LATELY (FROM "UNPLUGGED") WARNER BROS.	ROD STEWART
6	5	15	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT VANESSA WILLIAMS & BRIAN MCKNIGHT	
7	8	11	FREAK ME KEIA/ELEKTRA	SILK
8	11	6	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA	EXPOSE
9	7	6	BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC	INNER CIRCLE
10	10	17	DON'T WALK AWAY GIANT	JADE
11	13	8	CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
12	12	7	I'M SO INTO YOU RCA	SWV
13	9	10	WHO IS IT EPIC	MICHAEL JACKSON
14	22	4	REGRET QWEST/WARNER BROS.	NEW ORDER
15	18	5	WANNAGIRL GIANT	JEREMY JORDAN
16	16	8	SLEEPING SATELLITE SBK/ERG	TASMIN ARCHER
17	19	5	IN THESE ARMS JAMCO/MERCURY	BON JOVI
18	14	12	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
19	20	8	LIVIN' ON THE EDGE GEFEN	AEROSMITH
★★★★ AIRPOWER ★★★★★				
20	26	2	CAN'T GET ENOUGH OF YOUR LOVE ARISTA	TAYLOR DAYNE
21	17	7	SOMEBODY TO LOVE HOLLYWOOD	GEORGE MICHAEL & QUEEN
22	15	14	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
23	38	2	WEAK RCA	SWV
24	23	19	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
25	21	19	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
26	29	3	WHAT'S UP INTERSCOPE	4 NON BLONDES
27	27	3	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
28	35	2	CAN'T HELP FALLING IN LOVE VIRGIN	UB40
29	25	17	ANGEL SBK/ERG	JON SECADA
30	24	16	IF I EVER LOSE MY FAITH IN YOU A&M	STING
31	37	2	BY THE TIME THIS NIGHT IS OVER ARISTA	KENNY G WITH PEABO BRYSON
32	40	2	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
33	28	10	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
34	32	24	ORDINARY WORLD CAPITOL	DURAN DURAN
35	30	20	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
36	33	4	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
37	NEW		GIRL, I'VE BEEN HURT EASTWEST	SNOW
38	NEW		GOOD TIMES WITH BAD BOYS NEXT PLATEAU/LONDON/PLG	BOY KRAZY
39	31	14	INFORMER EASTWEST	SNOW
40	36	26	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/RHYTHM-CROSSOVER				
★★★★ NO. 1 ★★★★★				
1	1	7	THAT'S THE WAY LOVE GOES VIRGIN 3 weeks at No. 1	JANET JACKSON
2	2	10	WEAK RCA	SWV
3	3	7	KNOCKIN' DA BODTS LUKE	H-TOWN
4	4	20	FREAK ME KEIA/ELEKTRA	SILK
5	5	17	I'M SO INTO YOU RCA	SWV
6	7	8	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
7	6	25	DDN'T WALK AWAY GIANT	JADE
8	8	19	NOTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
9	9	24	COMFORTER GASOLINE ALLEY/MCA	SHAI
10	13	24	DITTY NEXT PLATEAU/FFRR/PLG	PAPERBOY
11	14	4	GIRL, I'VE BEEN HURT EASTWEST	SNOW
12	10	15	DEDICATED JIVE/RCA	R. KELLY & PUBLIC ANNOUNCEMENT
13	12	13	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
14	11	19	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
15	19	6	DRE DAY DEATH ROW/INTERSCOPE	DR. DRE
16	20	4	LDVE ND LIMIT UPTOWN/MCA	MARY J. BLIGE
17	16	6	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
18	17	12	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT VANESSA WILLIAMS & BRIAN MCKNIGHT	
★★★★ AIRPOWER ★★★★★				
19	21	8	DAZZEY DUKS TMR/BELLMARK	DUICE
20	18	14	IT WAS A GOOD DAY PRIORITY	ICE CUBE
21	15	23	INFORMER EASTWEST	SNOW
22	22	21	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
23	35	2	WHOOPI! (THERE IT IS) LIFE/BELLMARK	TAG TEAM
24	26	3	WANNAGIRL GIANT	JEREMY JORDAN
25	NEW		IF I HAD NO LOOT WING/MERCURY	TONY! TONI! TONE!
26	NEW		WHERE ARE YOU NOW VIRGIN	JANET JACKSON
27	31	3	BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC	INNER CIRCLE
28	27	6	GIRL U FOR ME KEIA/ELEKTRA	SILK
29	NEW		LATELY UPTOWN/MCA	JODECI
30	23	10	TOUCH MY LIGHT QUALITY	BIG MOUNTAIN
31	28	6	TYPICAL REASONS COLUMBIA	PRINCE MARKIE DEE & SOUL CONVENTION
32	RE-ENTRY		I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
33	25	24	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
34	RE-ENTRY		CRY ND MDRE GASOLINE ALLEY/MCA	II D EXTREME
35	33	5	GIVE HIM A LOVE HE CAN FEEL PENDULUM/ELEKTRA	TENE WILLIAMS
36	NEW		SLAM JMJ/CHAOS	ONYX
37	37	2	BABY I'M YOURS GASOLINE ALLEY/MCA	SHAI
38	RE-ENTRY		CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
39	29	12	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
40	24	12	SO ALONE EASTWEST	MEN AT LARGE

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. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

PEACE TOGETHER BENEFIT COMES APART AFTER GABRIEL BOWS OUT

(Continued from page 12)

sales; and a successful scramble by Hamilton and McMordie to raise 55,000 pounds (\$85,000) in a single day to proceed with the show. On May 27, however, Gabriel pulled out.

"I am a great supporter of the spirit behind Peace Together," says Gabriel in a statement. However, "my original intent was to contribute rather than be the driving force behind what I believed would be an Irish-led festival.

"Unfortunately, the eventual lineup, ticket sales, and the reluctance of other peace movements to support the show seem to indicate that this is neither the right time nor the right

way to stage such an event. I am extremely concerned that there may be a feeling of resentment amongst the people of Belfast, who live daily with the problems of the conflict, and who were faced with an English artist headlining a show to highlight the issue of peace in Ireland."

McMordie says that "in Britain and within the music industry, the majority of the work has been making people feel comfortable with the concept [of Peace Together], that we have no political motivation behind us, because whenever you mention Northern Ireland it brings together all sorts of scenarios."

That has been particularly true in recent months as the efforts of Peace Together were overshadowed by dramatic events which frayed the nerves and patience of people in Britain, Ireland, and Northern Ireland. On March 21, an IRA bomb in Warrington, near Liverpool, killed two young boys, ages 3 and 12. On April 24, a massive IRA bombing of London's financial district caused one death and an estimated \$1 billion in damage. The Warrington bombing sparked mass peace rallies by the Irish in Dublin.

McMordie and Hamilton stress Peace Together was not conceived as

a reaction to any specific incident or outrage. "This initiative," says McMordie, "was born out of decades of disasters."

Despite the setback over the Belfast show, which they hope to re-stage this fall, Peace Together is pressing forward with its plans for the Dublin concert and the London benefit, which will coincide with the release of the "Peace Together" album.

The June 5 benefit at the Point Depot in Dublin was to feature O'Connor co-headlining with New Order, Liam O'Maonlai of Hothouse Flowers, Something Happens, the Stunning, Andy White, and Engine Alley.

The Island release will feature cover versions of relevant songs by artists including O'Connor, White, Blur, Pop Will Eat Itself, Billy Bragg, Carter USM, the Young Disciples, O'Maonlai and Rolf Harris, and My Bloody Valentine.

"It's something that's been on our doorstep for a long time and a subject we've all grown up with," says Nick Angel, A&R director at Island Records in London, who has coordinated the "Peace Together" album.

However, Angel adds, "Any charity record has to stand up as a good record. People won't buy causes; they'll buy music they like."

Trans World Spins Flat Sales In 1st Quarter

Retailer Cites Good Weather, Weak Product As Factors

■ BY DON JEFFREY

NEW YORK—Good weather and weak albums were the two reasons retailer Trans World Music Corp. gave for flat same-store sales in the first quarter. Net revenues rose 12.7% to \$103.2 million, but the increase was all from new stores.

Jeffrey Jones, CFO, says sales for units open at least a year were up in February and March over those months in 1992 but that better-than-normal April weather kept customers out of stores and caused overall comp sales to be flat for the quarter, which ended May 1.

Music sales in particular were "down a few percentage points," Jones adds. Product may have been part of the problem: "There was a certain amount of weakness in the hits," he says.

The Albany, N.Y.-based retailer

opened 62 stores in the 12 months that ended May 1, and that growth accounted for the first-quarter rise in overall revenues. The company operates a total of 657 units. In first-quarter '93, seven outlets were opened and six were shuttered. Jones says 60-70 new units are expected to open this fiscal year, of which about 20 will be relocations. Trans World is privately selling \$50 million worth of debt securities with a 6.9% interest rate to finance store expansion.

For the first quarter, the bright spot was the Saturday Matinee chain of sell-through video outlets, which bring in more than 8% of total revenues. Comps were in "double digits," says Jones. Kid vid drove sales, he says, citing a big national TV campaign by The Walt Disney Co., store promotions on seven featured Disney titles, the "Barney" phenomenon, and the hit

animated film "Pinocchio."

Trans World reports a net loss of \$327,000 for the quarter, compared with a profit of \$459,000 in the same period last year. Jones says, "The flat comps make it almost impossible to leverage the fixed expenses." These costs include salaries, leases, and utilities.

The company is continuing its test of leased music departments in mass-merchandising chains. It has six in-store units at K mart and 36 at Montgomery Ward. There also are two at Tandy's Incredible Universe.

The retailer operates music stores under the names Record Town, Tape World, and Coconuts. It also has video rental outlets called Movies Plus.

Trans World's shares closed at \$16.75 each in over-the-counter trading at press time, nearly 30% below their 52-week high of \$23.75.



Strike A Pose. Recording artist David Byrne, center, jokes around with Luaka Bop/Warner Bros. band Zap Mama following the group's performance at The Grand in New York. Zap Mama recently spent a month touring with 10,000 Maniacs and headlining concerts in Los Angeles.

REGGAE'S HISTORIC HOT 100 RIDE

(Continued from page 1)

"Wonderful World, Beautiful People" (both in 1969), as well as Eric Clapton's chart-topping 1974 cover of Bob Marley & the Wailers' "I Shot The Sheriff," and subsequent high points like UB40's No. 1 with "Red Red Wine" (1984) and Ziggy Marley's top 40 "Tomorrow People" (1988).

"Every time I go out there with a reggae record, I feel like I'm taking out a mortgage on my credibility with some of these programmers," says Michael Plen, senior VP of promotion at Virgin, who has been working reggae records at radio since his salad days at I.R.S. Records. "What's finally happening is that radio in a lot of the major markets is becoming more street. And the street has been slowly factoring in reggae and dancehall influences musically over the past five years. It's becoming an increasingly powerful sound, especially in hip-hop."

It appears that the toughest obstacle for reggae is getting air time. "Once you get a record as strong as 'Informer' played, the listeners usually take it from there," says Kevin Carroll, VP of promotion at EastWest.

Radio programmers who have taken a chance on these records agree. Frank Walsh, program director at WPOW-FM (Power 96) Miami, says tracks like "Girl, I've Been Hurt" and "Can't Help Falling In Love" light up the phones almost immediately after airplay. He goes on to observe these singles primarily are attracting females ages 15 to 25.

"In the past year, we have had up to five or six reggae records in rotation at one time," he says. "And the women in our audience are energetically supporting them. It's hard to explain why, except that [reggae] has clearly had an interesting creative impact on pop/R&B ballads, which have always had a strong female appeal, as well as rap."

STRONG FEMALE FOLLOWING

From his perspective, Plen says reggae has always had a stronger young female following, recalling the mid-'80s reign of ska and dancehall bands like the English Beat. "You'd go to one of their shows and

the audience was heavily dominated by women. Who knows why, maybe it's the danceability of the music."

Although each promoter has a somewhat different method of breaking reggae singles at pop, most agree that entry via dance-mix shows is an all-important first door to open. "If a record is testing well during an evening or weekend mix show, it opens a dialog getting on during the day," says Sam Hernandez, VP of promotion at Quality.

On the sales front, once again, it is the core, long-term support of mom-and-pop-level stores that has kept reggae alive during the lean years. Nick Ashfield, manager of DJ Sounds in Hartford, Conn., says, "With everyone competing for a window display or prominent placement in Tower or whatever, a lot of the labels and distributors know they can count on smaller shops like mine to come to the table. We've always treated reggae as a legitimate, sellable form of music."

Connie McNeil, manager of Disc'n'That in Detroit, agrees. "[Labels] know that we'll put some extra muscle behind a reggae or dancehall record. We're used to investing in the underdog."

RADIO CLIMATE CHANGING

With the exception of Snow, major-label executives admit the taller task will be in maintaining radio interest in these acts. "There are no guarantees when it comes to working a reggae act," Plen says. "After having a hit with 'The Way You Do The Things You Do' by UB40, you'd think the path was paved for the next single, but it wasn't. I don't necessarily see it as being any different this time—even though I do think the climate at radio is starting to change."

Virgin will follow "Can't Help Falling In Love" with a new UB40 album in July, "Promises & Lies."

In the case of Inner Circle, having a connection with a successful television program has been a tremendous help. Andrea Ganis, VP of Atlantic, notes that the level of familiarity is a nice boost. "We'll need to make sure that 'Sweat' [the next Inner Circle single] is a hit in order to prove that all of this wasn't a fluke

or novelty."

While the majors are plying the wares of young turks, consumers still subscribe to the timeless compositions of reggae legend Bob Marley. His posthumous 1984 Island anthology of Wailers classics, "Legend," logs its fourth consecutive week atop Billboard's Top Pop Catalog Albums chart, beating out such mainstream staples as Eric Clapton and Pink Floyd.

"Actually, there is a sales surge for that album every year around this time," says Trish Farrell, direc-

tor at Mango/Island. "There's something about warm weather that brings people back to Marley. Maybe they associate his music with the laidback mentality of vacations and lying on the beach."

Speaking of the summer, the growing mainstream interest in reggae is leading to a season filled with new island-influenced releases. Among them is "Claws Of The Cat," by Tiger, on Chaos/Columbia. Virgin will bow the debut of Shaggy, whose first single, "Oh Carolina," topped pop charts through Eu-

rope recently. Meanwhile, dance music icon David Morales' first Mercury album, "The Program," has a heavy dancehall undercurrent, starting with the ragga-flavored single "Gimme Luv." Mercury also is preparing for the release of controversial toaster Buju Banton.

"Now that it's becoming a full-fledged trend, get ready for the glut," says Plen. "Fortunately, it's mostly fun music that takes you to another place in your mind. I guess we could all use a little of that."

TRADE GROUPS PETITION GOVERNMENT TO PUNISH PIRATES

(Continued from page 6)

dards of protection.

Some, notably Cyprus, have caved in to pressure from pirate companies and do not employ criminal penalties for infringement, according to IIPA.

The alliance also is concerned that Congress may allow USTR's authority over the GSP program to expire this summer, and is pushing for Congressional renewal of the program, which expires July 4. Currently there is a bill in the House which would extend the program until Sept. 30, 1994.

In addition to the RIAA, IIPA members include the National Music Publishers Assn., the Motion Picture

Assn. of America, and the American Film Marketing Assn.

In the other trade news, Kantor announced May 28 that the U.S. is targeting Brazil for its shoddy copyright and patent laws, and warned that the USTR may employ trade retaliation under the U.S. Trade Act's Section 301 if the South American country doesn't change its ways.

USTR named Brazil as a "priority foreign country" on April 30, meaning USTR agreed with complaints by U.S. companies of inadequate copyright protection and market barriers.

Kantor also said the USTR will

continue to monitor progress in Thailand and India, also named as priority countries for major anti-piracy activities, and said again in the May 28 announcement that the U.S. would take "appropriate action" if pledges of increased protection and enforcement for U.S. goods are not forthcoming.

Three Found Guilty In Bogus-Tape Case

WASHINGTON, D.C.—Three persons have been found guilty in the first criminal action against a counterfeit-cassette manufacturing operation in Puerto Rico. Representatives of the Recording Industry Assn. of America also are seeking \$3 million in civil penalties.

At the trial, the three defendants from the Perez Printing Co. in Levittown, Puerto Rico, pleaded guilty to seven counts of counterfeit trademark.

The counterfeit cassette-manufacturing and distribution facility had the capacity to produce 1.8 million cassettes per year, accounting for more than \$16 million in displaced sales, according to the RIAA.

Ninety percent of the counterfeit cassettes contained Latin music product.

The three defendants were required to pay \$5,000 in fines and forfeit all equipment used at the facility.

Injunctions also are being sought to avoid further infringements.

Court Ruling On Judas Priest Upheld

LOS ANGELES—The Nevada Supreme Court ruled May 31 that subliminal messages in a track on Judas Priest's album "Stained Class" did not lead two Reno youths to shoot themselves in a 1985 suicide pact.

The ruling upheld an August 1990 decision by Washoe District Judge Jerry Whitehead. The judge found that while subliminal messages to "do it" did exist in Judas Priest's song "Better By You, Better Than Me," they were "not intentionally formed," and that the plaintiffs failed to prove that the messages spurred Raymond Belknap and James Vance to shoot themselves Dec. 23, 1985 (Billboard,

Sept. 8, 1990).

Belknap died from a single shotgun wound to the head; Vance survived, although he was permanently disfigured, and died in 1988 of complications from his injuries and a reaction to prescription drugs. The families of the young men sued the heavy-metal group and its label, CBS Records (now Sony Music), claiming they were liable for the shootings.

In upholding Whitehead's finding, the Supreme Court said the lower court's "finding of lack of proximate cause was not clearly erroneous," even with the judge's disallowance of a product liability argument in the 1990 trial.

THE Billboard 200

FOR WEEK ENDING
JUNE 12, 1993

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	—	2	JANET JACKSON VIRGIN 87825 (10.98/16.98)	★★★ No. 1 ★★★ 2 weeks at No. 1 JANET.	1
2	NEW	1	1	ROD STEWART WARNER BROS. 45289 (10.98/16.98)	★★★HOT SHOT DEBUT★★★ UNPLUGGED... AND SEATED	2
3	2	1	28	SOUNDTRACK ▲ ARISTA 18699 (10.98/15.98)	THE BODYGUARD	1
4	5	3	28	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
5	4	4	50	SPIN DOCTORS ▲ EPIC 47461 (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	3
6	3	2	6	AEROSMITH GEFEN 24455 (10.98/16.98)	GET A GRIP	1
7	NEW	1	1	ANTHRAX ELEKTRA 61430 (10.98/15.98)	SOUND OF WHITE NOISE	7
8	7	6	24	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
9	8	8	21	SWV ▲ RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8
10	NEW	1	1	DONALD FAGEN REPRISE 45230/WARNER BROS. (10.98/16.98)	KAMAKIRIAD	10
11	6	5	3	WYONNNA CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
12	12	12	23	STONE TEMPLE PILOTS ● ATLANTIC 82418/AG (9.98/15.98)	CORE	12
13	10	10	12	STING ▲ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
14	11	7	40	ERIC CLAPTON ▲ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
15	13	9	30	SADE ▲ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
16	14	14	12	LENNY KRAVITZ ● VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
17	15	13	19	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	5
18	16	19	8	H-TOWN LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	16
19	18	16	23	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
20	19	22	14	DURAN DURAN CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7
21	NEW	1	1	SOUNDTRACK JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	21
22	NEW	1	1	BOSS DJ WEST/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	22
23	17	18	14	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
24	21	24	76	PEARL JAM ▲ EPIC 47857 (10.98 EQ/15.98)	TEN	2
25	23	23	37	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
26	20	21	54	BILLY RAY CYRUS ▲ MERCURY 510635 (10.98 EQ/15.98)	SOME GAVE ALL	1
27	25	26	11	GREEN JELLY ZOO 11038 (9.98/13.98)	CEREAL KILLER SOUNDTRACK	23
28	22	20	5	PORNO FOR PYROS WARNER BROS. 45228* (10.98/15.98)	PORNO FOR PYROS	3
29	27	27	21	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27
30	26	17	24	REBA MCENTIRE ▲ MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8
31	33	45	11	4 NON BLONDES INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	31
32	9	—	2	KISS MERCURY 514777 (10.98 EQ/15.98)	ALIVE III	9
33	30	33	9	ONYX JMJ/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCCUP	30
34	35	29	54	JON SECADA ▲ SBK 98845/ERG (9.98/15.98)	JON SECADA	15
35	32	28	10	DWIGHT YOAKAM ● REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
36	31	30	36	GARTH BROOKS ▲ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
37	29	25	12	TRACY LAWRENCE ● ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
38	36	37	10	P.M. DAWN ● GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	30
39	24	11	3	NEW ORDER QWEST 45250/WARNER BROS. (10.98/15.98)	REPUBLIC	11
40	28	15	4	RUN-D.M.C. PROFILE 1440* (10.98/16.98)	DOWN WITH THE KING	7
41	37	41	7	CHRIS ISAAK REPRISE 45116/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35
42	34	32	48	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31
43	42	46	35	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
44	43	39	29	SOUNDTRACK ▲ WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
45	41	36	79	MICHAEL JACKSON ▲ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
46	39	34	6	PRIMUS INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7
47	64	59	8	YANNI PRIVATE MUSIC 82106 (10.98/15.98)	★★★GREATEST GAINER★★★ IN MY TIME	38
48	44	38	10	DEPECHE MODE SIRE/REPRISE 45243/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
49	50	54	3	SOUNDTRACK MILAN 35644/RCA (9.98/13.98)	BENNY & JOON	49
50	40	43	79	BROOKS & DUNN ▲ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
51	38	31	14	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	3
52	NEW	1	1	BIG DADDY KANE GOLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98)	LOOKS LIKE A JOB FOR...	52
53	53	47	61	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	7
54	49	50	10	LEVERT ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	35
55	46	44	23	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6

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56	48	49	28	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
57	52	53	94	METALLICA ▲ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
58	60	55	30	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
59	59	58	30	BON JOVI ▲ JAMCO 514045/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
60	62	68	34	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
61	73	89	30	SOUL ASYLUM ● COLUMBIA 48898* (9.98 EQ/15.98)	★★★PACESSETTER★★★ GRAVE DANCERS UNION	51
62	47	40	11	COVERDALE/PAGE GEFEN 24487 (10.98/15.98)	COVERDALE PAGE	5
63	51	48	12	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11
64	45	35	5	VINCE NEIL WARNER BROS. 45260 (10.98/15.98)	EXPOSED	13
65	55	51	9	L.L. COOL J ● DEF JAM 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5
66	58	62	18	PAPERBOY NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS	48
67	67	67	8	BRUCE HORNSBY RCA 66114 (10.98/15.98)	HARBOR LIGHTS	46
68	56	52	38	UGLY KID JOE ● STARDOG 512571/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	27
69	54	42	14	DOLLY PARTON ● COLUMBIA 53199 (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	16
70	NEW	1	1	MARC COHN ATLANTIC 82491/AG (10.98/16.98)	THE RAINY SEASON	70
71	61	60	6	GEORGE MICHAEL & QUEEN HOLLYWOOD 61479/ELEKTRA (8.98/10.98)	FIVE LIVE	46
72	63	65	35	10,000 MANIACS ● ELEKTRA 61385 (10.98/15.98)	OUR TIME IN EDEN	28
73	NEW	1	1	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	73
74	69	72	37	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
75	57	56	39	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
76	NEW	1	1	DANZIG DEF AMERICAN 45286/WARNER BROS. (7.98/11.98)	THRALL-DEMONSWEATLIVE	76
77	74	83	5	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	74
78	66	57	6	MIDNIGHT OIL COLUMBIA 53793 (10.98 EQ/15.98)	EARTH & SUN & MOON	49
79	72	64	143	GARTH BROOKS ▲ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
80	71	63	62	EN VOGUE ▲ EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	8
81	75	88	9	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	75
82	76	90	10	WILLIE NELSON COLUMBIA 52752 (10.98 EQ/15.98)	ACROSS THE BORDERLINE	75
83	68	82	13	CLANNAD ATLANTIC 82409/AG (10.98/15.98)	ANAM	46
84	78	73	80	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
85	79	78	33	LORRIE MORGAN ● BNA 66047 (9.98/15.98)	WATCH ME	65
86	65	71	5	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	65
87	70	74	41	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	27
88	81	80	44	MARY J. BLIGE ▲ UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	6
89	84	86	21	JADE ● GIANT/REPRISE 2466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56
90	111	167	4	INNER CIRCLE BIG BEAT 92261/AG (9.98/15.98)	★★★HEATSEEKER GRADUATE★★★ BAD BOYS	90
91	82	79	6	PATTY LOVELESS EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	69
92	86	84	6	AARON NEVILLE A&M 0086 (10.98/16.98)	GRAND TOUR	77
93	88	94	15	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
94	77	70	16	DIGABLE PLANETS ● REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414*/ELEKTRA (9.98/15.98)		15
95	85	81	15	REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	63
96	97	97	34	R.E.M. ▲ WARNER BROS. 45138 (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
97	96	87	107	BOYZ II MEN ▲ MOTOWN 6320 (9.98/13.98)	COOLEYHIGHARMONY	3
98	92	69	35	MICHAEL BOLTON ▲ COLUMBIA 52783 (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
99	NEW	1	1	FISHBONE COLUMBIA 52764 (9.98EQ/15.98)	GIVE A MONKEY A BRAIN AND HE'LL SWEAR HE'S THE...	99
100	87	66	50	AARON TIPPIN ● RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	50
101	98	91	55	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	23
102	90	77	61	WYONNNA ▲ CURB 10529/MCA (10.98/15.98)	WYONNNA	4
103	91	96	28	CONFEDERATE RAILROAD ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	91
104	102	123	36	JACKYL GEFEN 24489 (9.98/13.98)	JACKYL	81
105	107	108	5	95 SOUTH WRAP 8117/CHIBAN (9.98/16.98)	QUAD CITY KNOCK	105
106	95	99	42	ALABAMA ● RCA 66044 (9.98/15.98)	AMERICAN PRIDE	46
107	104	100	19	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	100
108	94	—	2	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZATAZZ VOLUME 1	94
109	89	75	4	FUNKDOOBIEST IMMORTAL 53212*/EPIC (9.98 EQ/15.98)	WHICH DOOBIE U B?	56

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. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Graduates are titles removed from Heatseekers this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

NAIRD

RUPAUL

SUPERMODEL OF THE WORLD



"EVERYBODY AIN'T ABLE!"

-LAWANDA PAGE

THE DEBUT ALBUM. INCLUDES THE SINGLES
"SUPERMODEL (YOU BETTER WORK)" AND "BACK TO MY ROOTS".

MANAGEMENT:

WORLD OF WONDER



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	100	93	27	WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98)	HARD OR SMOOTH	9
				★★★HEATSEEKER GRADUATE★★★		
111	113	117	5	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	111
(112)	120	107	171	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
113	103	85	12	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57
114	105	109	22	CHRISTOPHER WILLIAMS UPTOWN 10751/MCA (9.98/15.98)	CHANGES	63
115	93	92	12	STEREO MC'S GEE STREET/ISLAND 14061/PLG (9.98 EQ/13.98)	CONNECTED	92
(116)	134	149	120	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
117	110	101	90	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
118	106	116	8	BLUES TRAVELER A&M 0080 (10.98/15.98)	SAVE HIS SOUL	72
119	83	—	2	WINGER ATLANTIC 82485/AG (10.98/15.98)	PULL	83
120	99	76	17	BELLY SIRE/REPRISE 45187/WARNER BROS. (7.98/11.98)	STAR	59
121	109	131	34	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
122	117	112	35	PETER GABRIEL ▲ GEFEN 24473 (10.98/15.98)	US	2
(123)	132	110	49	ELTON JOHN ▲ ² MCA 10614 (9.98/15.98)	THE ONE	8
124	122	136	80	U2 ▲ ⁴ ISLAND 510347*/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
125	112	95	14	VAN HALEN ▲ WARNER BROS. 45198 (20.98/27.98)	LIVE: RIGHT HERE, RIGHT NOW	5
126	108	98	31	NEIL YOUNG ▲ REPRISE 45057/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
127	80	61	6	SOUNDTRACK UPTOWN 10794*/MCA (9.98/15.98)	WHO'S THE MAN?	32
128	124	134	159	VAN MORRISON ▲ MERCURY 841970* (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
129	123	122	44	HOUSE OF PAIN ▲ TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	14
130	131	118	162	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
131	133	148	8	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS	131
(132)	171	184	3	RADIOHEAD CAPITOL 81409 (9.98/15.98)	PABLO HONEY	132
133	125	141	48	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476/EPIC (10.98 EQ/16.98)	SINGLES	6
134	114	102	12	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	86
135	143	133	16	PAUL MCCARTNEY ● CAPITOL 80362 (10.98/15.98)	OFF THE GROUND	17
(136)	152	—	2	DAVID CROSBY ATLANTIC 82484/AG (10.98/16.98)	THOUSAND ROADS	136
137	145	139	101	BONNIE RAITT ▲ ⁴ CAPITOL 96111* (10.98/15.98)	LUCK OF THE DRAW	2
138	129	115	40	BOBBY BROWN ▲ ² MCA 10417* (10.98/15.98)	BOBBY	2
(139)	168	—	13	THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	125
140	142	147	31	AC/DC ▲ EASTWEST 92215/AG (10.98/15.98)	LIVE	15
141	116	125	3	DIRE STRAITS WARNER BROS. 45259 (10.98/16.98)	ON THE NIGHT	116
142	148	154	32	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	116
143	141	126	4	K.T. OSLIN RCA 66227 (9.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	126
144	128	124	35	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
145	136	111	63	K.D. LANG ▲ SIRE 26840/WARNER BROS. (10.98/15.98)	INGENUITY	18
146	139	137	32	SOUNDTRACK MORGAN CREEK 20015 (10.98/15.98)	THE LAST OF THE MOHICANS	42
147	119	132	3	TERENCE TRENT D'ARBY COLUMBIA 53616 (10.98 EQ/15.98)	SYMPHONY OR DAMN	119
(148)	160	170	32	MADONNA ▲ ² MAVERICK/SIRE 45031/WARNER BROS. (10.98/16.98)	EROTICA	2
149	127	129	32	SOUNDTRACK GIANT 24465/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	76
150	144	128	68	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	35
151	118	119	12	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	118
152	153	152	61	CELINE DION ▲ EPIC 52473 (10.98 EQ/15.98)	CELINE DION	34
153	121	113	6	JOE DIFFIE EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83
154	140	130	66	TLC ▲ ² LAFACE 26003/ARISTA (9.98/15.98)	OOOOOOHHH...ON THE TLC TIP	14
155	137	105	110	MICHAEL BOLTON ▲ ⁶ COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1

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156	115	143	8	TASMIN ARCHER SBK 80134/ERG (10.98/15.98)	GREAT EXPECTATIONS	115
157	126	114	8	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	111
158	130	120	12	D.J. MAGIC MIKE MAGIC 9413/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	67
159	147	157	20	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	101
160	162	153	6	WORLD PARTY ENSIGN/CHRYSALIS 21991/ERG (10.98/15.98)	BANG!	126
161	149	146	61	KRIS KROSS ▲ ⁴ RUFFHOUSE 48710/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
162	101	106	76	ROD STEWART ▲ WARNER BROS. 26300 (9.98/15.98)	VAGABOND HEART	10
163	157	140	10	ARRESTED DEVELOPMENT ● CHRYSALIS 21994*/ERG (10.98/15.98)	UNPLUGGED	60
164	158	144	61	DEF LEPPARD ▲ ³ MERCURY 512185 (10.98 EQ/15.98)	ADRENALIZE	1
165	161	166	7	GIN BLOSSOMS A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	161
(166)	NEW ►	1	1	FRONT 242 EPIC 53433 (9.98 EQ/15.98)	06:21:03:11 UP EVIL	166
167	166	158	13	NANCI GRIFFITH ELEKTRA 61464* (10.98/15.98)	OTHER VOICES, OTHER ROOMS	54
168	146	103	8	DAVID BOWIE SAVAGE 50212 (10.98/15.98)	BLACK TIE WHITE NOISE	39
(169)	NEW ►	1	1	JIMMY BUFFETT MARGARITAVILLE 10823/MCA (9.98/15.98)	BEFORE THE BEACH	169
170	150	145	6	PAUL RODGERS VICTORY 480013/PLG (10.98 EQ/15.98)	MUDDY WATERS BLUES: A TRIBUTE TO MUDDY WATERS	91
(171)	NEW ►	1	1	THE WATERBOYS GEFEN 24476 (10.98/15.98)	DREAM HARDER	171
172	169	163	64	QUEEN ▲ HOLLYWOOD 61311/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
173	154	135	15	JOEY LAWRENCE IMPACT 10659/MCA (9.98/15.98)	JOEY LAWRENCE	74
174	172	164	48	SOUNDTRACK ▲ ² LAFACE 26006/ARISTA (10.98/15.98)	BOOMERANG	4
175	175	165	89	GUNS N' ROSES ▲ ⁴ GEFEN 24415* (10.98/15.98)	USE YOUR ILLUSION I	2
176	182	179	66	PANTERA ● EASTWEST 91758/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
177	159	150	33	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037/WARNER BROS. (9.98/15.98)	♀	5
178	151	104	10	ICE-T ● RHYME SYNDICATE 53858*/PRIORITY (10.98/16.98)	HOME INVASION	14
179	173	172	46	MEGADETH ▲ CAPITOL 98531 (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
180	167	151	4	WALTER & SCOTTY CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER	151
181	170	177	88	NIRVANA ▲ ⁴ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
182	165	138	7	BRYAN FERRY REPRISE 45246/WARNER BROS. (10.98/15.98)	TAXI	79
183	138	121	5	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	115
184	163	127	3	AIMEE MANN IMAGO 21017 (9.98/15.98)	WHATEVER	127
(185)	199	—	2	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	185
186	179	168	16	BILLY DEAN SBK 98947/LIBERTY (10.98/15.98)	FIRE IN THE DARK	83
187	164	156	7	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	125
188	174	155	16	MICK JAGGER ● ATLANTIC 82436/AG (10.98/15.98)	WANDERING SPIRIT	11
189	155	—	2	JUDAS PRIEST COLUMBIA 53932 (18.98 EQ/22.98)	METAL WORKS '73-'93	155
190	184	178	5	RAY CHARLES WARNER BROS. 26735 (10.98/15.98)	MY WORLD	166
191	176	—	2	5TH WARD BOYZ UNDERGROUND/RAP-A-LOT 53859/PRIORITY (9.98/15.98)	GHETTO DOPE	176
192	181	174	133	MADONNA ▲ ³ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
193	156	142	9	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	66
(194)	RE-ENTRY	57	57	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	9
195	180	182	21	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	87
196	197	185	23	DREAM THEATER EASTWEST 92148/AG (9.98/15.98)	IMAGES & WORDS	61
197	185	171	88	RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 26681 (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
(198)	RE-ENTRY	2	2	EXPOSE ARISTA 18577 (10.98/15.98)	EXPOSE	193
(199)	RE-ENTRY	50	50	SOUNDTRACK ● HOLLYWOOD 61334/ELEKTRA (10.98/15.98)	SISTER ACT	40
(200)	NEW ►	1	1	SOUNDTRACK MCA 10859 (10.98/15.98)	JURASSIC PARK	200

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 93	Tracy Byrd 183	En Vogue 80	Ice Cube 56	LeVert 54	ORIGINAL LONDON CAST	Jon Secada 34	Pam Tillis 144
4 Non Blondes 31	Mary-Chapin Carpenter 42	Enigma 116	Ice-T 178	Little Texas 185	Phantom Of The Opera	Shai 55	Aaron Tippin 100
5th Ward Boyz 191	Ray Charles 190	Enya 84	Inner Circle 90	Lords Of The Underground 193	Highlights 112	Silk 19	TLC 154
AC/DC 140	Clannad 83	Gloria Estefan 58	Intro 157	Patty Loveless 91	K.T. Oslin 143	Snow 17	Travis Tritt 87
Aerosmith 6	Eric Clapton 14	Expose 198	Chris Isaak 41	Madonna 148, 192	Pantera 176	Soul Asylum 61	Tanya Tucker 86, 121
Alabama 106	Marc Cohn 70	Janet Jackson 1	Michael Jackson 45	Aimee Mann 184	Paperboy 66	SOUNDTRACK	U2 124
Alice In Chains 43	Confederate Railroad 103	Alan Jackson 60	Alan Jackson 60	Paul McCartney 135	Dolly Parton 69	Aladdin 44	Ugly Kid Joe 68
John Anderson 150	Coverdale/Page 62	Jackyl 104	Jackyl 104	Reba McEntire 30	Pearl Jam 24	Benny & Joon 49	Van Halen 125
Anthrax 7	David Crosby 136	Jade 89	Jade 89	Megadeth 179	The Pharcyde 81	Beverly Hills, 90210 149	VARIOUS ARTISTS
Arrested Development 53, 163	Billy Ray Cyrus 26	Mick Jagger 188	Mick Jagger 188	Metallica 57	Robert Plant 73	Boomerang 174	Today's Hit Country 187
Regina Belle 95	Terence Trent D'Arby 147	The Jerky Boys 131	The Jerky Boys 131	George Michael & Queen 71	Robt Plant 73	Jurassic Park 200	Walter & Scotty 180
Belly 120	D.J. Magic Mike 158	Elton John 123	Elton John 123	Midnight Oil 78	P.M. Dawn 38	The Last Of The Mohicans 146	The Waterboys 171
Big Head Todd & The Monsters 151	Danzig 76	Judas Priest 189	Judas Priest 189	John Michael Montgomery 29	Porno For Pyros 28	Menace II Society 21	The Waterboys 171
Mary J. Blige 88	Billy Dean 186	Big Daddy Kane 52	Big Daddy Kane 52	Chante Moore 159	Primus 46	Singles 133	Christopher Williams 114
Blues Traveler 118	Def Leppard 164	Toby Keith 111	Toby Keith 111	Lorrie Morgan 85	Prince And The New Power Generation 177	Sister Act 199	Winger 119
Michael Bolton 98, 155	Depeche Mode 48	Sammy Kershaw 113	Sammy Kershaw 113	Van Morrison 128	Red Hot Chili Peppers 197	Who's The Man? 127	World Party 160
Bon Jovi 59	Diamond Rio 195	Kiss 32	Kiss 32	Naughty By Nature 51	Restless Heart 142	Spin Doctors 5	Wreckx-N-Effect 110
Boss 22	Joe Diffie 153	Lenny Kravitz 16	Lenny Kravitz 16	Vince Neil 64	Paul Rodgers 170	Stereo MC's 115	Wynonna 11, 102
David Bowie 168	Digable Planets 94	Kris Kross 161	Kris Kross 161	Willie Nelson 82	Run-D.M.C. 40	Rod Stewart 2, 162	Yanni 47
Boyz II Men 97	Celine Dion 152	L.L. Cool J 65	L.L. Cool J 65	Aaron Neville 92	Sade 15	Sting 13	Dwight Yoakam 35
Brooks & Dunn 23, 50	Dire Straits 141	k.d. lang 145	k.d. lang 145	New Order 39	Sade 15	Stone Temple Pilots 12	Neil Young 126
Garth Brooks 36, 79, 117, 130	Dr. Dre 8	Joey Lawrence 173	Joey Lawrence 173	95 South 105	Sade 15	George Strait 25	ZZ Top 194
Bobby Brown 138	Dream Theater 196	Tracy Lawrence 37	Tracy Lawrence 37	Nirvana 181	Sade 15	SW 9	
Jimmy Buffett 169	Duice 107	Annie Lennox 101	Annie Lennox 101	Onyx 33	Sade 15	Tasmin Archer 156	
	Duran Duran 20					10,000 Maniacs 72	

VIACOM, AT&T TO TEST INTERACTIVE CABLE SYSTEM

(Continued from page 5)

scribers in different homes will be developed. Viacom executives said at the press conference that games based on MTV programming likely will be part of the test, but they declined to be specific about the kinds of games. MTV has created a prototype video game for cartridge and CD-ROM based on its "Choose Or Lose" marketing campaign during the presidential campaign last year.

SYSTEM PROVISIONS

AT&T will provide the server (the large computer that stores the library of digital data that includes movies, music, and games), the software that facilitates the interactivity of the programming, and the networking systems that bring the programs from the provider to the consumer. One server can feed 1,500 simultaneous subscribers, says Meyers, and thus one "will be sufficient" for the test's initial phase. But the test may be expanded to 4,000 homes.

The data will be transmitted to the homes over fiber-optic and coaxial ca-

ble lines that have been installed by Viacom. The set-top converter, which is a box atop the TV set that will enable a viewer to interact with the programming, will be manufactured by a third party, but the AT&T spokesman says no decision on that vendor has been made. The on-screen guide will be provided by StarSight, a company of which Viacom owns 23%.

Pricing and marketing strategies will be developed jointly by Viacom and AT&T. Executives say they have not determined how the services will be priced but indicate that it might be according to length of time a system is in use or to the number of channels a subscriber buys. The companies will not say how many channels the test involves. They also decline comment on how much they are investing in this venture.

AT&T's Siegel says the Viacom test is far more sophisticated than AT&T's joint venture with Tele-Communications Inc. and U S West Inc. to provide pay-per-view movies over cable systems in the Denver area.

Seagram In High Spirits About Time Warner Buy

NEW YORK—The Seagram Co. Ltd.'s plan to buy up to 15% of Time Warner Inc., operator of the world's largest music company, is viewed by some analysts as a way for the Canadian distilled-spirits company to diversify into the global entertainment business and the fast-growing field of multimedia.

This move is different from the strategic investments that U S West Inc., Toshiba Corp., and Itochu Corp. made in Time Warner Entertainment L.P., a Time Warner subsidiary that includes its movie, home video, Home Box Office, and cable TV operations. Reports say Montreal-based Seagram rejected proposals to acquire a strategic stake in that partnership, which does not include Time Warner's music and publishing businesses.

Seagram told Time Warner officials late last month it had acquired 5% of the New York-based media company's stock, or 21.1 million shares, during more than three months for \$702 million and that it planned to increase its stake to 15%, which would make it the biggest Time Warner shareholder.

Although Seagram executives stated they were "friendly investors" and "fully supportive" of management, some analysts believe their investment is unlikely to be passive.

For one thing, analysts say, Seagram's main business—distilled spirits—is a mature industry with little room for growth. For another, they point out that the company has long been involved in the entertainment business. Seagram chairman Edgar Bronfman once owned the MGM studio and his son, Seagram president Edgar Bronfman Jr., has produced movies.

The announcement came just two weeks after Time Warner revealed that its new strategic investor is U S West, the Englewood, Colo.-based regional telephone company, which acquired a 25%

stake in Time Warner Entertainment L.P. and plans to work with Time Warner in the development of the electronic fiber-optic super-highway that will eventually bring to the home music and video on demand and a variety of other interactive services.

Commenting on Seagram, a Time Warner spokesman said, "We welcome them as shareholders."

DON JEFFREY

Signs Of Time Warner's Interactivity Co. Plans Digital Production Studio

LOS ANGELES—The Time Warner Interactive Group is developing a digital production studio in Burbank, Calif., for multimedia and interactive projects. The new facility will be available to all Time Warner divisions, including the company's interactive cable venture in Orlando, Fla.

The announcement comes as interest in multimedia is accelerating at the Time Warner matrix of companies. The Time Warner Interactive Group, formerly known as Warner New Media (Billboard, June 5), had been developing, acquiring, and distributing interactive CD-ROM for the consumer market. Its titles include the upcoming "Hell Cab" (Billboard, June 5) and the currently available "The View From Earth," "How Computers Work," and "Desert Storm: The War In The Persian Gulf."

The goal now is to develop "interactive multimedia products and services," according to Time Warner.

Specifically, TWIG will develop programming for the "full service network" interactive cable venture that Time Warner will launch in Orlando in 1994, although the company declined to provide details on what that programming might entail.

TWIG intends to "develop interactive entertainment and information in-house and in conjunction with other Time Warner companies as well as with outside third parties," according

VSDA Revenues Surpass Its Expenses Switch From Fiscal To Calendar Year Pays Off

■ BY SETH GOLDSTEIN

NEW YORK—On the strength of last year's convention, the Video Software Dealers Assn. is showing some financial muscle.

Earlier this month, VSDA reported revenues exceeded expenses by \$751,725 for the 10 months ended Dec. 31, 1992. VSDA, which changed from a fiscal to a calendar year, says the

surplus shrinks to approximately \$150,000 for all of 1992, but the results are a big improvement over 1991, when the association ran a deficit of \$824,092.

"Needless to say, I never expected to turn around so quickly," says executive VP Don Rosenberg, who joined VSDA a year ago—at the time the 1991 numbers were posted. Rosenberg trimmed expenses, pink-slipped some staff-

ers, and partnered with organizations such as the Motion Picture Assn. of America to hold down joint legal expenses, but credits the improvement to a convention "financially better for us than in previous years."

The 1992 show in Las Vegas accounted for nearly \$3.7 million against expenses of \$1.5 million, or 77% of total revenues of just over \$4.8 million. Membership dues brought in \$860,472 and interest another \$138,787. Still in the kitty is \$41,200 of the \$299,400 contributed for VSDA's Home Video Awareness campaign.

Given the reliance on one event, Rosenberg notes, "We're always going to have spikes and valleys. If you have a bad convention, there's nothing you can do afterwards." VSDA expects to dodge the bullet this year. Revenues from the July 11-14 show in Las Vegas should be "what we budgeted for," he adds, "although you don't know until it's over." The association is counting on heavy on-site registration, 35% of '92 attendees.

Dues aren't seen as a major new source of income, unlike VSDA's growth years. "There are not a lot of new players coming into the fold anymore," says Rosenberg. He spearheaded an increase in fees that raises the cost to the biggest chains to \$2,500, but, accounting for membership dropouts, "I've budgeted dues to be flat."

VSDA has converted 40% of those video dealers who took advantage of last summer's \$40 six-month introductory membership offer, compared with 70% renewal rates for the average trade organization.

THE FUTURE IS NOW AT VSDA BOOTH

(Continued from page 5)

the exhibit to lose some potential participants, including 3DO, creator of a studio-backed home entertainment system that prior to CES hadn't shown a working unit.

3DO, by virtue of the publicity surrounding it, likely would be VSDA's hottest attraction. Nintendo, another crowd pleaser, definitely won't be there; that's Wiener's only disappointment to date. "We thought we had them signed up, and they pulled out at the last minute," she says. VSDA executive VP Don Rosenberg believes Nintendo feared it would be seen as endorsing game rentals, something the company has long opposed.

Highlight Communications USA, based in Santa Monica, Calif., hopes to draw retail attention with the first-ever exhibit of VStor, an automated retail merchandising system. VS stands for "virtual store," signaling Highlight's attempt to adapt virtual reality technology to in-store shopping. Marketing VP Scott Burnett claims consumers will be able to call up a store's floor plan on a video screen at a VStor kiosk and shop the aisles for product before they ven-

ture forth to make their selections, which can be previewed beforehand.

More advanced, and more expensive, versions of VStor will hold up to 5,000 items that can be fetched by robotic arms, similar to some video dispensing machines (VDMs) that have been tried in recent years. Retailers with high ceilings are at an advantage since VStor can be as compact as 25 square feet and range in height from seven feet to 30 feet.

VDMs installed in 100 Swiss stores owned by European parent Highlight Communications AG were the genesis of VStor, which Burnett says will appear at VSDA as a "semi-functional model, very close to the real thing." Burnett doesn't know the price or whether VStor—available in modules capable of storing 450 units—will be leased or sold.

"We haven't dotted the i's on the approach" but "it will be affordable," he vows. "The economic profile should play out to the retailers' advantage." Burnett, who says "we have not discussed this with anyone," expects to deliver his first modules in six months.

MIDEM TO HOLD MULTIMEDIA CONFAB

(Continued from page 5)

together traditional publishers and rights holders from the worlds of film, television, video, music, and more to hammer out new relationships and explore new potential offered through unusual partnerships.

"We will put all the actors of the different segments of this new medium together and let them discover themselves," Roy says. "Those different sectors that must work together don't really know each other yet, and MILIA will be first and foremost a conference for them to discover what they intend to do, what they have to do, and maybe, I hope, to start to work together on co-productions between music, films, television, and the like."

In addition to the exhibition, MILIA also will feature seminars on subjects including trends in the marketplace, the future of the technology, copyrights, financing, and global distribution.

"We are just at the beginning of a new market," Roy says, "and that brings a lot of opportunity—and challenges. MILIA itself was a great challenge to me. It is not easy to create such a conference in an international way when the market is just starting, and in fact nobody knows exactly where it is going."

"Within the market itself," he adds, "there are a lot of challenges to be met. But such a meeting as MILIA can help find answers to questions just by the fact that the key players

concerned in its development are brought together."

Next year's MIDEM conference will follow shortly after MILIA, running Jan. 30-Feb. 3 in Cannes.

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THE AXIOM SAGA: THE ALTERNATIVE TO ALTERNATIVES

(Continued from page 1)

what likely would be a lucrative path, Laswell—who emerged in the early '80s as part of the then no wave band Material—decided to follow his own muse, which ultimately led to the inception of Axiom Records, a genre-busting label under the Island Records umbrella that has enjoyed great artistic, if not commercial, successes.

Since its creation in early 1990, Axiom has put out an impressive body of work that covers a wide range of different and disparate musical territories, often integrated on the same album.

Among the albums that have been put out by Axiom are Sonny Sharrock's "Ask The Ages," Ginger Baker's "Middle Passage," Henry Threadgill's "Too Much Sugar For A Dime," the Master Musicians Of Jajouka's "Apocalypse Across The Sky," and Praxis' "Transmutation."

Although Laswell and those who work with him strive to create music that has no boundaries and despise attempts by any who would try to categorize the label's music, Axiom's 18-title catalog can be divided into three broad types of albums: traditional world music; experimental jazz; and, what seems to be the heart of the label, anarchistic music that combines and mutates traditional world music, jazz, hip-hop, funk, industrial no wave noise, and more into a sonic melange of sound.

For his part, Laswell declines to describe the music on the Axiom label. But guitarist Nicky Skopelitis, who has just released "Ekstasis" for the label and serves as Laswell's aide-de-camp on most Axiom projects as well as playing on them, says, "What's being assembled—by the vision of Bill Laswell and his overwhelming effort—is the only existing catalog of recordings that defies genre, formula, and obsolescence. Axiom's greatest asset as a label is its pure concern for creativity, innovation, and quality."

Indeed, Matt Stringer, Island's senior VP of marketing/GM, describes Axiom's music as "brilliant quality recordings from master musicians. We view Axiom albums as modern classic recordings."

Despite the critical acclaim Axiom has received, not many would describe the label's recordings as commercial hits. According to Stringer, Axiom albums have generated sales, on a low end, of 12,000 units, up to 75,000 units. Nonetheless, Island founder Chris Blackwell says he is committed to the label.

"I believe very much that Axiom is adding to the overall reputation of Island," Blackwell says. "It adds to the integrity of Island, and helps attract the kind of artist that we would like



Among Axiom's critically acclaimed releases is "Apocalypse Across The Sky," by the Master Musicians Of Jajouka, shown above.

to sign."

Moreover, over time Island will recoup its investment in Axiom, since the albums will have a long selling life, according to Blackwell and Stringer. "These are records that will not only be in demand for decades, but for centuries," Stringer says.

ESOTERIC HISTORY

Island has a "history" of working with esoteric music, according to Blackwell, who adds, "[PolyGram Music CEO Alain] Levy has been very supportive of me on projects like Axiom."

That attitude appears to be unique for a major label. Terry Currier, a co-owner of Music Millennium, an independent record store in Portland, Ore., that specializes in world, jazz, and other alternative music, says, "There really isn't another major label like Axiom. It really stands out."

In 1990, Laswell first approached Blackwell, whom he knew from producing Sly & Robbie albums, about the possibility of Axiom when a similar creative arrangement with New York-based Celluloid label was winding down. He found Blackwell receptive and Axiom was born as a joint venture between Laswell and Island, with the bassist/producer maintaining total creative control over what projects to record for the label.

During the Celluloid years, he already had begun his experiments in non-Western music, producing the traditional African music of Toure Kunda and Manu Dibango, as well as stretching and mutating genres through Last Exit, Material, and Foday Musa Suso's Mandingo.

"Back then," Laswell remembers, "it was the beginning of rap and hip hop. I incorporated that and other musical elements such as drum machines with [non-Western music], and at that time I received a lot of criticism. It turned out that many others have since blended different music in the same manner."

"I apologize," he quips, referring to the imitators he has unleashed.

Laswell says Axiom works well because of the Island CEO. "Blackwell has put out very adventurous music before," he points out. "He doesn't feel the need to police every detail, which is generally the problem with record companies."

AXIOM AS AN IMAGE

In forming the label, someone suggested the name Axiom to Laswell. "I first heard the name Axiom as an image," he explains. "It has the letter I, it has 'om,' it begins with the first

letter of the alphabet, and it has X. I had no choice but to accept it as the name of the label."

The first projects released by Axiom in 1990 were Mandingo's "New World Power," Simon Shaheen's "The Music Of Mohammed Abdel Wahab," and Baker's "Middle Passage."

The Shaheen album, a tribute to one of the most influential Arab musicians, is an example of the traditional music recorded by Laswell. Other Axiom albums that could fall into the world category are Shankar's "Soul Searcher," an album of Indian classical music; and Talip Ozkan's "Turkish Saz Music."

In addition, Laswell's thrust into traditional music led him to travel into the field with a 12-track recorder to capture the Master Musicians Of Jajouka, Gnawa Music Of Marrakesh, as well as to Gambia to record Mandinka and Fulani Music.

Another side of Axiom is Laswell's work at helping avant-garde musicians realize their ideas and capture them for posterity in the studio. So far, he has produced Ronald Shannon Jackson's "Red Warrior," Jonas Hellborg's "The Word," and Threadgill's "Too Much Sugar For A Dime" for Axiom.

(Laswell also continues to selectively produce music for others when his schedule permits, including albums for the Ramones, Motorhead, Lymbomanics, Iggy Pop, the Buzzcocks, Yellowman, and Ryuichi Sakamoto.)

Finally, drawing from the jazz and world genres, Laswell fuses those types of music with other genres into musical mutations. Among the albums that feature "mutated" music are the Baker, Mandingo and Skopelitis titles, Material's "Third World," Bahia Black's "Ritual Beating System," and Praxis' "Transmutation."

COMMUNITY OF MUSICIANS

In order to accomplish those albums, Laswell brings musicians together from many different worlds, styles, and genres and consequently has a community of musicians that now are affiliated with his work.

"The formation of that community of musicians goes back some 15 years now, when Laswell started bringing legends out of the woodworks to work with," says Peter Wetherbee, Axiom label manager. For instance, Laswell traveled to Italy to lure Baker out of retirement on his olive farm. Since then, he has produced two Baker albums, as he has for Sharrock, a visionary guitarist who came to the forefront in the mid-'60s through free

jazz recordings made with Pharoah Sanders. In fact, Sharrock's last album, "Ask The Ages," reunites Sharrock with Sanders and drummer Elvin Jones.

Other jazz musicians often found on Laswell productions are Threadgill, Ronald Shannon Jackson, Wayne Shorter, Jonas Hellborg, and Herbie Hancock. It was on Hancock's "Sound System," recorded in 1984, that Laswell first used two African musicians, Suso and Aiyb Dieng, who have since become fixtures on Laswell's team.

Laswell's fascination with music by Parliament-Funkadelic and James Brown led him to look up such esteemed funk-meisters as Bootsy Collins, Bernie Worrell, Gary "Mudbone" Cooper, Maceo Parker, Blackbyrd McKnight, and the Ohio Players' Sugarfoot, as well as Sly & Robbie.

Meanwhile, musicians continue to come aboard. The Praxis album featured the upside-down guitar virtuosity of "Buckethead," whom Laswell has just produced for an album to be released by Columbia Records, while the Skopelitis project brought Jah Wobble, Can's Jaki Liebeck and the Meter's Joseph "Ziggy" Modeliste into the fold. An upcoming funk project will feature Buddy Miles and Billy Cox, who both were in the Band Of Gypsies with Jimi Hendrix.

Laswell says all the Axiom albums are interconnected, not only with each other, but with other efforts he



Axiom artist Foday Musa Suso has created his own musical instrument, the gravichord.

made before forming the label. "It's a flow, and I have tapped into it; it comes from areas where I have been and it is all continuous."

Wetherbee further explains. "Everything is interrelated, whether you can see it or not." In order to embellish that point, Axiom has released two compilation albums—"Illuminations" and "Manifestation"—each containing selections from the catalog.

UPCOMING RELEASES

In addition to "Manifestation," other Axiom albums released this year include the Threadgill and Skopelitis projects. Music Millennium's Currier terms the albums "two of the finest records that have come out this year. The Threadgill record is masterful, although it is a little more esoteric. The Skopelitis album is brilliant. It could be a strong seller because it has a more widespread appeal, thanks to the elements of worldbeat, jazz, and dub reggae that it incorporates."

Axiom likely will release three more projects before the year is out, including a new album from Material called "Hallucination Engine." In ad-

dition, in October Axiom will release a funk project that features George Clinton, Billy Bass Nelson, Miles, Cox, McKnight, Sugarfoot, and the last tracks recorded by Eddie Hazel, the former P-Funk guitarist who died in December.

Another album coming out this year is from Umar Bin Hussan, of the seminal Last Poets, which, some contend, was the first rap act, appearing back in the late '60s and early '70s. Early next year, Axiom will release an album called "China Blues," which will feature the vocalist Liu Sola. And somewhere down the line, Laswell plans to travel to Nigeria with Ornette Coleman to record the saxophonist with native musicians.

While there may be a coherent thread running through Axiom's music, the albums nonetheless cover a wide range of ground-breaking music, which means that marketing the label's albums presents a challenge for the PolyGram team.

Dave Yeskel, senior national director of sales at PolyGram Label Group, says, "Whatever Bill Laswell gives us, you can be sure it is something that we never heard before. As such, it presents us with a unique challenge to make sure it gets into the marketplace, into the stores that can sell it."

Since Axiom is so different from the other labels operating under the PolyGram umbrella, the first marketing moves that label manager Wetherbee says he makes is to educate the staff of PLG and PolyGram Group Distribution.

While some education is required, Curt Eddy, VP of field marketing, says, Axiom fits very nicely into the PGD portfolio. "Our branch staff is very hip to all types of music and they truly are music aficionados. Axiom music plays to the heart of this."

But in bringing Axiom to the marketplace, it is hard to find a specific niche for the label, adds PLG product manager Andrew Kronfeld. "Because of that, each Axiom album must be taken on a case-by-case basis. There is no marketing formula that you can pigeonhole the albums into."

Island's Stringer sees that as an opportunity, not a problem. "Axiom presents a chance for us stretch ourselves from a marketing standpoint," he says. "Some albums go to certain ethnic communities, others appeal to certain music aficionados. We have a good database of different ethnic groups. For example, Simon Shaheen's album obviously was just sold into specific ethnic communities. We know where they live and shop, and can tailor a marketing plan for each traditional recording. Or with Nicky Skopelitis' album, we know how to reach the guitar mavens."

In addition, Stringer notes that "beside the artistry and the pleasurable experience of listening to Axiom albums, there is a lot of education on these records."

Consequently, a significant marketing endeavor undertaken on behalf of the Axiom albums is approaching schools and libraries.

However, the overriding marketing strategy is to present Axiom as a brand name, according to Stringer. "We don't just sell albums, we market the label," he says. "We feel very competent that each release substantiates the image of the label and what we have already said and allows us to continue saying it."



Axiom's 18-title catalog offers traditional world music, experimental jazz, and anarchistic releases that combine and mutate various music styles. Its roster includes such diverse artists as, from left, Simon Shaheen, Nicky Skopelitis, and Sonny Sharrock.

EMI Label Honchos Take To The Streets To Meet Retailers

LOS ANGELES—The presidents of EMI Music's affiliated labels have begun a series of meetings with the heads of various major retail chains, according to EMI Music president/CEO Jim Fifield.

"We're starting a series of customer reviews, not with sales people but with myself and the presidents of the labels and [CEMA president] Russ Bach talking to the major retailers about ways in which we can change the way we do business," says Fifield.

A meeting with The Musicland Group was held June 2 and other meetings are planned for later this month, according to a spokesperson, who adds EMI Music plans similar meetings with all the major retailers and rackjobbers in North America.

"With SoundScan, this business

has gone from a push business to a pull business," Fifield says. "The mystery is gone. We know where we stand, so we need to change the ways in which we merchandise our product."

Fifield says that he would like to discuss advance ordering practices on product and instituting a discount that would run over a period of time, so retailers will not have to order too much product upfront.

"The whole thing is about getting a dialog started with the customer," he says. "Let's become more of a partner. Let's get rid of 15% returns."

Among other topics to be discussed, Fifield says, are catalog, new artist development, co-op money, used CDs, and event marketing.

CRAIG ROSEN



by Geoff Mayfield

BUSY TOP 10: Janet Jackson holds the top spot on The Billboard 200, but the big excitement on that chart is the arrival of three top-10 debuts, with Rod Stewart at No. 2, Anthrax at No. 7, and Donald Fagen at No. 10, career-high entrances for each of those acts (see Chart Beat, page 88). It is displacement caused by the high debuts that causes Spin Doctors (No. 5) and Dr. Dre (No. 8) to move backward, despite seeing sales gains large enough to merit bullets.

HOW WILL THESE three fare in the weeks to come? Anthrax, like other hard-rock acts that have made high debuts, probably will see sales erosion next week. That happens because after so many die-hard fans turn out on street date, it is hard for such acts to maintain the first week's sales pace—as illustrated this week by Kiss (No. 32). Fagen is hard to call. On one hand, Steely Dan fans have been thirsty for a taste of his music for more than a decade. But the Fagen-led New York Rock & Soul Revue failed to make the big chart. Stewart's new set, meanwhile, smells like one that will hang on top for a long run. The adult consumers who are attracted to this sort of fare can keep an album high on the hog for months, as proved by the 38 weeks that Eric Clapton's "Unplugged" spent in the top 10. And, the 28% sales decline shown by Stewart's "Vagabond Heart" (No. 162) seems to indicate his fans were eager for the new one.

UP, BUT DOWN: The three top-10 debuts head a big field of 14 new entries, and thank heaven for the fresh troops. Volume of sales on The Billboard 200 is 2% ahead of last week's volume, but were it not for the units posted by the chart's new titles, sales would be down by roughly 9%. The drop, however, is not alarming because the Memorial Day weekend is not typically a great one for sales. Three-day weekends in the winter, like February's Presidents' Day holiday, encourage shopping. But unless a lot of the U.S. gets socked with rain, consumers are more interested in picnics than malls during the warm-season three-day weekends.

SHE STILL REIGNS: Wither Janet Jackson? Well, those who say the glass is half empty will snicker that "janet." suffers a 32% sales decline. Those who say the glass is half full will point out that she leads the No. 2 album by more than a 2-to-1 margin. In truth, the soft Memorial Day sales pattern makes it difficult to gauge the significance of this week's sales erosion. And, it seems more than safe to predict that with no apparent challenger waiting in the wings, she'll hold the top spot on The Billboard 200 and Top R&B Albums for at least the next three weeks, possibly longer.

THIS WEEK MARKS the debut of new chart features on The Billboard 200, Top R&B Albums, and Top Country Albums (see story, page 6). At the time our department formulated the Greatest Gainer and Pacesetter awards, Brett Atwood and I analyzed nine months of charts, and found that in most weeks, the title that won Top 20 Sales Mover on The Billboard 200 would have won Greatest Gainer—which indicates the chart's largest increase. We also found there were only eight weeks where a single title would have had both the largest unit gain and the largest percentage gain. So, what happens this week? Instrumental star Yanni, in the week he jumps 64-47, scores Greatest Gainer while also garnering the biggest percentage hike, at 37%. Go figure. In weeks when one title has both the largest unit and percentage growth, the Pacesetter goes to the title with the second-largest percentage gain, which is the case this week, as Soul Asylum (No. 61) edges out Inner Circle (No. 90) 31% to 30%.

BIG BLITZ BACKS BARBRA'S 'BACK TO BROADWAY'

(Continued from page 1)

further millions into consumers' hands as it prepares a marketing blitz to greet the June 29 release of her follow-up to the 1985 multiplatinum title "The Broadway Album."

"Back To Broadway" is Streisand's first album since she signed a reported \$60 million recording and film deal with Sony in late 1992 (Billboard, Dec. 26). The new album is one of six she is to make under the arrangement.

WORLD TOUR POSSIBLE

The label's soaring expectations for the album could be further buttressed later this year by the start of the first-ever worldwide tour by the artist, who has made only a few live appearances in the U.S. since she reached superstar status in the early '60s.

Asked about the tour, also mentioned in the aftermath of her new Sony deal, Marty Erlichman, her longtime manager, says, "We've been talking about it, more so in recent days than in the past. We're not committed yet to whether she will or she won't. But it's still a possibility it can happen this year." Erlichman even hints at a concert repertoire approach, one that won't be pegged totally to the new Broadway album or any other specific project. "The tour would likely [take in the] old, today, and tomorrow."

Perhaps on more solid footing at this point is a projected TV special by Streisand later this year. TV projects, Erlichman notes, are not part of the Sony deal since Streisand owns such rights through her own company, Barwood. She has no exclusive network deal.

As for a sequel to "The Broadway Album," intentions were to Market one in a much narrower time frame after its release.

"We attempted to do it [several] years ago," says Erlichman, "but what we did didn't have the excitement of the first album."

Between the two Broadway sets, Streisand's new album releases included a studio set in 1988, "Till I Loved You," a greatest-hits collection in 1989, and a Christmas album in 1990. In 1991 Columbia released an acclaimed four-CD, 94-track retrospective, "Just For The Record," a platinum seller, later followed by a CD of highlights from the package. Columbia counts the new release as her 50th album, including three albums—the Broadway cast album of "Funny Girl" and two soundtracks—that were released by other labels.

Columbia Records president Don Jenner, an unabashed fan of Streisand, says her latest effort, a part of "our unprecedented three-decade relationship," once more provides "a vital and contemporary link with pop tradition. You just have to trust her musical insight and instincts, and realize that whatever material she decides to sing, she'll stamp it and define it for all time."

Like its predecessor, "Back To Broadway" draws from the past and present in terms of Broadway songwriting talent. Contemporary Broadway skills are represented by Stephen Sondheim and Andrew Lloyd Webber, who, along with Streisand, David Foster, and Nigel Wright, produced the 13-track set. Streisand sings two new songs, "As If We Never Said Goodbye" and "Move On," from Lloyd Webber's upcoming musical, "Sunset Boulevard," based on the classic film. The album also features Streisand sing-

ing duets with Michael Crawford and Johnny Mathis. To be released as a MiniDisc, the album will be Streisand's seventh release in the new Sony-developed configuration.

Although a decision has not been finalized, the likely first single—to be released simultaneously with the album—is "Children Will Listen," a Sondheim song from "Into The Woods." Streisand sang the piece during the festivities surrounding the inauguration of President Clinton last January.

At a listening party hosted by Columbia May 14 at the Eugene O'Neill Theatre in New York—attended by some 1,200 trade and press figures—Streisand commented, "These songs are where my roots are on the Broadway stage. Songs which, like scenes, grow out of a time, a place, a character. They are songs of quality that endure from generation to generation."

"The last time I stood in front of a curtain in a Broadway theater was Dec. 26, 1965... the closing night of 'Funny Girl.' Standing in the wings tonight brought back fond memories of that show as well as a reinforcement as to why I continue to sing songs written for the Broadway stage."

CAMPAIGN SPECIFICS

"Back To Broadway" will be supported with a marketing strategy that includes national cable TV, local broadcast TV, and radio buys. National print ads will run continu-

ously from June through January. Two flights of cable TV will be scheduled, the first to run starting June 29; the second wave will run in the fall, including VH1, E! Entertainment Television, Arts & Entertainment, CNN, TNT, and Lifetime.

Similarly, two flights of local broadcast TV advertising are planned in New York, Los Angeles, Chicago, Philadelphia, San Francisco, and Boston.

A comprehensive ad print campaign in daily papers and monthly magazines is scheduled to kick off Sunday (6) in the Tony Awards issue of Playbill and run the gamut of print outlets through Jan. 26. Radio ads will begin in eight key cities across the country on what the label calls "contemporary classical" radio.

In New York bus-stop shelters, posters will be placed in high traffic areas from July 15-Aug. 15.

A major point-of-purchase campaign also is in the works. A number of posters and display pieces are being produced to provide materials for all display situations such as standup, counter display, artist poster, advance streamer, and flats. The centerpiece is a lifesize standup of Streisand featuring a portrait by photographer Matthew Ralston.

As for future Streisand albums manager Erlichman says the artist is planning a pop album of new material as her next project. "But I'm sure at some point there will be a third Broadway album."

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A glance ahead at Billboard Specials

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

PARAMOUNT/PHILIPS DETAIL CD-I TIE

As expected, the Consumer Electronics Show in Chicago made it official that Paramount Pictures will provide the first movies this fall for Philips' CD-I system. The multiyear deal, which includes catalog and new releases, will kick off with the release of 10 titles simultaneous with the launching of Philips' full-motion video extension cartridge. While specific titles were not revealed, a press conference demonstration featured scenes from "Top Gun," "Apocalypse Now," and "Beverly Hills Cop." A total of 50 sell-through titles likely below \$25 are due on 5-inch disc within the first two years of the deal, according to Paramount Home Video executive VP Eric Doctorow. Philips Interactive Media senior VP Emiel Petrone added that the titles will be released day and date with their video counterparts.

GROUND BREAKING, NO MUSIC MAKING

At long last, ground will be broken Monday (7) in Cleveland on the Rock and Roll Hall of Fame building, but the "major concert" that was expected to follow the ceremony has been declared a no go. According to hall director K. Michael Benz, the organizers could not put together a "representative mix" of performers in time for the ceremony. The noon ritual is expected to attract music business and Cleveland civic leaders, as well as hall architect I.M. Pei.

2 LABELS BACK TOWNSHEND ALBUMS

RCA Victor and Atlantic Records are two competing labels with someone in common who, in a rare teaming, they'll be jointly promoting: Pete Townshend. For RCA Victor, it's the Broadway cast album of his classic work, "The Who's Tommy," due July 13. Two days later, Atlantic releases a new Townshend album/stage work, "PsychoDerelect." The sales and promotional teaming is being coordinated by RCA Victor sales VP Steve Vining, BMG Distribution senior VP Rick Bleiweiss, and Atlantic senior director of sales Mike Carden.

CAROLCO MAY SELL STAKE IN LIVE

Carolco Pictures Inc., the still-beleaguered movie producer—despite its current box-office hit "Cliffhanger"—has proposed a financial restructuring that includes selling its 51.7% stake in LIVE Entertainment Inc., the Van Nuys, Calif.-based home video supplier and music retailer, to Carolco's three strategic investors—Pioneer LDCA Inc., Le Studio Canal+, and RCS Video International Services B.V. Carolco's latest crisis arose after it missed interest payments on debt and a \$3 million payment to Hollywood's talent unions. If creditors object to the restructuring, Carolco says it "will be unable to continue to operate as a going concern."

BLOCKBUSTER IN FRANCE

Blockbuster is said to be close to its long-rumored move into France through a deal with the country's oldest movie maker, Gaumont. The tie-in could involve opening 200 video rental outlets nationwide.

SONY IN SCANDINAVIA

Sony Music has put its chain of four Scandinavian record stores on the market. Currently run by Sony's Swedish subsidiary, Skivakademien, the chain includes Norway and Sweden's largest record stores, located in Oslo and Stockholm. Virgin Retail previously has expressed interest in both cities but has been unable to find the right site.

BMG KIDZ/RINCON END TIES

BMG Kidz and Rincon Records have dissolved their joint-venture partnership, Rincon Children's Entertainment. The two have divided the label's properties between them, with Rincon keeping the licenses for Barbie/Barbie Cassette, Teddy Ruxpin, Rodanthe Publishing, Monster In My Pocket, Rincon Lullaby Series, Tormont Publishing, and Fiona Bentley. BMG retains the licenses for Rabbit Ears, Ode 2 Kids, EVA, North American Entertainment, and Astor Music and Books. BMG declined comment, while Rincon representatives could not be reached.

Charts Proclaim Scot Duo's Comeback

AT LONG LAST, the Proclaimers debut on the Hot 100. Identical twins Craig and Charlie Reid made their British chart debut in November 1987, with "Letter From America," a No. 3 hit in the U.K. "I'm Gonna Be (500 Miles)" was the duo's third U.K. chart single, peaking at No. 11 in the summer of '88. "I'm Gonna Be" enters at No. 90, thanks to its inclusion in the soundtrack of "Benny And Joon," No. 49 with a bullet on The Billboard 200. Mary Stuart Masterson, who stars as Joon, suggested the song by the Scottish duo for the film. The 30-year-old brothers also are on The Billboard 200 with "Sunshine On Leith," an album that peaked at No. 125 in 1989. The Chrysalis disc rises 29 places this week to No. 139, and should soon surpass its original peak position.

"I'm Gonna Be" also marks a return to the Hot 100 for producer Pete Wingfield, best known in the U.S. for actually being No. 18 with a bullet with "Eighteen With A Bullet" in 1975. Time will tell if "I'm Gonna Be" is this year's "Unchained Melody," the Righteous Brothers song that had a second life thanks to "Ghost."

HAVE I TOLD YOU: "Lately," a song that peaked at No. 64 for Stevie Wonder in 1981, is back on the Hot 100. Jodeci has covered it, and it's this week's Hot Shot Debut, entering at No. 44 and besting the original version in its first chart week. Wonder's single fared better on the Hot R&B Singles chart, reaching No. 29. But Jodeci has topped Wonder there as well, pole-vaulting from No. 46 to No. 13. Jodeci would have to take "Lately" into the top three of the Hot 100 to have the most successful cover of a Stevie Wonder chart single. Right now that honor belongs to Bill

Cosby, who remade "Uptight (Everything's Alright)" into "Little Ole Man," a No. 4 hit in 1967. In second place is Peter Frampton, whose version of "Signed, Sealed, Delivered (I'm Yours)" peaked at No. 18 in 1977.

LET YOUR 'GUARD' DOWN: "The Bodyguard" slips to No. 3 on The Billboard 200. That is the album's lowest position in its 28-week history. The soundtrack of the Whitney Houston/Kevin Costner film has spent 20 weeks at No. 1, six weeks at No. 2, and two weeks at No. 3. It's hardly over for "The Bodyguard"—with the video coming out in July and a new single due from Houston, the album could have a long life ahead.

You can blame the fall of the "Bodyguard" on Rod Stewart, who has his highest debut yet with "Unplugged . . . And Seated." Entering at No. 2, it's Stewart's highest-charting album since "Blondes Have More Fun" went to No. 1 in 1979. Stewart has had five albums reach the top two, including the No. 1 album "Every Picture Tells A Story," and the No. 2 albums "Never A Dull Moment," "A Night On The Town," and "Foot Loose & Fancy Free."

Two other albums debut in the top 10. The hard-rocking Anthrax is No. 7 with "Sound Of White Noise." The group's previous peak was No. 24 with "Persistence Of Time" in 1990. Donald Fagen's futuristic "Kamakiriad" debuts at No. 10. That's already one place higher than the peak position of his only other solo album, "The Nightfly," No. 11 in 1982. With Walter Becker, Fagen enjoyed three top 10 albums as Steely Dan. "Aja" was its biggest, peaking at No. 3 in 1977. "Pretzel Logic" reached No. 8 in 1974 and "Gaucho" was No. 9 in 1981.



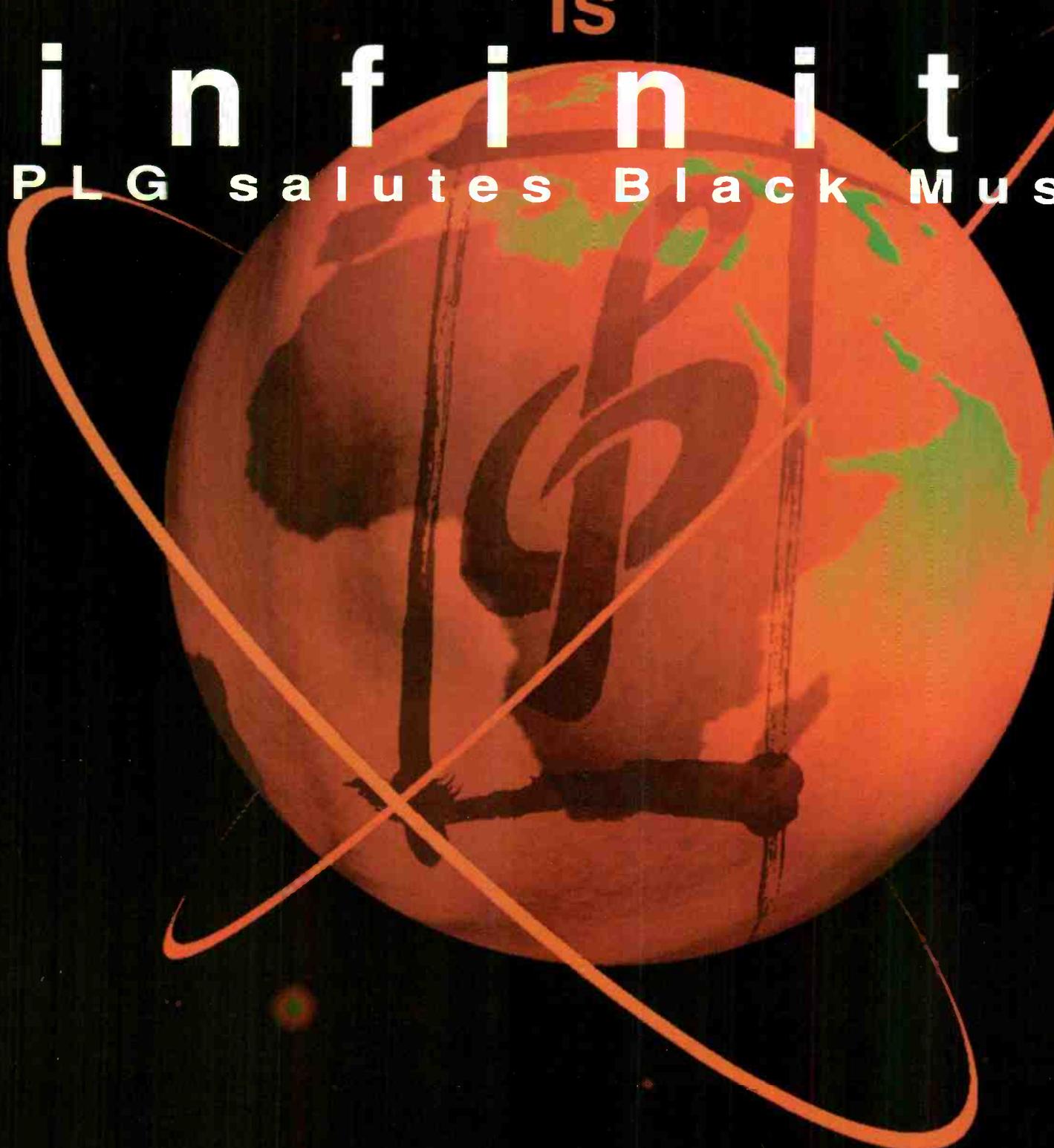
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