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FOLLOWS PAGE 42

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 3, 1993

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R&B Women Clear Historical Hurdle More 'New Jill Swing' Acts Join Ranks

BY JANINE McADAMS

NEW YORK—The "new jill swing" R&B groups featuring all-female vocal lineups are not just "en vogue," they are in the money, propelled by radio play and sales action.

Such new vocal groups as RCA Records' Sisters With Voices (Billboard, March 13), Giant Records' Jade, and Epic's Oscar have cropped up recently behind LaFace's TLC and



JADE



OSCAR

En Vogue, which burst on the scene in 1990 with its debut EastWest al-

bum, "Born To Sing."

Several other acts also are in the wings waiting to prove themselves in this competitive field. Motown Records currently is working "It Must Be Love," from the second album by threesome the Good Girls. Perspective Records is grooming a new trio called Krush (produced by Jam & Lewis)—whose single "Let's Get Together" was featured on the "Mo' Money" soundtrack—for an album debut early next year. And Reprise is preparing a second album by New York group Ex-Girlfriend.

This logjam of femme acts is notable among R&B industryites because of the generally acknowledged difficulty labels have had in breaking these groups to a wide audience in the past.

"The flagship was En Vogue," says Hank Caldwell, senior VP, black music, at Epic. "All of us like to say we're not patterning the groups after

(Continued on page 95)

'92 Market Results Keep Int'l Execs' Outlook Cautious

BY THOM DUFFY

LONDON—While the U.S. record industry exhibited a business rebound in 1992, key international markets last year experienced either a downturn in total album units shipped, as in Germany, France, and the U.K., or only modest album-unit growth, as in Japan and Australia.

Top executives at the major international record companies say the '92 results have tempered expectations for full economic recovery by the music industry outside the U.S. during 1993.

"Caution is still the word," says Jan Cook, VP and CFO of PolyGram.

However, some industry leaders say the '92 figures are less important than multi-year trends, which point to an international upturn by 1994 and continued expansion by record com-

(Continued on page 94)

IN THE NEWS

Image Entertainment Trims Operations

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Capitol Cuts 36 Jobs; Cites Business Needs

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Christian Music In U.K. Has Counterculture Buzz

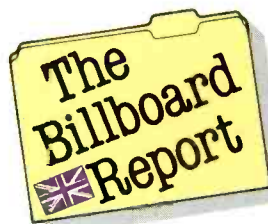
BY TONY CUMMINGS

PLYMOUTH, England—Christian music, in its wide range of styles and hues, is spilling out of U.K. churches and making a dent in the mainstream music market. Artists such as Nu Colours, Martyn Joseph, and LCGC (London Community Gospel Choir) all have made Britain's pop singles chart in the last year. A vibrant Christian musical un-

derground exists within the U.K., which, though under-resourced and largely ignored by the unbeliever, is today starting to build its own marketing infrastructure. It is a counterculture that sports its own radio programs (Christian radio stations are still an unknown entity in Britain), record companies, festivals, and touring circuit.

Stylistically, Britain's Christian music is dizzyingly

(Continued on page 93)



Rundgren First: Simultaneous CD, CD-I Titles

BY JIM McCULLAUGH

LOS ANGELES—The home entertainment industry's first concurrent release of a conventional music CD and its "interactive" CD counterpart is set to take place this summer, when multitalented artist Todd Rundgren bows "No World Order."

(Continued on page 96)

What Breaks New Bands? A&R Execs Say Word Of Mouth

BY MELINDA NEWMAN
 and CHRIS MORRIS

AUSTIN, Texas—While potential for radio exposure remains a vital piece of the puzzle, it plays lesser a role in signing bands than it did a few years ago, according to several major-label A&R executives.

Interviewed during and after the South By Southwest conference, March 17-21 here, A&R reps also addressed the continuing trend toward bidding wars, as well as the question of life after grunge.

"Radio is very important, but it's not always the first link in the chain, as it might have been in the past," says Tim Devine, VP of A&R at Capitol Records.

Jason Flom, VP of A&R at Atlantic

(Continued on page 96)

**GERMAN TALENT
 ECHO AWARDS**

SEE PAGE 45



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Donald Fagen's Epic 'Kamakiriad'

There is no rest for the weird, and history proves it. While Belgian master violinist Joseph Merlin may have originated roller skates in 1759 in order to make grand entrances while playing at costume parties, he never learned to brake them properly, shattering both his violin and various ballroom mirrors in the process. Horticulturist Johnny "Appleseed" Chapman became famous sowing his free seedlings throughout the Midwest, but the poor ninny died of pneumonia in the winter of 1847 because he always made his wilderness rounds barefoot. Richard M. Hollingshead Jr. built the first patented drive-in theater near Camden, N.J., in 1933, but since sound travels slower than light, cars in the back rows found the primitive foreground speaker tower dangerously out of sync with the screen lust their occupants scrambled to emulate.

Reflecting on these rather checkered modern sagas of technological acceleration, ecological wanderlust, and the cinematic dawn of Virtual Carnality, observers may someday decide such efforts never quite achieved overlapping cruise control until 1993, when ex-Steely Dan singer/songwriter Donald Fagen unveiled the surreal sedan extolled on his second solo album, "Kamakiriad" (Warner Bros., due May 25).

As Fagen explains, "Kamakiri is an invented car. The word in Japanese actually meaning 'praying mantis,' but a Kamakiriad would be a journey, like the Iliad. The story takes place a few years in the future, when this guy gets this environmentally correct car, a multiscreen magical exploration vehicle with a bionic backseat vegetable garden.

"It's a hero story in which this guy's depressed and suicidal until he arrives at a place called Flytown, where he hears this strain of music and encounters old friends that enable him to go forward into the unknown. The songs represent his sensual adventures."

Each of these exploits bespeaks an emotional spin cycle of an atypical sort, beginning with the rousing instant the hero first takes possession ("I was born yesterday/... When they handed me the keys") of the utopian conveyance in the album's sweetly oscillating opening track, "TransIsland Skyway." And it is plain to anyone along for the ride that no past mishaps in the annals of technology, musicology, or autoeroticism will be repeated. This is prime Steely Dan terrain, an exuberantly batty orbit of cabaret funk, proto-jazz, sci-fi boogaloo, and hallucinatory pit stops wherein harpies and satyrs crash an end-of-the-world rent party co-hosted by LTD and the Ohio Players. Memories of veteran R&B hedonists may even stray to those overheated sirens on the Players' outrageous LP dust jackets when they hear the sybaritic first single from "Kamakiriad," "Tomorrow's Girls."

As produced by bass-playing former Steely Dan partner Walter Becker, the album's fluctuant fantasy environment overflows with bantering horns, beckoning female backing harmonies, and a tremulant keyboard sound that sustains Fagen's amorphous vocals with the ease of an Eames chair.

Who would go to the intemperate trouble of making turnpike groove music so grievously kooked-out? As far back as Becker and Fagen's 1967 introduction while students at Bard College, what could have possessed these two rock eccentrics to travel together in the first place?

"Hey now," chuckles Fagen, "we just liked writing funny songs! We were both jazz fans, had begun an interest in Chicago blues, and liked the Byrds. We were pretty ironic kids, and we used to

just laugh a lot while we were writing. So we ended up with a bunch of songs and tried to unload them on somebody. We placed a not-very-good song with Barbra Streisand for one of her less popular albums; it was called 'I Mean To Shine.' Then we moved to L.A. in '72, where we were staff writers for ABC-Dunhill, but we were terrible pop songwriters.

"On his first solo album, John Kay of Steppenwolf did a tune of ours—this will give you an idea of why we had trouble writing pop songs—called 'Giles Of The River.' We soon realized that to play the material we really liked, we'd have to have a band, so we started rehearsing, and just before Dunhill fired us, we put out a record ["Can't Buy A Thrill," ABC Records, 1972]."

The original group, which was named for the steam-powered dil-do in William Burroughs' novel "Naked Lunch," had Fagen splitting lead-vocal responsibilities with David Palmer. Following two Fagen-sung hits ("Do It Again," "Reelin' In The Years"), Palmer departed and Fagen became the reluctant interlocutor of the act.

In a perhaps unconscious attempt to bolster that role, Becker's glib bass assumed an almost conversant presence and Fagen's keyboards followed suit ("I never had regular piano lessons, but after I listened to Ray Charles and Thelonious Monk, I devised a way of playing it like a solo saxophone.")

And since both Becker and Fagen were somewhat shy personalities, they made the music into an ambivalent commentary on the passing parade. "A lot of the songs are about relationships that have gone wrong," says Fagen. "And we'd deliberately use the wrong music—like something very cheery with the gloomy lyrics in 'Peg.' It had a very strange, distancing effect."

After a decade's worth of peculiarly imposing albums, including "Pretzel Logic" (1974), "Aja" (1977), and "Gaucho" (1980), rock's most entrancingly weird wisecracks suspended Steely Dan to pursue other interests. Fagen issued the acclaimed "The Nightfly" (1982), Becker produced China Crisis and Rickie Lee Jones, and both joined briefly to

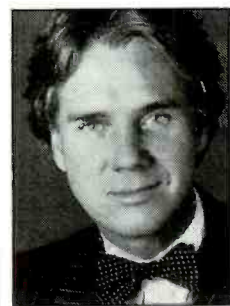
assist singer Rosie Vela on her 1987 "Zazu" album. Now they've reconvened for the chronicle of the Kamakiri—which not coincidentally is also "steam-powered"—and a possible summer tour. What got this stalled alliance back into gear?

"When I was finally about to go in to record," says Fagen, "it just seemed like it would be more fun if Walter was there to help me out, and it was. The new album's not strictly autobiographical, but in the 10 years since 'The Nightfly,' I had to somehow adjust to the middle of my life and figure out a new place to draw energy from after my long post-adolescence," admits this son of a Passaic, N.J., accountant and a onetime Catskills dance-band singer. "My mother use to sing all day long in the house, and she'd backphrase like Martha Raye or the Andrews Sisters. I've always loved swing music because it's very propulsive, so I tried to get that feel, even though I'm using a *much* heavier backbeat. Meanwhile, setting the new album in the future and putting it on a mythic level enabled me to detach from it."

Since Fagen finds a measure of impartiality useful in his work, does he endorse the same bent for fans?

"Yeah! To me, music shouldn't always carry a lot of tired accoutrements. I want the listeners to bring their *own* imaginations, and be collaborators."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

BRAVE NEW DIGITAL WORLD

At the 23rd ITA Seminar in Phoenix, digital displays and discussions covered ground from CD-ROM to CD-I to PPV. At one panel, home video executives watched as six multimedia contenders presented their entries in the race to develop and market future video technologies. Seth Goldstein relays industry reaction. **Page 69**

UPDATE ON SPANISH RADIO

Three Spanish-music stations have leapfrogged competitors by updating their playlists with a contemporary mix including Tejano, ranchero, and banda music. More and more listeners are tuning in, and their numbers are bringing an end to the myths that have long surrounded Spanish radio. Eric Boehlert reports. **Page 84**

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Commentary

Let Acts Keep Royalty Payments

BY GARY BADDELEY AND MARC JACOBSON

Thanks in large part to the prominent coverage in Billboard given to the Audio Home Recording Act and the formation of the Alliance of Artists and Recording Companies (AARC), many of the artists represented by our firm authorized the AARC to collect royalties payable to them as featured recording artists out of the sound recording fund created by the act. This legislation specifically provides for direct payment to featured recording artists of their share of the fund, rather than sending that payment to their record companies.

Now, as previously speculated (Billboard, Oct. 24, 1992), at least one major record company is trying to claw this revenue stream back for itself. We were recently advised of a company-wide policy instituted by the Warner Music Group under which every artist is required to transfer the right to collect the artist's share of the sound recording fund to the Warner company involved (Billboard, March 27). This amount would then be credited to the artist's account. The catch, of course, is that the artist would receive payment only if he or she then has a fully recouped royalty account. As the majority of artists work against an unrecouped balance, under the Warner arrangement they would be unlikely ever to see their share of the sound recording fund, at least not directly.

An informal survey of several other major record companies revealed they had not instituted any such policy, although we understand that it is being seriously considered by at least one other major and there

is speculation among labels that it could soon become widespread.

To implement such a policy, as Warner has done, is to circumvent the very purpose and meaning of the statute. As lawyers, that is our initial response. But as residents of this country, we feel this attitude keeps the United States in the dark ages of copyright protection. As such this position could have an impact far beyond the presumed

compromises by all parties. Having achieved that, at the highest levels of the nation's government, we do not believe the new Warner policy should stand. If musical copyright protection in the U.S. is to expand, we must next consider creating a performance royalty for performers arising out of the public performance of their works.

This performance royalty is well recognized in Europe and, although it, too, is frequently collected by the record companies, a significant portion is typically required to be paid to the performer. However, the U.S. does not yet recognize this right (Billboard, May 9, 1992). If we do recognize this right, and the Warner position regarding royalties due under the act becomes the "industry standard" for contracts (like the packaging deduction has

become), the future enhancements of copyright protection will continue to be gobbled up by the record companies.

We do not challenge the substantial risk and significant economic undertaking to which any record company commits when signing a new artist. We respect that undertaking; this is indeed a very risky business. But the companies should be in the business of selling records and collecting receipts for the sale of those records. To collect royalties that belong, by statute, to the artist is improper.

We implore the Warner Music Group to change its policy, and not collect these royalties. Similarly, no other record company should collect these funds. Congress determined that a portion of the sound recording fund belongs to the artist. The record companies should not substitute their judgment for that of our elected representatives in the Congress of the United States.



'Congress determined a portion of the sound recording fund belongs to the artist'

Gary Baddeley and Marc Jacobson are attorneys with the entertainment law firm of Phillips, Nizer, Benjamin, Krim & Ballou.



purpose—to recoup advances—with an effect on all creators and users of copyright, both here and abroad.

Not only is the U.S. one of the only major territories in which record companies routinely pay only 75% or less of the statutorily mandated mechanical copyright rate, but if the Warner attitude expands to other companies, the new rights obtained on behalf of the creators of musical copyrights will simply vanish in a puff of smoke. Warner is exerting its considerable muscle in the marketplace to exact in private what the legislative process determined was inappropriate. This action fuels the fires of cynicism rampant in the record business and mocks the complex negotiations that resulted in the passage of the act.

We were hopeful that the enactment of the act heralded a new era in copyright relations between creators and users. Certainly the legislation reflects extensive

LETTERS

MAJORS DISAPPOINT AT NARM

Never was there a clearer example of how out of touch the major labels are than was seen at the product presentations during the National Assn. of Recording Merchandisers Convention March 6-10. Here, given the opportunity to show their new and upcoming releases, all of the major labels chose to spend 90% of their presentation on how many records they sold last year and how great their established bands were. Then at the end of each presentation they briefly mentioned their new up-and-coming bands. It appeared as if all of them had used the same production company, in that they all followed the same tired formula. While these clips are sure to excite the labels' field staff, they did little for the people for whom they were meant.

Since NARM is a convention that is retail-based, it seemed useless to listen to self-indulgent presentations of useless information of which we were already aware. Having met with many of the buyers at this convention, more than a few had brought up this example of how misguided the majors can be.

By contrast, the independent presentations cut straight to hyping what new projects they had coming and then, at the end of their presentations, mentioned what was

happening with their past successes. There was clearly less patting one's own back and more of a focus on the future. While watching the majors' presentations you began to get a mindless feeling; the independents were faster-paced and informative.

Maybe if the major labels focused a little more on the people they are supposed to be working with, instead of telling themselves how great they are, they would have a clearer view of the market and be able to serve it better.

Ramsey Jabbar
National Sales
TVT Records
New York

WHITHER POWER PLAYLISTS?

I am a consistent reader of Billboard and really enjoy it. Recently you took away one of my favorite features, the Power Playlists. The Power Playlists showed the 30 most-played songs on certain featured radio stations. I would really appreciate it if you considered reinstating it.

Eric Herman
East Windsor, N.J.

Editor's note: The Power Playlists now appear in our new radio airplay publication, Top 40 Airplay Monitor. For sub-

scription information, call 212-536-5237.

PROTESTING PRICE HIKES

I would like to protest the recent upward trend in CD pricing. In particular, Sony, WEA, and Disney have raised wholesale and list prices on important titles in their respective catalogs. As a result, many discs we formerly sold at \$13-\$14.99 must now be priced as high as \$16.99 for us to maintain even the most meager margin.

Mom-and-pop stores are struggling to find ways to maintain a competitive edge against increasingly monolithic chains. In addition, the penetration of CD players into the market is slowing. If the manufacturers wish to reduce diversity in the marketplace by driving independent stores out of business, and stagnate growth by pricing consumers out of the market, then clearly this pattern of higher pricing is the correct strategy. If, however, they wish to encourage healthy competition and growth, these price hikes should be re-examined.

Finally, it rankles me that CD price increases are coming while costs are falling due to the demise of the longbox.

Randy Anthony
Manager,
CD Of Austin
Austin, Texas

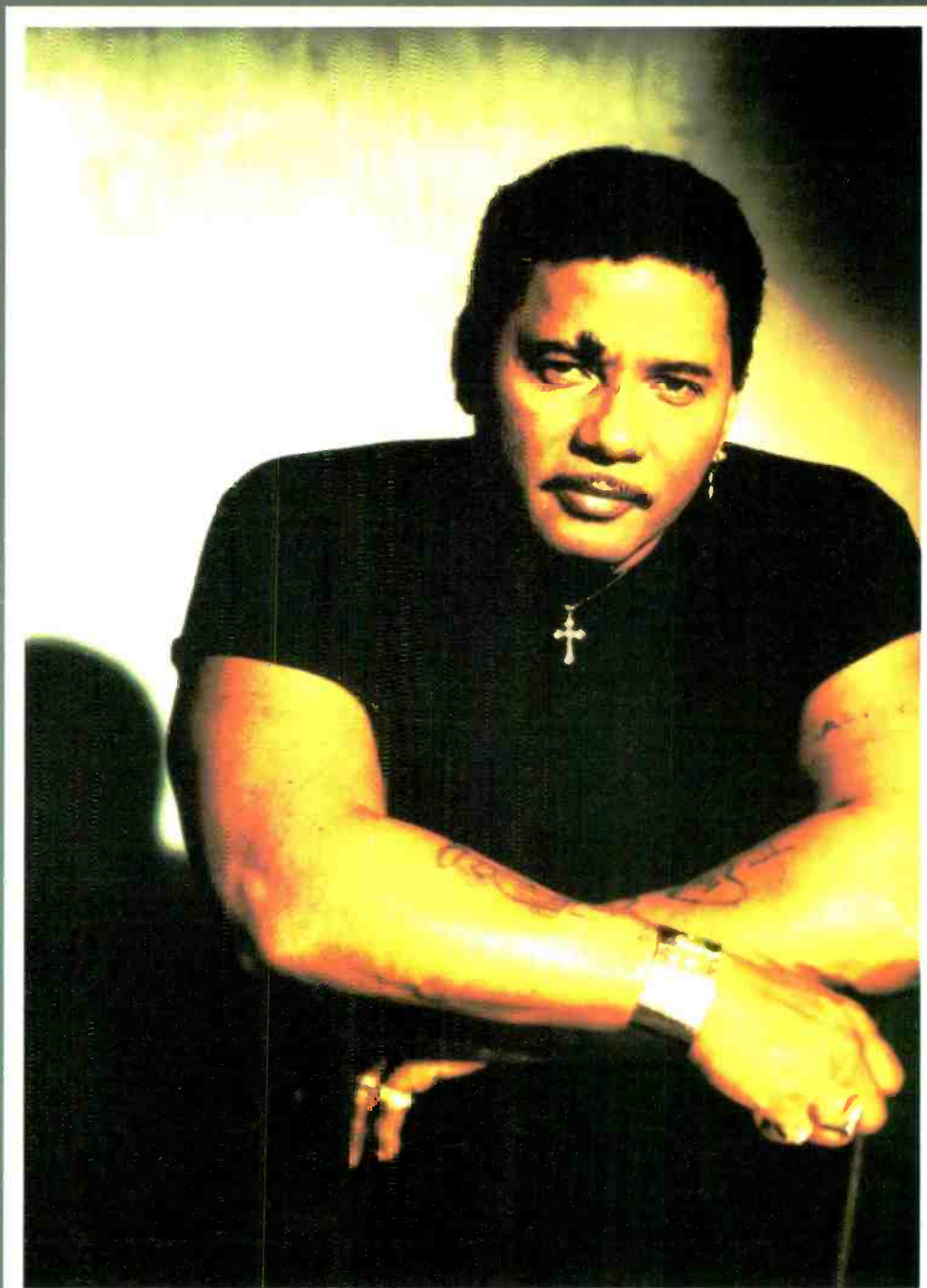
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THE GRAND TOUR The new album

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the AARON NEVILLE Grand Tour



IT IS THE EXPERIENCE OF A LIFETIME AND A RICHNESS OF SOUL THAT PROPELS GRAMMY-WINNING VOCALIST AARON NEVILLE THROUGH AN EXTRAORDINARY JOURNEY TO THE HEART OF POP MUSIC. HIS NEW ALBUM THE GRAND TOUR, THE FOLLOW-UP TO THE GOLD PLUS WARM YOUR HEART (WHICH FEATURED THE TOP-TEN "EVERYBODY PLAYS THE FOOL"), FINDS NEVILLE CREATING HIS UNIMITABLE MAGIC ON CLASSIC SONGS BY ARETHA FRANKLIN, BOB DYLAN, MARVIN GAYE, GEORGE JONES AS WELL AS NEW COMPOSITIONS BY SOME OF TODAY'S MOST GIFTED SONGWRITERS.

STREET DATE OF APRIL 20TH

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Dion Has Her Day At The Junos

Bilingual Star Plays Host, Snares 4 Awards

■ BY LARRY LeBLANC

TORONTO—As host, performer, presenter, and recipient of four awards, bilingual singer Celine Dion dominated the Canadian recording academy's 22nd annual Juno Awards, held here March 21 at the O'Keefe Centre.

The 24-year-old Dion, who earned a record-tying seven nominations in six categories, won Junos for top female vocalist; top single for "Beauty And The Beast," her duet with Peabo Bryson; best-selling Francophone album for "Dion Chante Plamondon"; and top dance recording for a club mix of "Love Can Move Mountains."

A day earlier, at an awards show and luncheon sponsored by Canadian trade The Record, Dion was present-

ed with Billboard's annual award for International Creative Achievement. Billboard also honored manufacturer Isidore Philosophe, president/CEO of Cinram Ltd., with its award for International Business Achievement.

Another Canadian songstress, k.d. lang, was the night's other big winner. Her "Ingenu" was honored as top album, and she shared Junos for songwriter of the year (with collaborator Ben Mink) and producer of the year for the songs "Constant Craving" and "The Mind Of Love" (with Mink and Greg Penny).

"Other than the time I wore a wedding dress [to a previous Juno show], this is the most meaningful award I have ever won," lang told the audience after accepting her best-producer Juno.

The evening's other multiple winner was Leonard Cohen, who was named top male vocalist and shared the best-video award for "Closing Time" with director Curtis Wehrfritz. "Old men like to collect honors," Cohen quipped backstage.

Taking up a big chunk of the 2½-hour show, nationally televised by CBC-TV, was the Juno Hall of Fame induction of 47-year-old Anne Murray. The 20-minute segment included live performances of her work by Dion, Gordon Lightfoot, Rita MacNeil, and Glen Campbell.

Despite not having a current label deal, Murray, with 36 albums in her Capitol catalog and with career sales of more than 25 million units, remains a towering force in the Canadian music industry.

"It's the most important Juno I've ever received, but it won't be the last," declared Murray, who has previously won 26 Junos, in a gracious acceptance speech.

In other key Juno categories, Bare-naked Ladies was named top group; Quebec singer Julie Masse won as most promising female vocalist; and John Bottomley took home the award for most promising male vocalist. In the country categories, Michelle Wright was named top female vocalist, Gary Fjellgaard was named top male vocalist, and Tracey Prescott & Lonesome Daddy was named best country group or duo.

This year's show was musically conservative and, at times, seemed unfocused and erratically paced. Highlights were Wright's stunning rendition of "Take It Like A Man" and Cohen's gruff-voiced "Closing Time" (Continued on page 44)



Canada's Celine Dion, center, shows off her 1993 Billboard International Creative Achievement Award at The Record's Music Industry Awards in Toronto. With Dion are Billboard radio editor Phyllis Stark, left, and managing editor Ken Schlager, who made the presentation. In photo below, Schlager and Larry LeBlanc, Billboard's Canadian editor, flank Billboard International Business Achievement Award winner Isidore Philosophe, president/CEO of Cinram Ltd.

Music Business Urges Congress To Adapt Performance Right

■ BY BILL HOLLAND

WASHINGTON, D.C.—For the first time in 12 years, the U.S. record industry officially asked Congress March 25 to create a performance right in sound recordings, saying near-future digital delivery systems could severely hurt the industry unless there are copyright safeguards.

Industry executives testified at a Congressional oversight hearing before the House Subcommittee on Intellectual Property. Observers note that a draft bill addressing performance rights is expected to result from the hearings.

Should such a bill be passed, U.S. radio and satellite broadcasters with digital audio services, along with cable audio and other pay-per-listen companies, would have to pay a royalty fee to record companies for permission to broadcast or "distribute" recordings.

Recording Industry Assn. of America president Jay Berman told lawmakers the industry will require safeguards for the age of electronic digital delivery.

The U.S. is one of few developed countries without a performance right in sound recording. When the Copyright law was revised in 1972, before the mass acceptance of cas-

sette recorders and CDs, broadcasters convinced Congress the system of free records for free airplay was a fair tradeoff.

Broadcasters now pay annual fees to songwriters and music publishers through ASCAP, BMI, and the other performing rights societies, and most bristle at the thought of paying record companies.

At the hearing, Berman told Congress that, unless the copyright law is remedied before digital transmission systems begin bringing CD-quality music into the home, eroded store (Continued on page 99)

Vid Stores In New Push For Minimum-Pricing Policy

■ BY EARL PAIGE

LOS ANGELES—U.S. home video retailers are urging manufacturers to adopt minimum-advertised-price programs as an answer to increasing deep discounting on major sell-through titles, such as Walt Disney's just-released "Pinocchio."

"We don't know exactly how bad ['Pinocchio' discounting is] going to be until the weekend papers hit," says Gary Ross, president of Suncoast Motion Picture Co. "We think

you're going to see \$13.99," adds Ross, who points out that this price is well below cost. Ross adds the low price is "unfortunate because it puts so much pressure on video specialty stores and makes it so difficult for us to satisfy our customers." The title was released March 24.

St. Louis wholesaler Larry DeVuono says the hit Disney title costs Sight & Sound Distributors \$14.99, "and direct accounts will pay a little more than that."

Here in Los Angeles, Blockbuster



Entertainment stores are offering the title at \$17.95, which, with a \$4 coupon Colgate rebate, brings it down to \$13.95.

Many retailers are able to offer low-ball prices by purchasing copies of hits such as "Pinocchio" at wholesale clubs outlets instead of from home video distributors, according to Joe Mazon, of Video Distributors of Florida.

While wholesale price clubs do not promote video in a marquee fashion or via fliers to retailers, their activity

as distributors has "come to be a feature of the business," says Mazon. "The price points they [offer] cannot be matched by their distributors," claims Mazon. "About the only area where the distributor might play a role is with credit terms. The dealer has to weigh what benefit that is. If the difference in price exceeds \$1.50 and you're buying more than 100 pieces, then you may want to save the money and make the commitment" to buy at one of the wholesale (Continued on page 97)

Laserdisc Distrib. Makes Deep Cuts

This story was prepared by Seth Goldstein in New York and Jim McCullaugh, Earl Paige, and Chris McGowan in Los Angeles

LOS ANGELES—Lasers appear to be spinning in place. Image Entertainment's March 22 announcement that it is streamlining operations in an effort to "return to profitability" is indicative of the problems facing a home entertainment format that has failed to capture the fancy of the American public in the nearly 15 years since its marketplace introduction in Atlanta.

Image, which claims a 35% share of the laserdisc business and multiyear distribution agreements with Disney, FoxVideo, Playboy, and New Line, among others, dismissed 17% of its

94-person workforce, including executive VP Lee Kasper, senior VP Wendy Moss, and CFO Jerome Smolar. New hires such as Mitchell Perliss, who joined less than two months ago as sales promotion director, were swept out as well.

Remaining high-level executives—chairman Martin Greenwald, chief administrative officer Cheryl Lee, Jeff Framer, who is promoted to replace Smolar as CFO, senior VP of operations David Borshell, and sales and marketing senior VP Rick Linton—agreed to wage reductions. Meanwhile, Image is working to reduce annual operating costs by \$4.5 million and tighten its release schedule to 35 from 45 discs a month. Bigger titles will receive more emphasis.

The changes come too late to affect

anticipated losses of \$9 million on sales of approximately \$59 million for the fiscal year, which ends March 31. In fiscal 1992, Image had profits of \$516,206 and revenues of \$59.1 million, an improvement on cumulative losses of nearly \$2 million in 1991 and 1992.

Industry sources lay some of the blame for Image's roller-coaster results on hardware manufacturers whose indifferent ad campaigns have left "consumers confused as hell," says one. Except for Pioneer, which has been the advertising wheelhorse for years, there has been "a lack of commitment to the market," she adds. "They've got to bite the bullet and advertise the hardware. It has never grabbed hold." The installed (Continued on page 95)

NAVD Kills Planned Ad Campaign After Lackluster Day-Date Test

■ BY SETH GOLDSTEIN

NEW YORK—USA Today has lost a potential advertiser. Because of poor feedback from a single test market, the National Assn. of Video Distributors won't be drumming up studio support for a USA Today ad campaign alerting consumers to the fact that new rental titles are available in stores on Wednesdays, not scattered throughout the week.

The shift of deliveries to mid-week is supposed to reduce distributors' UPS costs by taking advantage of the economies of scale of a single shipment. Retailers can de-

vote less time to unpacking shelves, and customers can rent the latest arrivals on a weeknight, rather than wait until the weekend when the hottest titles are often out of stock.

Suppliers, distributors, and the Video Software Dealers Assn. generally agree on the benefits of a common street date, but NAVD wanted to get the point across regularly in USA Today, a favorite vehicle for home video because of its large national circulation. To try out its ideas and generate studio financial backing for a national program, NAVD selected Charleston, (Continued on page 97)

Joe Henderson

"A master at the height of his powers."

N.Y. Times

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Best Jazz

Instrumental Solo -

"Lush Life"

Jazz Album, Jazz Artist,

Tenor Saxophonist of the Year -

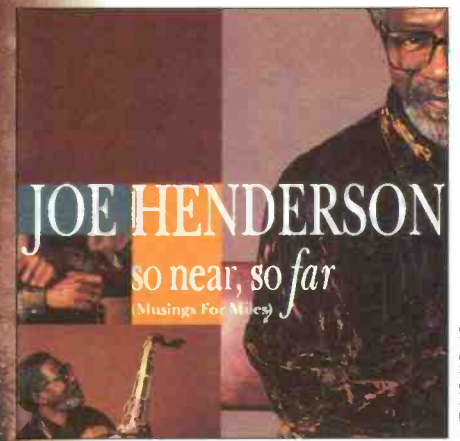
Down Beat International Critics

& Readers Poll

#2 Top Jazz Album Artist,

#2 Jazz Album of 1992 -

Billboard Magazine



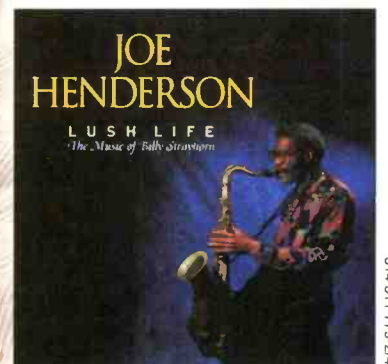
So Near, So Far
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Dave Holland & Al Foster

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Jazz Chart after 2 weeks!

Strong Sales

"Joe Henderson
continues his
triumphant
resurgence."
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★★★★★ Down Beat



Lush Life
The Music of Billy Strayhorn

"A major event."
- Rolling Stone

Unprecedented
International Media
Attention

#1 Album, 7 weeks -
Billboard Traditional
Jazz Chart

Performance at President
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Capitol Eliminates 36 Positions Cuts Affect 2 Execs, Some Support Staff

This story was prepared by Chris Morris in Los Angeles and Irv Lichtman and Paul Verna in New York.

LOS ANGELES—Citing its “business needs,” Capitol Records eliminated some 36 staffers in a round of job cuts March 22-23.

The slashes took out mostly middle-management and support personnel in several departments, but two

executives—senior VP of A&R Simon Potts and Atlanta-based VP of black music promotion Keith Frye—were among those leaving the company.

The job cuts at the label, which has thus far remained stable on the personnel side under president/CEO Hale Milgrim, stunned many at Capitol. But the eliminations were not nearly as severe as the round of firings that claimed 140 people in De-

ember 1991, after Capitol's sister labels Chrysalis, EMI, and SBK were consolidated as the EMI Records Group North America (Billboard, Dec. 14, 1991).

In an official statement issued March 21, the label said, “In anticipation of the beginning of its new financial year, Capitol Records has taken the opportunity to review its organizational structure, with the result being the elimination of positions. We recognize that it is difficult under any circumstances to undergo change, but it was decided that, according to our business needs, this move was appropriate.”

In an interview with Billboard, Charles Koppelman, who takes over as Capitol-EMI Music president/CEO (Continued on page 95)

Gospel Artist, Executive Frank Williams Dies At 45

BY LISA COLLINS

LOS ANGELES—Frank D. Williams, a top gospel producer, performer, and executive, died of acute cardiorespiratory arrest March 22 in Savannah, Ga. He was 45 and lived in Jackson, Miss.

Williams was national director of Malaco Records' gospel division and a key performer in two of the label's most popular acts: the Jackson Southerners and the

Mississippi Mass Choir, which he founded in 1989.

The Mississippi Mass Choir has been dubbed “Frank Williams personified” and hailed by many as “one of the greatest recording choirs in gospel music history.” The group's phenomenal 1990 self-titled debut, which topped Billboard's gospel album chart for nearly 50 weeks, made it gospel's Cinderella success story.

Williams served as executive producer and featured vocalist on each of the group's three albums, includ-

ing an upcoming release, recorded live in January, which features lead vocals from Williams on four cuts. The yet-untitled album has been slated as a second-quarter release by Malaco, and will be available with a companion video. The group's current album, “God Gets The Glory,” has spent more than 70 weeks on Billboard's Top Gospel Albums chart; it (Continued on page 107)

Bonnie Bourne, Leading Pub Exec, Dies At Age 90

BY IRV LICHTMAN

NEW YORK—Bonnie Bourne, who headed the evergreen-rich independent music publisher Bourne Music for more than 35 years until the late '80s, died March 20 in New York after a long illness at the age of 90.

Bourne, a rare female head of a major publishing operation, oversaw a catalog with dozens of standard copyrights. They include “Bye Bye Blues,” “Me And My Shadow,” “That Old Gang Of Mine,” “All Of Me,” and “Love Letters In The Sand.” Also, the firm publishes the scores of Walt Disney's “Snow White & The Seven Dwarfs,” “Pinocchio,” and “Dumbo.” In another film-associated relationship, Bourne Music also publishes songs penned by Charlie Chaplin for his films, including “Smile” from “Modern Times” and “Eternally,” the theme from “Limelight.”

A revival last year of one of Bourne's standards, the 1951 Nat King Cole hit by Irving Gordon, “Unforgettable,” sold in the millions as a single by Natalie Cole. The song is the title track of an album by Natalie Cole in tribute to her father.

Under Bourne, the company, (Continued on page 99)



BOURNE



Dynamic Duo. Warner/Chappell Music chairman/CEO Les Bider, center, welcomes songwriter/producers L.A. Reid, left, and Daryl Simmons to the fold. The songwriters signed separate long-term worldwide co-publishing agreements with Warner/Chappell that include their back catalogs as well as future material.

Sony Sets Precedent With European Pact

BY MIKE HENNESSEY
and DOMINIC PRIDE

PARIS—France's mechanical rights society SDRM says it will enter a central European licensing deal with Sony Music Entertainment effective July 1. The arrangement marks the first time that a European rights society has publicly admitted offering rebate incentives to a record company.

SDRM expects a final agreement to be signed at the beginning of April under which it will give Sony a rebate for bringing an estimated \$80 million of licensing business to the society.

The pact ends months of speculation over the deal, but fuels the heated debate over the future of central licensing in Europe. The development means that the European Music Rights Organization—the joint venture planned by the U.K.'s Mechanical Copyright Protection Society and the National Music Publishers Assn. in the U.S.—will have one less major record company to which it will be able to license repertoire.

If EMRO moves ahead with its plans for a new central licensing body, industry observers say it would initially license repertoire to (Continued on page 94)

BDS Makes Euro Debut In Dutch Joint Venture

AMSTERDAM—Broadcast Data Systems, the U.S. radio and TV airplay monitoring service, has made its debut in the European market via a joint venture with Dutch performing/mechanical rights organization BUMA/STEMRA.

The two companies have launched Spot Track BV, which will use BDS' airplay recognition technology to gather and report data on the broadcast of commercials on radio, TV, and cable outlets in the Netherlands. Subscribing advertisers and agencies can use the service to monitor competitors' advertising and for verification of the broadcast of their own advertisements.

In future, Spot Track plans to extend its 24-hour, continuous service to monitoring airplay of recorded music. (Continued on page 107)

MCA's Donnie Cohen Dies In Plane Crash; Two DJs Missing

BY CARRIE BORZILLO

LOS ANGELES—Donnie Cohen, MCA Records' national AC promotion director, was killed in a March 16 plane crash off the coast of Carpinteria Beach, just south of Santa Barbara, Calif. Five others believed to be on the aircraft, including Las Vegas radio personalities Steve Ortolano and Diane Songer, were missing and presumed dead.

Cohen, 32, was traveling in a rented six-seater Piper Seneca twin-engine airplane with his girlfriend, Shannin Schmidt. Also aboard the plane were KRLV MD/midday jock Ortolano, 32; KJUL morning jock and (Continued on page 107)

Jamaican Sound Systems Fall Silent

BY MAUREEN SHERIDAN

KINGSTON, Jamaica—The city where high-decibel dancehall sessions usually rule the night has been eerily silent since early March following a decision by the Sound System Assn. to suspend Jamaica's popular and powerful mobile discos in Kingston until after the island's Tuesday (30) general election.

The decision was made “to protect our fans” says Louise Frazier Bennett, spokeswoman for SSA, the governing body for the musical events. “We have halted all dances, particularly in the violence-prone parts of the city,” she says, adding that rural dances, where partisan conflicts are minimal, have not been affected.

The dances, or “sets,” are the most influential music medium in Jamaica.

Their temporary cessation was ordered by SSA because, according to Bennett, “in prior elections, politicians have used the dances as scapegoats for their own devious motives.”

Metromedia set operator Haldane James says sound systems “attract their biggest audiences in ghetto areas like Trenchtown, Dunkirk, Jones Town, and Tivoli Gardens, each of which has its own political loyalties. When politics are not around, people drink and dance together, but during election time, the rival thing starts up. These people take their politics so seriously, we can't take any chances.” Adds Bennett, “In the last election, people coming from political meetings would come into dances and start shooting up each other.”

Jamaica has a history of violent elections, the record-holder being the

1980 election, which resulted in more than 800 deaths and marked the end of Michael Manley's socialist (and Cuban-leaning) government and the beginning of the conservative years of Edward Seaga. The two subsequent elections, one of which returned Seaga to power, and the other which gave the government reins back to a chastened and far more moderate Manley, were less traumatic. Since then, Manley has resigned, and Prime Minister P.J. Patterson is running against Seaga.

Despite a skeptically received pledge of peace by both political parties and strong public support for peaceful polls, the SSA says the proliferation of guns in the dancehalls—often fired skyward to “salute” favored artists—could, if manipulated (Continued on page 102)

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MCA, Motown Reach Settlement Boston Ventures Buys MCA's Label Share

■ BY CRAIG ROSEN

LOS ANGELES—The MCA and Motown labels have settled their nearly 2-year-old legal battle. As a result, investment firm Boston Ventures, which already owns most of Motown, will purchase MCA's approximate 18% interest in Motown and the pending lawsuit between MCA and PolyGram likely will be resolved.

The settlement was announced March 23 in a one-paragraph press release issued jointly by MCA and Motown stating that "all claims alleged in the various lawsuits will be dismissed."

As part of the settlement, Motown, MCA, and Boston Ventures have agreed not to comment on the settlement.

According to sources, the settlement is significant because it cuts Motown loose from ties to MCA. Boston Ventures' plans to purchase

MCA's share of Motown will mean the label once again will be owned by nonwarring parties. Boston Ventures already owns 70% of Motown. A partnership of Motown management and artists own the other 12%.

Losing Motown is a major blow to MCA's Uni Distribution Corp., which counts global expansion as a key goal, and Motown's deep and valuable catalog would likely further that cause.

According to published reports, Boston Ventures may have paid as much as \$60 million for MCA's 18% stake in Motown. But sources close to the deal claim that figure is "wildly inflated," pointing out that Motown founder Berry Gordy sold the label, which was once one of the largest black-owned companies in the U.S., for \$61 million in June 1988.

However, the subsequent sales of Geffen Records, for approximately \$650 million, and of Virgin for \$900

million, drove up the market value of labels. The reported \$60 million for the 18% stake in Motown suggests that the label is now worth close to \$300 million, which is in line with current market prices.

The Motown-MCA battle dates back to May 1991, when Motown sued MCA over the handling of Motown's promotion and distribution. The suit alleged MCA "has consistently undermined the effort to rebuild Motown" (Billboard, May 25, 1991).

In response, MCA claimed Boston
(Continued on page 95)

Aerosmith, Isaak Lead Shower Of New Albums

■ BY LARRY FLICK

NEW YORK—Rockers Aerosmith and Chris Isaak are the top seeds in a crowded pack of acts busting out with new albums in April.

This month will also mark the solo debut of ex-Motley Crue singer Vince Neil, the unveiling of Bobby Brown's new Triple B custom label, and the much-anticipated premiere of former Jane's Addiction leader Perry Farrell's new band, Porno For Pyros. Other key acts with new re-

leases include Midnight Oil, Bryan Ferry, and Diana Ross.

On the soundtrack front, two upcoming films, "Indecent Proposal" and "Who's The Man," are supported by star-studded albums.

On April 20, Aerosmith ends a four-year break from recording with "Get A Grip." This follow-up to the quadruple-platinum "Pump" is the band's next-to-last album for Geffen, before swinging over to Sony. Produced by Bruce Fairbairn,
(Continued on page 97)

Island Trading Buys Controlling VJN Stake Blackwell Firm Takes 'Advisory' Role At The Box

■ BY DEBORAH RUSSELL

LOS ANGELES—Miami-based Video Jukebox Network Inc., which operates the interactive music video network The Box, has agreed to sell a controlling equity interest in the company to Island Trading Co. Inc.

Under the agreement, which is slated to be finalized within six weeks, Island Trading will pay \$7 million to VJN in exchange for 7 million shares of convertible common stock, with warrants to purchase additional stock later. If the deal closes, Island would own about one third of VJN's 21.3 million outstanding shares of stock.

For a period of two years from the closing of the deal, the shares of convertible common stock issued to Island Trading will have super voting rights (or more than one vote per share), which gives Island Trading 51% voting control of VJN. In addition, Island Trading would be permitted to elect four members to VJN's seven-member board of directors.

Island Trading is a wholly owned subsidiary of Nassau, Ba-

hamas-based Island International. It is described as managing a number of interests identified with Island Records chairman/CEO Chris Blackwell. Island Trading and Island International are not related to Island Records and its music publishing group of companies, which are wholly owned subsidiaries of PolyGram, N.V.

"Blackwell likely will serve as an 'adviser and visionary' when Island Trading takes over the operation," says Andy Terentjev, a senior executive at Island Trading who is charged with handling the VJN deal.

Blackwell has been "eyeing The Box" for some 18 months, Terentjev says, and he is convinced that with enough money and guidance the interactive music video network could be a leading cutting-edge programmer.

"The Box is an important tool for breaking new artists and has carved out a niche as an alternative [programmer]," says Terentjev. "And Blackwell is known for his attraction to the cutting edge."

In the fourth quarter ended Dec. 31, 1992, the network reported an

operating profit of \$62,293 before interest, depreciation, and other nonoperating charges. That was the first domestic operating profit since the second quarter of 1991. In 1991's fourth quarter, VJN posted an operating loss of \$201,988 (Billboard, Feb. 27).

Island Trading hopes to develop revenue sources for VJN beyond advertising and paid viewer requests, says Terentjev. A key priority is to invest in new technologies to expand the business. Direct marketing of products also is an area to be explored, he says. There are no major staffing changes planned, according to Terentjev.

Island Trading also is interested in exploiting the network's ability to generate research data for a variety of marketing purposes.

Terentjev says Island Trading aggressively will market the network to cable operators, and says he is spending the majority of the due diligence period visiting cable operators around the country.

"VJN has been undercapitalized and hasn't had the funds to market the network properly," says Ter-
(Continued on page 102)



They Love Loveless. Sony Music Entertainment chairman Michael Schulhof, center, and Sony Music Nashville president Roy Wunsch congratulate Patty Loveless at a party at Spago in Los Angeles following her 90-minute concert at The Roxy, which was broadcast by more than 190 radio stations. Loveless performed five songs from her Epic debut album, "Only What I Feel," including the first single, "Blame It On Your Heart."

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. Ted Greenwald is appointed developments editor for Musician magazine in New York. A composer for television commercials, he formerly was on staff at Keyboard magazine, and recently published his fourth book, "The Musician's Home Recording Guide."

RECORD COMPANIES. Sony Music International promotes Frank J. Welzer to president, Latin America, in Miami; Hans Bugger to senior VP of Latin American affairs in Rio de Janeiro; and George Zamora to VP and GM of Sony Discos in Miami. They were, respectively, president of Sony Discos, VP of Latin American operations for Sony Music International, and VP of marketing for Sony Discos.

Paris Eley is promoted to senior VP of marketing for Motown Records in Los Angeles. He was senior VP of R&B promotion.

Carol Wright is promoted to VP of



GREENWALD



WELZER



ELEY



WRIGHT



REEF



GOLDFARB



MOORHEAD



MILLMAN

artist marketing for BMG Music Canada in Toronto. She was director of artist marketing.

Colin Reef is appointed VP of finance and operations at Epic Records in New York. He was CFO at Virgin Records America.

Bob Goldfarb is named GM of the U.S. office of British classical label Conifer Classics. He is based in New York. He was director of operations for Teldec.

Arthur Moorhead is promoted to senior director of U.S. operations for Teldec and Erato in New York. He

was director of U.S. operations.

David Lawrence-Kuehn is named co-director of national sales for Elektra International Classics in Los Angeles. He was Los Angeles field sales manager for special products for WEA Corp.

Lisa Millman is promoted to VP of press and artist development for Elektra Entertainment in Los Angeles. She was senior director of press and artist development.

Julie Farman is promoted to senior director of media relations, West Coast, for Epic Records in Los Ange-

les. She was director of the West Coast media department.

Al Pryor is appointed director of A&R/marketing, jazz/progressive music, West Coast, for Columbia Records in Los Angeles. He was GM of Gramavision Records.

Mercury Records in New York names Lauren Murphy senior director of media and artist relations and Brian Samson national director of marketing and promotions, rap and alternative R&B. They were, respectively, director of media artist relations for Mercury, and rap editor for

Gavin Report.

Sue Yeruski is promoted to international marketing director for A&M Records in Los Angeles. She was international marketing manager.

Kay Smith is promoted to director of A&R administration for Sony Music Nashville. She was associate director of A&R.

DISTRIBUTION. Jim McKenna is named director of national field sales for Sparrow Distribution in Nashville. He was regional sales manager for the Benson Music Group.



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Isaak's Heart Is In 'San Francisco' April Release Looks At Love, Romance

BY MELINDA NEWMAN

NEW YORK—"I love the idea of people who are misfits, people who have their own fashion: They're wearing the wrong color bellbottoms, their girlfriend has the wrong hairstyle, but the guy's going, 'Dig me. I'm with Marilyn Monroe,' and she's going, 'I'm with Tony Curtis.'"

The romantic notion of people who don't quite fit in yet still find happiness runs throughout Chris Isaak's new album, "San Francisco Days."

On "Two Hearts," he breaks into falsetto when declaring his love for someone whose aching heart needs another to help lift it; on "New Girl," he recalls seeing an old friend on the street, and sings: "The last time I saw him, he was laughing, she was by his side."

Though there are optimistic lyrics on "San Francisco Days," by no means does every song have a happy ending.

There are ringing guitars that go from upbeat to unbearably lonesome while supporting Isaak's expressive vocals, which move from cautious joy to haunting heartbreak within seconds.

And, should anyone question whether Isaak's days as a loner are behind him, he ends the album with the



CHRIS ISAAK

definitive cover of Neil Diamond's "Solitary Man."

"Anybody who rhymes 'paper ring' with 'part-time thing' is technically a genius," Isaak says. "Plus, just the fact that I did a Neil Diamond song is going to make my mom have more respect for me."

The follow-up to 1989's platinum-certified "Heart Shaped World," which spawned the giant hit "Wicked Game," is due April 13 from Reprise/WB.

(Continued on page 16)



Feels Like Success. Buddy Guy, left, celebrates the release of his new Silvertone album, "Feels Like Rain," with John Porter, center, and Travis Tritt.

Hot Pursuit: Mercury Planning Colorful Mktg. For Label Debut

BY CRAIG ROSEN

LOS ANGELES—The Pursuit Of Happiness has been the subject of many novel marketing plans. Its former label, Chrysalis, released "Love Junk," the band's 1988 debut album, on DAT, and later a single was issued on eight-track tape.

For "The Downward Road," released March 23, Mercury will attempt to take advantage of the world without longboxes by offering the CD and cassette with four different colored covers.

"We feel that the album will definitely stick out and that will give the release a little bit of an edge at a

time when there will be flux at retail," says Josh Zieman, director of marketing at Mercury.

TPOH front man Moe Berg is all for anything that will help his music get heard. Aside from the innovative promotional material, the Toronto-based TPOH is best-known for the 1986 independent single "I'm An Adult Now," which was rereleased on "Love Junk" and became an album- and modern-rock hit in late 1988.

Yet to some, "I'm An Adult Now" was a novelty song and TPOH a novelty act.

"I'm An Adult Now" got us in the
(Continued on page 16)



THE PURSUIT OF HAPPINESS: Brad Barker, Dave Gilby, Moe Berg, and Kris Abbott.



Joe Lovano

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Texas Becomes A Many-Star State During Austin's SXSW Music Meet

The Beat was written this week by Melinda Newman and Chris Morris in Austin, Texas.

NOT ONLY DID the South By Southwest Music & Media Conference pump an estimated \$4.5 million into the Austin economy, but the March 17-20 event lined the streets with A&R reps, journalists, and just plain old music fans in town to hear more than 400 bands. The event has become so popular that several types we ran into were taking vacation days to attend the festival. Now that's saying something . . . Among the highlights: A&R execs were

among those trying to squeeze into ASCAP's showcase at The Steamboat to catch Six Is Nine, a high-voltage hard-rock band from Austin featuring former Dokken guitarist Billy White . . . Athens, Ga.'s Five-Eight amazed a crowd of thunder-struck spectators with a high-intensity set at the Jelly Club. The trio's singer/guitarist, Mike Mantonie, writhed his way through a musical psychodrama, which continued even after the fire marshals shut down the show. On the same bill, Athens homeboys and Sky Records label mates the Vigilantes Of Love, fronted by singer Bill Mallonee, served their own adept set of melodic yet highly potent, personal songs . . . Los Angeles' Continental Drifters, a hometown mainstay that seldom tours, delivered a sensational performance at Liberty Lunch, conjuring up memories of the Band in its heyday. The as-yet unsigned group (although rumors abound that Warner Bros. is interested) features Peter Holsapple and the Psycho Sisters (aka Susan Cowsill and ex-Bangle Vicki Peterson). The Sisters also supplied vocals at Giant Sand's Acropolis show; the Tucson, Ariz., band's singer/guitarist, Howe Gelb, offered a bracing example of his Neil Young-derived modern rock, currently heard on the group's Restless album "Center Of The Universe" . . . Tish Hinojosa proved a crowd favorite with her wonderful country-roots rock at Rounder Records' dinner and showcase at La Zona Rosa. Label mate and ultimate party band Brave Combo had attendees dancing under the stars later on with its musical hybrid combining Tex-Mex, polka, reggae, and just about everything else . . . The buzz was on Dallas alternative, grungy band Tripping Daisy, which just signed with Island Records. Though it is officially off the bidding block, the group's multimedia show was packed with industry-ites eager to see what they'd missed . . . Despite threatening skies, fans stood with their noses pressed to the glass to get a glimpse of Robyn Hitchcock performing an in-store at Waterloo Records. Hitchcock was accompanied by Jules Shear and R.E.M.'s Mike Mills, and the set included numbers from his new A&M release, "Respect" . . . Despite a downpour, Hollywood Records singer D.D. Wood pluckily showed off fine vocals recalling both Kirsty MacColl and Mary-Chapin Carpenter during La Zona Rosa's gig . . . Former Twang Twang Shock-A-Boom leader David Garza wowed the Liberty Lunch crowd with his guitar-playing and versatility, running through a set including pop, rock, country, and blues num-

bers . . . Expatriate-turned-Parisian Elliott Murphy made a rare stateside appearance with an exhilarating solo acoustic set at The Ritz, preparing fans for the Razor & Tie and Dejadisc reissues of his '70s recordings . . . Though the crowd was definitely there to see Paul Kelly, the 311 Club's "Melbourne Shuffle" evening highlighting Aussie acts greatly benefited from a rocking performance by Deborah Conway, whose songs were the perfect blend of pop and grit . . . At her Chances show, Heyday Records artist Barbara Manning proved folk music can be sensitive and steely at the same time; accompanied by a second

guitarist, the San Francisco singer/songwriter wooed the crowd with her disarming on-stage manner and an impressive set of original material . . . On the blues front, Oxford, Miss., singer/guitarist R.L. Burnside played a gripping show at Antone's. Burnside, who records for Oxford's Fat Possum Records, is an amazing throwback to the high-intensity Delta style of Robert Johnson, in a solo electric style . . .

The Grey Ghost rolled out a set of barrelhouse piano funk at a Continental Club show featuring Spindletop Records artists. The Ghost's old-timey keyboardisms were accompanied by a band of such local lights as the Bad Livers' banjoist Danny Barnes and saxophonist Mark Kazanoff . . . Lisa Mednick, one of the ever-growing crop of outstanding Austin-based female vocalists, showed off fine singing chops at Liberty Lunch, backed by a band including brilliant singer/songwriter David Halley on guitar and perennial bass favorite Sarah Brown . . . At a special dinner/showcase at the historic local restaurant Threadgill's, Carlene Carter performed a showcase previewing material from her upcoming Giant album, "Little Love Letters." Accompanied by Desert Rose Band guitarist John Jorgenson, Carter charmed a packed crowd of journalists with a short set including a delightful ballad, "Unbreakable Heart," penned by Benmont Tench of Tom Petty's Heartbreakers . . . Concurrent with SXSW, Jimmie Dale Gilmore threw a party of his own at the old Western swing joint the Broken Spoke. The night included a reunion with Gilmore's former Flatlanders colleagues Joe Ely and Butch Hancock, and a short but warm, and warmly received, set by soul titan Arthur Alexander, who hadn't played in public in more than 15 years.

SXSW NEWS: Aside from great music, schmoozing abounded in Austin. Among the news gathered: More than 25,000 tickets for the Lollapalooza '93 July 3 show at Chicago's The World amphitheater were snatched up last weekend before the lineup has even been announced . . . It looks like the death knell has been sounded for Atlanta's New South conference, says one of the event's organizers, Indigo Girls manager Russell Carter. However, Kelley Cox, formerly of Moist Records, says he and Sky Records publicist Michelle Roche are trying to put together a smaller conference concentrating on four clubs in the city's Five Points section, with area journalists picking the showcasing bands.



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Austin Music Awards Kick Off 7th SXSW Jo Carol Pierce, Arc Angels Take The Spotlight

BY JOHN T. DAVIS

AUSTIN, Texas—Jo Carol Pierce, a West Texas-born actress, playwright, and songwriter who was virtually unknown to the Austin music community a year ago, was a big winner at the 11th annual Austin Music Awards.

The awards, voted on by readers of the weekly Austin Chronicle, were presented March 17 at Palmer Auditorium here. The event, which also featured performances by a number of bands, kicked off the seventh installment of the South By Southwest Music and Media Conference, held March 17-21 here.

Pierce's honors, which included album of the year and songwriter of the year, come via "Across The Great Divide," a 19-song CD compilation on the Dejadisc label. The CD features performances of Pierce's songs by a genre-busting collection of artists, including Joe Ely, Jimmie Dale Gilmore, Terry Allen, Psychomotor, and others. The album's producers, Troy Campbell and Michael Hall, were awarded best-producer honors, and the album was also cited for best sleeve art.

The Arc Angels, a quartet that mixes savvy veterans (drummer Chris Layton and bassist Tommy Shannon) and young guns (guitarists Doyle Bramhall Jr. and Charlie Sexton) were the night's other major honoree. Their debut album on Geffen, "Arc Angels," yielded the single of the year ("Sweet Nadine") and best video ("Living In A Dream"). The band itself was voted band of the year, and split the best-rock-band award in a tie with Soul Hat.

Hall of Fame inductees included DJ/minister/blues pianist Lavada "Dr. Hepcat" Durst, singer/songwriter Lyle Lovett, and blues guitarist Derek O'Brien.

The evening also featured live performances by an array of musicians ranging from octogenarian barrelhouse pianist Roosevelt "The Grey Ghost" Williams to P, a one-shot collaboration between Austin band leader/songwriter Bill Carter, Gibby Haynes of the Butthole Surfers, and actor Johnny Depp. Other performers included Alejandro Escovedo, Lucinda Williams, Soul Hat, Pierce with the band Loose Diamonds, and a rare four-song set by psychedelic music pioneer and 13th Floor Elevators band leader Roky Erickson.

Following is a list of major awards:

Album of the year: "Across The Great Divide," Jo Carol Pierce/various artists.

Song of the year: "Help, I'm White And I Can't Get Down," by R. Ball and C. Gregory (as performed by the Geez-inslaws).

Single of the year: "Sweet Nadine," Arc Angels.

Songwriter of the year: Jo Carol Pierce.

Musician of the year: Alejandro Escovedo.

Band of the year: Arc Angels.

Best female vocalist: Lucinda Williams.

Best male vocalist: Malford Milligan.

Best rock band: (tie) Arc Angels, Soul Hat.

Best new band: Storyville.

Best pop band: The Duckhills.

Best producer: Troy Campbell and

Michael Hall, "Across The Great Divide."

Best metal/hardcore: Pariah.

Best roots band: Two Hoots & A Holler.

Best avant-garde band: Shoulders.

Best cover band: The Atlantics.

Best country band: Don Walser & the Pure Texas Band.

Best blues band: W.C. Clark.

Best soul band: The Atlantics.

Best rap band: Retarded Elf.

Best funk band: Joe Rockhead.

Best reggae band: House In Orbit.

Best Tejano band: Texas Tornados.

Best folk: Tish Hinojosa.

Best jazz: Native Sun.

Best video: "Living In A Dream," Arc Angels.

Best none of the above: Bad Livers.

Best sleeve art: "Across The Great Divide."

Best EP: "Blue Days, Black Nights,"

Loose Diamonds.

Best tape: "Wild Tonight," Natalie Zoe.

Acoustic guitar: Rich Brotherton.

Electric guitar: Eric Johnson.

Bass: Sarah Brown.

Drums: Barry "Frosty" Smith.

Keyboards: Reese Wynans.

Horns: Tomas Ramirez.

Strings: Danny Levin.

Miscellaneous instrument: Danny Barnes (banjo).

Best club (tie): Liberty Lunch, La Zona Rosa.

Best dance club: The Acropolis.

Best touring band: U2.

Best radio DJ: Jody Denberg.

Best radio station: KGSR-FM.

Best TV show: "Austin City Limits."

Best journalist: Don McLeese.
Best record store: Waterloo Records.

Best music store: Strait Music.



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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Capital Centre Landover, Md.	March 16-18	\$1,264,975 \$25	50,599 three sellouts	Metropolitan Entertainment Cellar Door Concerts Of D.C.
GRATEFUL DEAD	Arena, The Omni Atlanta	March 20-22	\$1,153,999 \$24.50	47,102 three sellouts	Metropolitan Entertainment Alex Cooley Peter Conlon Presents
PAUL MCCARTNEY	Sydney Entertainment Centre Sydney	March 16-17, 20	\$1,150,433 (\$1,631,820 Australian) \$61.60	27,880 30,000, three shows, two sellouts	Paul Dainty Corp.
NEIL DIAMOND	Hilton Coliseum Iowa State Univ., Ames Ames, Iowa	March 12-13	\$722,500 \$25	28,900 two sellouts	Ogden Presents
EMERSON, LAKE & PALMER	National Auditorium Mexico City	March 19-20	\$483,219 (1,502,328 Mexican pesos) \$50.79/ \$19.04	14,941 19,804, two shows	Ogden Presents Ocesa
NEIL DIAMOND	St. Louis Arena St. Louis	March 10	\$464,675 \$25	18,587 sellout	Ogden Presents
GUNS N' ROSES BRIAN MAY BAND	Fargodome Fargo, N.D.	March 21	\$402,698 \$22.75	17,701 sellout	Jam Prods.
GUNS N' ROSES BRIAN MAY BAND	Carver Hawkeye Arena Univ. of Iowa Iowa City	March 20	\$343,283 \$22.50	15,257 sellout	Jam Prods.
GUNS N' ROSES BRIAN MAY BAND	Boston Garden Boston	March 17	\$336,125 \$25	13,445 sellout	Don Law Co.
KENNY G	The Summit Houston	March 19	\$310,855 \$40/ \$30/ \$22.50	12,378 sellout	Beaver Prods.

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One Year + 36 Candles Add Up To Big MCA Year

HOT BIRTHDAY GREETINGS: John McKellen has spent 35 years at MCA Music, the last year of which as president. From a business point of view, McKellen currently has 36 candles on his birthday cake, representing the most songs to appear on the charts at one time in the company's history—17 songs are on the Hot 100 Singles chart and 19 are on the Hot R&B Singles chart. Most of the copyrights appear in the top 40 on songs performed by such acts as **Jade, Shai, Bobby Brown, Mary J. Blige, TLC, and Madonna.**

Looking at this success in another way, MCA has claimed an interest in at least one song in the top 10 on both the Hot 100 and

Hot R&B Singles charts each week for the past six months. The unit sales picture is equally bright. There are a total of six **Recording Industry Assn. of America** certified singles, two of them platinum. The platinum entries are "Jump" by **House Of Pain** and "If I Ever Fall In Love" by **Shai**; the gold entries are "Erotica" by **Madonna**; "Real Love" by **Blige**, "I'd Die Without You" by **P.M. Dawn**, and "Love Is On The Way" by **Saigon Kick**. Also, MCA had five No. 1 country singles in 1992, and 1993 already shows back-to-back No. 1 singles by **Randy Travis** and **Doug Stone**.

From a writer standpoint, McKellen looks with gratification on the fact that both veteran and newly signed writers are contributing to the chart surge. The veterans include **Lotti Golden** and the team of **Mark Rooney** and **Mark Morales**; among the newcomers are **Kevin Wales, Vassal Benford, Gary Burr, and Shep Pettibone.**

That many of MCA Music's current successes are from the R&B area doesn't surprise McKellen, since the publisher has long had a strong R&B presence. "The mainstream popularity of R&B music coupled with our vigorous involvement in sampling has certainly benefited our position in the marketplace."

Feature films are also part of the success story, with MCA Music having rights to the Oscar-nominated "Run To You," **Whitney Houston's** next single from "The Bodyguard," and **Jeremy Jordan's** top 20 from the "Beverly Hills, 90210" soundtrack. MCA also has three songs on the soundtrack from "CB4" and tracks on "Boomerang," "Sister Act," and "Honeymoon In Vegas."

MCA's international catalog contributes hits from P.M. Dawn's "Looking Through Patient Eyes" and "So Close," the U.S. debut from U.K. singer **Dina Carroll.**

Coming up, MCA Music will publish three songs on the new **Aerosmith** album, including first single,

"Livin' On The Edge," by newly signed writer **Mark Hudson.**

RUNNING WITH IT: As noted above, MCA Music's success includes a half-share interest, with **Peermusic**, in Oscar-nominee "Run To You." The song was penned by Long Island, N.Y.-natives lyricist **Allan Rich** (MCA Music) and composer **Jud Friedman** (Peermusic). As first-time Oscar nominees, the team has achieved this distinction with their first film entry. In an interesting promotional ploy, Oscar voters were sent copies of the song on inexpensive, one-play-only cassette players. Rich started out working part-time as a shoe

salesman in Venice, Calif., and Friedman is a Yale undergrad and Harvard Law School graduate. Their collaborations, however, are well established on recordings, with covers by **Barry Manilow, Patti LaBelle, Natalie Cole, Gladys Knight, and James Ingram**—he did the Grammy-nominated hit "I Don't Have The Heart"—and current and upcoming releases by **Ray Charles, Oleta Adams, Dave Koz, Joey Lawrence, Chris Walker, Melissa Manchester, Chante Moore, Sheena Easton, Miki Howard, and Dolly Parton.**

A few years back, Rich could be seen opening at New York clubs for a classy singer by the name of **Cissy Houston**, the mother of **Whitney**.

THE PHOTO: For the week of Sept. 24, there is a magnificent color shot of a ballet scene from the original 1943 production of **Rodgers & Hammerstein's "Oklahoma!"** There it is, all the youthful exuberance and joy of the musical theater in Technicolor-like splendor. The photo is reproduced in the cheerful new "Rodgers & Hammerstein Birthday Book" (Harry N. Abrams, \$14.95), compiled with no specific year in mind by **Bert Fink**, who works at the Rodgers & Hammerstein Organization. For the sound of R&H in this year of "Oklahoma!'s" 50th anniversary, there are also some 21 CD reissues of works featuring Rodgers melodies and lyrics by **Hammerstein, Larry Hart, Stephen Sondheim, Martin Charnin,** and even **Rodgers** himself (on "No Strings").

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

1. The Bodyguard, Original Soundtrack
2. New **Phil Collins** Deluxe Anthology
3. **Tony Bennett**, Perfectly Frank
4. **Megadeth**, Countdown To Extinction
5. **Eagles** Complete.



by Irv Lichtman

ARTISTS IN CONCERT

THE CHIEFTAINS
Carnegie Hall, New York

THE CHIEFTAINS' March 17 St. Patrick's Day Carnegie Hall concert was a collaboration, all right, but quite different from the 30-year-old traditional Irish group's recent Grammy-winning albums with **Roger Daltrey** and a spate of Nashville country stars. Supporting the new RCA Victor release "The Celtic Harp," the Chieftains brought along the 25-piece Belfast Harp Orchestra, which guests on the band's new tribute to legendary Irish harpist **Edward Bunting.**

Bunting enlisted 10 fellow masters at a 1792 Belfast festival aimed at preserving harp music, but he needn't have worried—the thicket

of Irish harps on the Chieftains' stage certified that two centuries later, Bunting's collected repertoire remains. Then again, the Chieftains' lineup—fiddlers **Martin Fay** and **Sean Keane**, bodhran drummer/vocalist **Kevin Conneff**, flautist **Matt Molloy**, uilleann piper/tin whistler **Paddy Moloney**, and harpist/keyboardist **Derek Bell**—has long advanced harp music within the group's breathtaking ensemble context.

The evening's first half featured the Chieftains alone, with intermittent visual assists by champion dancers **Kelly Anne O'Sullivan** and **John Jennings**. After the opening air "The Coolin" gave room for each Chieftain to strut his instrumental stuff, the group typically focused on

pieces that strung together the various Irish dance modes, like putting a jig into their cover of "Heartbreak Hotel," then tacking on a couple of reels to "The Tennessee Stud" and "The Arkansas Traveler." Meanwhile, Carnegie Hall, with its incredible clean sound quality unnumbered except for the uncurrent of unanimous toe-tapping, could have been built for the Chieftains.

This portion was also marked by **Conneff's** a cappella story song "North America," the Chieftains' theme for the movie "Far And Away," and a medley of tunes by the great 18th century itinerant harper/composer **Carolan**. After intermission, the Belfast Harp Orchestra delved deeper into the Carolan catalog, "jamming" at the end with the Chieftains on the "Celtic Harp" (Continued on next page)

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ISAAK'S HEART IS IN 'SAN FRANCISCO'

(Continued from page 12)

"Wicked Game" and its sensual video paved the way for many imitators, especially in television advertising. However, Isaak missed all of the excitement. "At the height of when all that was happening, I was in that weird isolation called a tour bus, watching Foghorn Leghorn cartoons with a bunch of other itinerant musicians," he recalls. "I heard people were using it, but I knew I hadn't licensed it, so it was kind of nice to have someone stealing from me because I've stolen so much from other people."

Isaak conjures up images of "The Wizard Of Oz" as he describes his routine for writing and recording "San

Francisco Days." "I'd ride my old Schwinn to the studio, but instead of a little dog in the basket, I'd have my guitar."

He reunited with longtime producer Erik Jacobson to record the project. "Erik is a total partner," Isaak says. "He's very responsible for the sound in a lot of ways. He makes sure the songs are in tune, on time, and not muddy at the bottom."

In addition to working with his band, the Silvertones, Isaak also brought in a few studio guests to play with him, including guitar whiz Danny Gatton. "I looked over at him one day and he's taking his own guitars apart. He's like the guys who have the hottest cars in town, they're thinking, 'It's perfect, but I can get a little more out of this.' He's a hot-rod guitar player and he can't slow down. It's like the guitar is built for 10 fingers and two hands, and he's got three hands and 17 fingers."

Also featured are Johnny Reno on sax and Jimmy Pugh on a B3 organ that crops up all over the place. "The organ is the king of instruments," Isaak says reverentially. "Instead of allowing the organ to just be in the background, I brought it in first [and then] I'd be like, 'Christ, why do I have to put a guitar with it?'"

Isaak finished the album last September. "I left the next morning at 6 a.m. for Katmandu [to film Bernardo Bertolucci's "Little Buddha"], and called the label and told them I left the tape in a red box on the shelf."

Once filming was completed, Isaak returned in time to direct the video for first single "Can't Do A Thing To Stop Me." "I directed it not because I'm talented, but because I work cheap and my schedule is always open for me. You call directors and they'll say they can do it next March. I was really under the gun this time."

While Isaak takes an active interest in how Reprise handles his record, he pretty much leaves the noncreative decisions to the label. "One way I work well with a record company is I never want them to tell me, 'We think you should sing like this' and I don't tell them that a certain song should be the single for the 17-to-20-year-old market in Kansas. I'm kind of harebrained when it comes to picking singles."

Next up is a long tour that begins this summer. Though Isaak's loopy sense of humor often has the audience cracking up between the songs, he takes performing very seriously. "My work is done before I get out there. I rehearse the band, I never miss sound-checks—we do them long and hard—I make every one get dressed and when we go out there, I believe in being totally prepared. It's like once we hit the stage, the work's all done; now we can play."

With the next several months already mapped out, Isaak is thinking ahead to what he'll record next. "Though I don't think I'd do a country album next, I'm sure I'm going to eventually do one. Erik and I are always talking about what country songs we like and the band is always doing Jim Reeves and Lefty Frizzell tunes," he says. "I'd also like to make a Hawaiian record, but it's not like what I'm doing isn't expressing myself because all those other things are already in there. We call it pop and that allows me to kind of mix it all up."

THEY'RE PLAYING MY SONG

Ugly Kid Joe's hard-rocking put-down "Everything About You" took MTV by storm last year. Lately, the band has been turning heads, with its hit cover of Harry Chapin's "Cat's In The Cradle."

Edited By Peter Cronin

The decision to record "Cat's In The Cradle" may have come as a surprise to many fans, but to Ugly Kid Joe singer Whitfield Crane and guitarist Klaus Eichstadt, it made perfect sense.

"It's a universal story, and there's a generation of people who haven't heard it," Crane says. "I've always loved 'Cat's In The Cradle,' and I think anyone can put it into his own life scenario."

"Actually, it's one of the first songs we ever did," says Eichstadt. "Before Ugly Kid Joe there was a band that [drummer] Mark [Davis] and Whit were in, and they used to cover it."

When we got this band together, we learned it right away just to have it in our repertoire. It's also the first song that Whit can remember listening to and actually remembering the lyrics to. He's known it since he was a kid. And both Whit and Mark can relate to it an awful lot because both of them haven't seen their dad for 10 or 15 years. I guess if you've heard 'Everything About You' or 'Neighbor' or seen our videos, it's very different. But to us it's not weird because we've been playing it so long. Besides, it's a good song, so why not?"



CRANE

"Cat's In The Cradle" is published by Story Songs, ASCAP.

PURSUIT OF HAPPINESS DEBUTS ON MERCURY

(Continued from page 12)

game," Berg says. "I'm forever grateful. It's hard for me to look at it from a negative point of view. It garnered the most attention and it helped us sustain our career as long as we have."

The band's 1990 album "One-Sided Story" failed to catch on; in between albums, the band's key supporters at that label departed. Berg says the experience was "sort of like waking up in the morning and discovering you have a new wife." TPOH subsequently left Chrysalis.

"The Downward Road" not only marks the band's debut on Mercury, but the first time Todd Rundgren didn't produce a TPOH album. For "The Downward Road," TPOH opted for Ed Stasium (Living Colour, the Smithereens), although Rundgren does make a guest appearance on the instrumental "Love Theme From TPOH." (Jules Shear also co-wrote one track).

"Todd's a real big-picture kind of guy—he records real fast and it's real live sound off the floor," Berg says. "Ed's a little more meticulous. He pays attention to details and stuff. This new record sounds more live than the other ones, even though it was recorded over a longer period of time."

The band recorded the album in the spring and early summer of 1992 in Los Angeles, experiencing an earthquake, the riots, and the city's crime problem (the latter firsthand, when someone stole its van full of equipment). "It was a litany of bad luck," Berg says.

That bad luck, however, does not factor into "The Downward Road," Berg says. "The way the record was going to go was sort of already set."

"The Downward Road" addresses the familiar TPOH themes of growing up and falling in and out of love, set to the band's trademark hard

power-pop. "When you are a kid or even an adolescent, your life is ahead of you and you have an imaginary idea of how your life is going to be... I sort of look at it as unraveling before your eyes as you get older. Things never quite turn out the way you think they are. Sometimes it's better, sometimes it's worse."

For the record, Berg says his life has turned out "probably worse" than he imagined. "I think I thought I would be more successful earlier. I think people's ideas of love and relationships are naive when you are young. That's what I wrote 'Heavy Metal Tears' about."

As for the theme of tainted love that runs through the album's 15 tracks, Berg says, "That's my only field of expertise, and 'expertise' is used in a loose way. You acquire a certain amount of knowledge observing other people. You don't have to go detail-by-detail over the exact thing that you have lived."

A videoclip for "Cigarette Dangles," the lusty lead track from "The Downward Road," has been shot. The band is set to tour Canada this month, and will likely tour the U.S. in April and May as a support act.

ARTISTS IN CONCERT

(Continued from preceding page)

tracks "Carolans Concerto" and "Planxty Bunting," Moloney's composition commemorating the Bunting Fest's bicentennial. And to the crowd's delight, Bell got even with Moloney, who had playfully teased him earlier: Turning in an artful piano rag, he slyly left his band mates shuffling their feet and talking amongst themselves in vainly trying to contain him.

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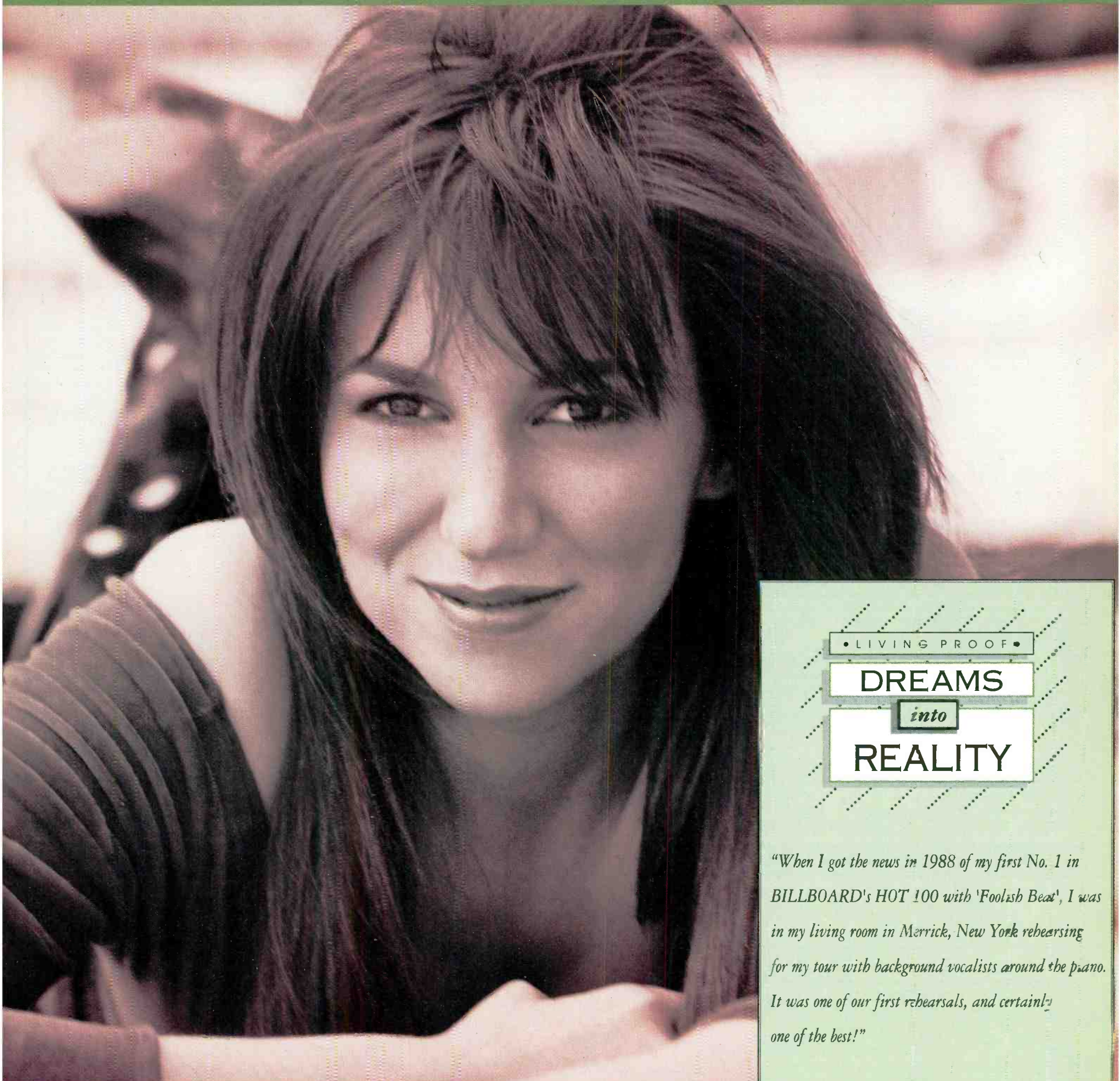
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Debbie Gibson

Debbie Gibson, 1993

It's not a hit until it's a hit in

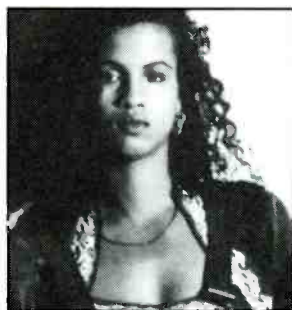


POPULAR • UPRIISINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



Greener Jello. What was once a video-only phenomenon is now an album success story, as Green Jello's "Cereal Killer Soundtrack" bursts on The Billboard 200 at No. 75. The official street date for the audio album's release was March 16, but prestreet sales at reporting stores were big enough to place it on last week's Heatseekers chart.



Very Cherry. Neneh Cherry's second album has not gotten off to the fast start her first title did, but recent radio activity on her "Buddy X" single has raised Virgin's hopes for the sales potential of the "Homebrew" album. "Buddy X" is in the Buzz Bin at MTV and the label reports that 125 top 40 and alternative stations are playing it.



Holiday Binge. St. Patrick's Day exposure in New York City—including a live broadcast on WNEW and a concert slot at the Roxy—stirred a hometown sales resurgence for the Irish-spiced music on Black 47's self-titled EP. It jumps 7-1 among Heatseekers in the Middle Atlantic. The band's full-length album hit store bins March 23.

GRADUATING CLASS: Three acts—Belly, Clannad, and Green Jello—move on from Heatseekers this week. All three graduate due to movement on The Billboard 200, and two of these represent illustrations of the old saying, "patience is a virtue. Consider that Clannad's "Anam" first shipped in July, and that Green Jello's video-only album hit stores in October.

Clannad now joins the likes of Vangelis and Kiri Te Kanawa as an act whose album sales were invigorated by having its music used on a national television commercial (Billboard, Feb. 27). In this case, the spark plug was "Harry's Game," a track first released in 1982, that was featured this year in a Volkswagen spot. This week, a 46% sales gain pushes "Aman" 123-91 on The Billboard 200.

Green Jello, meanwhile, debuts on the big chart at No. 75, an amazing start when you consider that its video project really didn't start seeing significant sales until the beginning of this year. Now, in its first official week of release, the costumed performance group that brags of being "the world's worst band" makes a big chart splash, although sales rung prior to street date did place the "Cereal Killer Soundtrack" on last week's Heatseekers list.

Compared with Green Jello and Clannad, Belly's ascent has been lightning fast. Its "Star" had a brief six-week sprint on Heatseekers and was the chart's No. 1 title last week, but this week, a 22% gain pushes it 115-99 on The Billboard 200. This marks the third straight week Belly has posted a conspicuous sales gain.

Acts are removed 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, or the top five of one of our other popular-format album charts.

FEAT: Several of the acts that have appeared on Heatseekers have reached gold and platinum levels after graduating from the list, but on March 16, Primus scored a unique accomplishment, as its "Sailing The Seas Of Cheese" was certified gold by the

Recording Industry Assn. of America for sales of 500,000. This marks the first time an act that is still a Heatseeker has gone gold, and it stands as a testimony to Primus' consistent sales.

The Interscope title—which currently is bubbling under the 40-position Heatseekers list—has been on the chart for 67 of the

75 weeks it has been published in Billboard. Primus' new "Pork Soda" hits stores April 20.

IN STEREO: MTV's Buzz Bin appears to be the catalyst for the renewed vigor shown by Stereo MC's, whose "Connected" soars 9-1 on Heatseekers with a 32% sales gain. That same increase pushes the U.K. act up 40 places on The Billboard 200, to No. 129, a new peak for this title.

Aside from MTV, radio is jumping aboard the MC's title track. A U.S. tour with Jesus Jones starts soon.

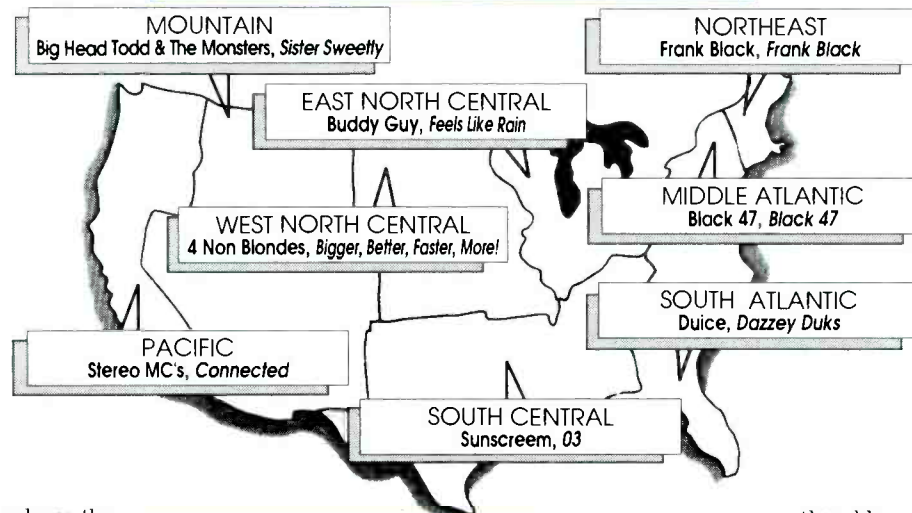
JUST SO YOU KNOW: The No. 1 Heatseeker title in the Northeast region should be Boston-based Mighty Mighty Boss-Tones, but SoundScan tracked its "Ska-Core, The Devil And More" as a single, rather than an EP. It sold more than 1,000 units in the Northeast region. Configuration confusion occurred because the EP is priced the same as a CD maxi-single.

UPDATES: The guitarist and vocalist who shared the spotlight with G.E. Smith when the March 27 "Saturday Night Live" went to commercial breaks was none other

than blues vet Buddy Guy. Show host Miranda Richardson acknowledged the Silvertone artist in the program's closing segment. Guy is the headliner on a tour with British blues pioneer John Mayall, which included a March 25 date at the Roxy in Los Angeles. He'll return to L.A. April 12 for an appearance at the Virgin Megastore . . . Arc Angels, the pride of Austin, Texas, shot a fashion spread for the April 15 issue of Rolling Stone. It'll be on newsstands soon . . . Jellyfish began a 13-date West and Southwest swing March 26.

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.	
MOUNTAIN	NORTHEAST
1. Big Head Todd/Monsters, <i>Sister Sweetly</i>	1. Frank Black, <i>Frank Black</i>
2. dada, <i>Puzzle</i>	2. Buddy Guy, <i>Feels Like Rain</i>
3. Infectious Grooves, <i>Sarsippius' Ark</i>	3. Shawn Colvin, <i>Fat City</i>
4. Gin Blossoms, <i>New Miserable Experience</i>	4. Overkill, <i>I Hear Black</i>
5. Stereo MC's, <i>Connected</i>	5. Stereo MC's, <i>Connected</i>
6. Sunscreem, <i>O3</i>	6. Young Black Teenagers, <i>Dead Enz Kidz...</i>
7. Shawn Colvin, <i>Fat City</i>	7. The Jerky Boys, <i>The Jerky Boys</i>
8. Sand Rubies, <i>Sand Rubies</i>	8. Positive K, <i>Skills Dat Pay Da Bills</i>
9. White Zombie, <i>La Sexorcisto: Devil Music...</i>	9. Infectious Grooves, <i>Sarsippius' Ark</i>
10. Overkill, <i>I Hear Black</i>	10. Brian May, <i>Back To The Light</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
			*** No. 1 ***	
1	9	7	STEREO MC'S GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED
2	7	10	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS
3	5	7	SUNSCREEM COLUMBIA 53449* (6.98 EQ/9.98)	O3
4	6	2	BUDDY GUY SILVERTONE 41498*/JIVE (9.98/15.98)	FEELS LIKE RAIN
5	15	3	4 NON BLONDES INTERSCOPE 92112*/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!
6	2	2	FRANK BLACK 4.A.D. 61467*/ELEKTRA (10.98/15.98)	FRANK BLACK
7	3	2	OVERKILL ATLANTIC 82476*/AG (10.98/15.98)	I HEAR BLACK
8	8	5	INFECTIOUS GROOVES EPIC 53131* (10.98 EQ/15.98)	SARSIPPIUS' ARK
9	12	13	POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS
10	14	4	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486*/WB (9.98/15.98)	SISTER SWEETLY
11	17	7	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME...
12	11	18	DADA I.R.S. 13141* (7.98/11.98)	PUZZLE
13	24	21	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
14	18	28	SCREAMING TREES EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
15	13	18	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS
16	10	4	MARTHA WASH RCA 66052* (9.98/15.98)	MARTHA WASH
17	16	11	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE
18	19	22	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
19	21	7	BRIAN MAY HOLLYWOOD 61404*/ELEKTRA (10.98/15.98)	BACK TO THE LIGHT
20	27	3	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
21	32	2	L.A. STYLE ARISTA 18718* (9.98/13.98)	L.A. STYLE
22	20	47	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND
23	29	7	GIN BLOSSOMS A&M 5403* (9.98/13.98)	NEW MISERABLE EXPERIENCE
24	—	4	BLACK 47 SBK 80971*/ERG (6.98/10.98)	BLACK 47
25	28	39	2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
26	33	6	JELLYFISH CHARISMA 86459*/VIRGIN (9.98/15.98)	SPILT MILK
27	34	6	WHITE ZOMBIE GEFEN 24460*/MCA (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1
28	36	3	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
29	39	49	ARC ANGELS DGC 24465*/GEFFEN (9.98/13.98)	ARC ANGELS
30	23	4	SCHOOL OF FISH CAPITOL 98930* (9.98/13.98)	HUMAN CANNONBALL
31	—	8	JAYHAWKS DEF AMERICAN/REPRISE 26829*/WARNER BROS. (9.98/15.98)	HOLLYWOOD TOWN HALL
32	30	28	SUGAR RYKODISC 10239* (10.98/15.98)	COPPER BLUE
33	25	3	BOY KRAZY NEXT PLATEAU/LONDON 28403*/PLG (9.98/13.98)	BOY KRAZY
34	37	4	SACRED REICH HOLLYWOOD 61369*/ELEKTRA (10.98/15.98)	INDEPENDENT
35	38	5	KING MISSILE ATLANTIC 82459*/AG (10.98/15.98)	HAPPY HOUR
36	35	3	JACCI MCGHEE MCA 10291* (9.98/15.98)	JACCI MCGHEE
37	31	22	JUDE COLE REPRISE 26898*/WARNER BROS. (9.98/15.98)	START THE CAR
38	—	65	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
39	40	15	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW
40	—	1	THE TRAGICALLY HIP MCA 10700* (9.98/15.98)	FULLY COMPLETELY

R&B Radio Monitor

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	36	20	I GOT A MAN	POSITIVE K (ISLAND/PLG)
1	1	13	FREAK ME	SILK (KEIA/ELEKTRA) 3 weeks at No. 1	39	39	4	BABY BE MINE	BLACKSTREET (MCA)
2	3	13	I'M SO INTO YOU	SWV (RCA)	40	38	5	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
3	2	20	DON'T WALK AWAY	JADE (GIANT/REPRISE)	41	47	6	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
4	4	14	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	42	50	3	MARY, MARY	HI-FIVE (JIVE)
5	7	11	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	43	55	4	YOU'RE THE LOVE OF MY LIFE	SYBIL (NEXT PLATEAU/LONDON/PLG)
6	5	20	GET AWAY	BOBBY BROWN (MCA)	44	41	8	WELCOME TO MY LOVE	RACHELLE FERRELL (MANHATTAN)
7	9	14	SO ALONE	MEN AT LARGE (EASTWEST)	45	45	4	I CAN'T STAND THE PAIN	LORENZO (ALPHA INT'L/PLG)
8	6	18	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	46	40	16	CRAZY LOVE	CECE PENISTON (A&M)
9	8	17	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)	47	56	4	I SHOULD HAVE LOVED YOU	CHUCKII BOOKER (ATLANTIC)
10	11	12	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	48	44	16	IT HURTS ME	GOOD GIRLS (MOTOWN)
11	10	21	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)	49	61	3	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
12	12	11	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	50	—	1	WEAK	SWV (RCA)
13	13	11	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)	51	68	2	LET ME BE THE ONE	INTRO (ATLANTIC)
14	14	21	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)	52	57	16	IT HURTS ME	JACCI MCGHEE (MCA)
15	16	9	KISS OF LIFE	SADE (EPIC)	53	51	14	DAZZEY DUKS	DUICE (TMR/BELLMARK)
16	19	8	HONEY DIP	PORTRAIT (CAPITOL)	54	59	5	IN OUR LOVE	CARON WHEELER (EMI/ERG)
17	21	10	HAT 2 DA BACK	TLC (LAFACE/ARISTA)	55	52	6	TELLIN' ME STORIES	BIG BUU (EASTWEST)
18	20	8	SWEET ON U	LO-KEY? (PERSPECTIVE/A&M)	56	53	10	INFORMER	SNOW (EASTWEST)
19	18	27	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)	57	43	17	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO/ISLAND)
20	17	22	QUALITY TIME	HI-FIVE (JIVE)	58	48	9	GIVE IT TO YOU	MARTHA WASH (RCA)
21	24	15	SHOOP SHOOP	MICHAEL COOPER (REPRISE)	59	73	2	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)
22	26	7	IF I COULD	REGINA BELLE (COLUMBIA)	60	62	3	SEND FOR ME	GERALD ALSTON (MOTOWN)
23	15	13	LOVE MAKES NO SENSE	ALEXANDER O'NEAL (TABU/A&M)	61	63	4	BORN 2 B.R.E.E.D.	MONIE LOVE (WARNER BROS.)
24	27	7	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	62	—	1	ONE WOMAN	JADE (GIANT/REPRISE)
25	22	7	GOOD OL' DAYS	LEVERT (ATLANTIC)	63	49	14	SAVING FOREVER FOR YOU	SHANICE (GIANT/REPRISE)
26	—	1	WHO IS IT	MICHAEL JACKSON (EPIC)	64	75	3	FUNKY CHILD	LORDS OF UNDERGROUND (PENDULUM)
27	23	15	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)	65	54	16	RELEASE ME	MIKI HOWARD (GIANT/REPRISE)
28	35	3	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	66	67	2	HOW I'M COMIN'	L.L. COOL J (DEF JAM/COLUMBIA)
29	28	16	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	67	—	1	DOLLY MY BABY	SUPER CAT (COLUMBIA)
30	25	20	GIVE IT UP, TURN IT LOOSE	EN VOEGUE (EASTWEST)	68	58	9	PHOTOGRAPH OF MARY	TREY LORENZ (EPIC)
31	29	8	CAN HE LOVE U LIKE THIS	AFTER 7 (VIRGIN)	69	—	1	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)
32	34	7	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)	70	74	6	GOOD 4 WE	D-INFLUENCE (EASTWEST)
33	31	10	LOVE THANG	INTRO (ATLANTIC)	71	—	1	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
34	32	20	MAKE LOVE 2 ME	LORENZO (ALPHA INT'L/PLG)	72	—	3	NEVER BEFORE	SIMPLE PLEASURES (REPRISE)
35	33	10	NEVER DO YOU WRONG	STEPHANIE MILLS (MCA)	73	—	1	THE THINGS THAT WE ALL DO.	NONA GAYE (THIRD STONE/ATLANTIC)
36	37	7	LOSE CONTROL	SILK (KEIA/ELEKTRA)	74	65	14	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
37	46	2	LOVE DON'T LOVE YOU	EN VOEGUE (EASTWEST)	75	—	3	CAN'T GET ANY HARDER	JAMES BROWN (SCOTTI BROS.)

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

R&B RADIO RECURRENT MONITOR

1	2	4	GAMES	CHUCKII BOOKER (ATLANTIC)	14	12	13	THERE U GO	JOHNNY GILL (LAFACE/ARISTA)
2	1	5	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)	15	14	16	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)
3	4	5	LOVE SHOULDA BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)	16	16	14	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
4	3	3	BABY I'M FOR REAL/NATURAL HIGH	AFTER 7 (VIRGIN)	17	15	11	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
5	5	5	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)	18	20	2	NO RHYME, NO REASON	GEORGE DUKE (WARNER BROS.)
6	—	1	HAPPY DAYS	SILK (KEIA/ELEKTRA)	19	—	1	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
7	6	4	NO ORDINARY LOVE	SADE (EPIC)	20	17	15	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
8	7	7	GOOD ENOUGH	BOBBY BROWN (MCA)	21	18	6	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
9	10	13	AIN'T NOBODY LIKE YOU	MIKI HOWARD (GIANT/REPRISE)	22	19	22	BABY-BABY	TLC (LAFACE/ARISTA)
10	8	9	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	23	21	2	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
11	9	5	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	24	22	26	COME & TALK TO ME	JODECI (UPTOWN/MCA)
12	11	5	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	25	—	16	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)
13	13	6	RUMP SHAKER	WRECKX-N-EFFECT (MCA)					

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

R&B SINGLES A-Z

90	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
7	(Controversy, ASCAP/WB, ASCAP/Budget, BMI/Bug, BMI) WBM
53	BABY BE MINE (FROM CBA) (Zomba, BMI/Donril, ASCAP/Street Rose, ASCAP) CPP
47	BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP
63	BORN 2 B.R.E.E.D. (MCA/Controversy, WB/Michael Anthony, ASCAP)WBM/HL
26	CAN HE LOVE U LIKE THIS (Greenskirt, BMI/Kear, BMI/Sony Songs, BMI)
80	CAN'T GET ANY HARDER (Virgin, ASCAP/Cole, ASCAP/Civilites, ASCAP/Duranman, ASCAP/Leaders Of The New School, BMI)
4	COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
76	CRAZY LOVE (By George You've Got It, BMI/O'Hara, BMI/Music Corp. Of America, BMI/IDG, ASCAP) HL
83	CROOKED OFFICER (N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI)
88	DAMN U (Controversy, ASCAP/WB, ASCAP) WBM
32	DAZZEY DUKS (Giglio Chez, BMI/Alvert, BMI)
10	DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP
23	DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
81	DOLLY MY BABY (Wild Apache, ASCAP/Hancock, BMI)
8	DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
19	DOWN WITH THE KING (Protoons./Rush Groove./Smooth Flowin'./Pete Rock, /EMI U, ASCAP) CPP
91	DROP IT ON THE ONE (Legrones, BMI/Jammin' Penguins, BMI/MCA, ASCAP/Bobby Brown, ASCAP) WBM
46	EVERY LITTLE THING U DO (Babydon./EMI April, KG Blunt./Zomba./Isaya He's Funky, ASCAP)
77	FOREVER IN LOVE (Kenny G, BMI/EMI Blackwood, BMI/Kuzu, BMI) HL
1	FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI) WBM
54	FUNKY CHILD (Marley Marl./EMI April/ASCAP) WBM
36	GAMES (Count Chuckula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI/Willesden, BMI) WBM/PPP
69	GANGSTA BITCH (Forked Tongue, ASCAP)
14	GET AWAY (Zomba, ASCAP/Donril, ASCAP/WB, ASCAP/B Funk, ASCAP/Polygram Int'l, ASCAP/Toe Knee Hangs, ASCAP/MCA, ASCAP/Bobby Brown, ASCAP) CPP/WBM/HL
97	GIVE HIM A LOVE HE CAN FEEL (Four Feathers, BMI/Last Sound, ASCAP/Third Coast, ASCAP)
73	GIVE IT TO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
55	GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Irving, BMI) CPP
95	GOLD DIGGIN' GIRLS (Whooping Crane, BMI/Meriwat, BMI)
74	GOOD 4 WE (More Cut, BMI)
50	GOOD OL' DAYS (Trycep, BMI/Willesden, BMI) CPP
18	HAPPY DAYS (E/A, ASCAP/WB, ASCAP/Large Giant, ASCAP/Wokie, ASCAP/Keith Sweat, ASCAP) WBM
16	HAT 2 DA BACK (EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI/Music Corp. Of America, BMI) WBM/HL
92	HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI) WBM
33	HERE WE GO AGAIN! (Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI) CPP/HL/WBM
6	HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)
22	HONEY DIP (WB, ASCAP/O/B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Dooinit, ASCAP) WBM
28	HOW I'M COMIN' (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP)
42	I CAN'T STAND THE PAIN (Pejo, BMI/Walter Simmons, BMI)
24	IF I COULD (WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI) WBM
71	IF YOU EVER LOVED SOMEONE AND LOST (Julorae, BMI)
27	I GOT A MAN (Step Up Front, BMI/Conductive, BMI/Rhythmic Planet, BMI/Bigone, ASCAP) CPP
48	I GOT A THANG 4 YA! (New Perspective, ASCAP)
7	I HAVE NOTHING (FROM THE BODYGUARD) (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM
9	I'M EVERY WOMAN (Nick-O-Va!, ASCAP) CPP
2	I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
15	INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL
64	IN OUR LOVE (Orange Tree, BMI/EMI Blackwood, BMI/Rub, BMI)
94	IN THE STILL OF THE NITE (Lee, BMI) HL
38	I SHOULD HAVE LOVED YOU (Big Giant, BMI/Count Chuckula, BMI)
59	IT HURTS ME (WB, ASCAP/Keith Sweat, ASCAP/E/A, ASCAP/Sony Tunes, ASCAP/Maestro B., ASCAP) WBM
82	IT MUST BE LOVE (Careers-BMG, BMI/Hudnall, BMI/In Flight, ASCAP)
29	IT'S ALRIGHT (EMI Blackwood, BMI/Chante' 7, BMI/Geffen, ASCAP/MCA, ASCAP) WBM
12	IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) HL/WBM
40	I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP
17	KISS OF LIFE (Angel, ASCAP/Sony Music UK, PRS/Sony Tunes, ASCAP) HL
52	KNOCKIN' DA BOOTS (Pac Jam, BMI)
89	LOOKING THROUGH PATIENT EYES (MCA, ASCAP) HL
84	LOTS OF LOVIN' (Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP)
49	LOVE DON'T LOVE YOU (Two Tuff-Enuff, BMI/Irving, BMI) CPP
75	LOVE IS (WB./Pressmancherry./N.Y.M./Warner-Tamerlane./Pressmancherryblossom, ASCAP/Chekerman, BMI) WBM
35	LOVE MAKES NO SENSE (Avante Garde, ASCAP/New Perspective, ASCAP)
79	LOVE ME OR LEAVE ME ALONE (Def Jam, ASCAP)
37	LOVE SHOULDA BROUGHT YOU HOME (FROM BOOMERANG) (Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenskirt, BMI/Sony Songs, BMI) CPP/HL
39	LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM
31	LOVE THANG (Frabensha./MCA./Frank Nitty./Velle./Ness, Nitty & Capone, /Warner Bros./Geffen./Eddie Brickell, ASCAP) 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	46	4	IF I COULD	REGINA BELLE (COLUMBIA)
1	1	5	FREAK ME	SILK (KEIA/ELEKTRA) 2 weeks at No. 1	39	29	14	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO)
2	2	9	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)	40	47	3	WRECKX SHOP	WRECKX-N-EFFECT (MCA)
3	4	10	I'M SO INTO YOU	SWV (RCA)	41	56	4	CAN HE LOVE U LIKE THIS	AFTER 7 (VIRGIN)
4	3	12	INFORMER	SNOW (EASTWEST/AG)	42	35	14	HEAL THE WORLD	MICHAEL JACKSON (EPIC)
5	5	9	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	43	40	6	CROOKED OFFICER	GETO BOYS (RAP-A-LOT/PRIORITY)
6	6	3	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)	44	45	4	LOVE ME OR LEAVE ME ALONE	BRAND NUBIAN (ELEKTRA)
7	7	4	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	45	30	29	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
8	8	10	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)	46	39	11	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
9	11	11	SO ALONE	MEN AT LARGE (EASTWEST/AG)	47	36	25	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
10	—	1	HOW I'M COMIN'	L.L. COOL J (DEF JAM/COLUMBIA)	48	52	4	HONEY DIP	PORTRAIT (CAPITOL)
11	10	9	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	49	37	17	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
12	9	18	I GOT A MAN	POSITIVE K (ISLAND/PLG)	50	42	9	KNOCK-N-BOOTS	WRECKX-N-EFFECT (MCA)
13	12	14	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)	51	44	25	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
14	14	21	DAZZEY DUKS	DUICE (TMR/BELLMARK)	52	41	25	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
15	13	17	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)	53	50	19	HAPPY DAYS	SILK (KEIA/ELEKTRA)
16	15	14	DON'T WALK AWAY	JADE (GIANT/REPRISE)	54	43	25	LOVE SHOULDA BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
17	18	5	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	55	54	3	SWEET ON U	LO-KEY? (PERSPECTIVE/A&M)
18	16	20	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)	56	64	2	KISS OF LIFE	SADE (EPIC)
19	—	1	ROLL WIT THA FLAVA	THE FLAVOR UNIT MC'S (EPIC)	57	67	2	SALLY GOT A ONE TRACK MIND	DIAMOND/NEUROTICS (CHEMISTRY)
20	17	10	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	58	55	2	I CAN'T STAND THE PAIN	LORENZO (ALPHA INT'L/PLG)
21	19	7	HAT 2 DA BACK	TLC (LAFACE/ARISTA)	59	59	3	LOTS OF LOVIN'	PETE ROCK & C.L. SMOOTH (ELEKTRA)
22	20	16	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)	60	60	8	LOVE MAKES NO SENSE	ALEXANDER O'NEAL (TABU/A&M)
23	27	7	THROW YA GUNZ	ONYX (CHAOS/COLUMBIA)	61	51	24	GOOD ENOUGH	BOBBY BROWN (MCA)
24	24	6	FUNKY CHILD	LORDS OF UNDERGROUND (PENDULUM)	62	—	1	GOLD DIGGIN'	MC NAS-D & DJ FRED (PANDISC)
25	25	4	GOOD OL' DAYS	LEVERT (ATLANTIC)	63	—	1	BABY BE MINE	BLACKSTREET (MCA)
26	21	11	GET AWAY	BOBBY BROWN (MCA)	64	53	17	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING APRIL 3, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	—	2	GETO BOYS RAP-A-LOT 57191/PRIORITY (10.98/16.98) 2 weeks at No. 1	TILL DEATH DO US PART	1
2	3	3	18	SILK ● KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	2
3	2	2	14	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	1
4	4	1	5	NAUGHTY BY NATURE TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	1
5	5	4	18	SOUNDTRACK ▲ 7 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
6	6	5	18	KENNY G ▲ 3 ARISTA 18646* (10.98/15.98)	BREATHLESS	2
7	10	11	21	SWV ● RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	7
8	9	10	20	SADE ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	2
9	11	6	13	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
10	7	9	6	DIGABLE PLANETS ● PENDULUM 61414/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
11	8	7	51	ARRESTED DEVELOPMENT ▲ 2 CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
12	12	12	34	MARY J. BLIGE ▲ 2 UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1
13	17	27	3	SOUNDTRACK MCA 10758 (9.98/15.98)	CB4	13
14	15	15	9	SNOW ● EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	14
15	16	13	19	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
16	13	8	5	2PAC INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	4
17	14	14	67	MICHAEL JACKSON ▲ 5 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
18	18	16	5	REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	14
19	21	21	12	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	12
20	23	20	24	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	20
21	31	29	10	HEAVY D. & THE BOYZ ● UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	7
22	19	17	30	BOBBY BROWN ▲ 2 MCA 10417 (10.98/15.98)	BOBBY	1
23	24	—	2	BLOODS & CRIPS DANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	23
24	29	23	18	JADE GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
25	22	19	52	EN VOGUE ▲ 3 EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
26	35	—	2	D.J. MAGIC MIKE MAGIC 9413*/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	26
27	30	33	37	MEN AT LARGE EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
28	20	18	5	KAM STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98)	NEVA AGAIN	18
29	25	24	38	SOUNDTRACK ▲ 2 LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
30	26	31	8	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	26
31	34	28	6	ALEXANDER O'NEAL TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	18
32	27	26	55	TLC ▲ 2 LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOHHH...ON THE TLC TIP	3
33	28	22	7	BRAND NUBIAN ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	4
34	39	44	30	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8
35	40	35	23	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	♂	8
36	33	34	96	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1
37	38	37	20	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	16
38	37	32	17	WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98)	HARD OR SMOOTH	6
39	32	25	7	ABOVE THE LAW RUTHLESS/GIANT 24477*/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	6
40	51	—	2	D.J. MAGIC MIKE MAGIC 9411*/CDG (9.98/15.98)	THIS IS HOW IT SHOULD BE DONE	40
41	43	36	14	EAZY E ● RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	15
42	36	30	6	APACHE TOMMY BOY 1068* (9.98/14.98)	APACHE AIN'T SHIT	15
43	44	49	24	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	36
44	42	45	5	KIRK WHALUM COLUMBIA 46931* (10.98 EQ/15.98)	CACHE	42
45	48	46	10	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
46	46	42	23	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	18
47	47	40	60	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
48	45	39	24	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	5
49	50	43	25	SHABBA RANKS ● EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11

50	58	63	12	THE PHARCYDE DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	50
51	74	62	17	STEPHANIE MILLS MCA 10690 (10.98/15.98)	SOMETHING REAL	22
52	49	38	8	KING TEE CAPITOL 99354* (9.98/13.98)	THA TRIFLIN' ALBUM	17
53	41	41	5	B-LEGIT THE SAVAGE SIC WID IT 712* (9.98/15.98)	TRYIN' TO GET A BUCK	41
54	56	51	35	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
55	52	59	23	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
56	65	64	7	MICHAEL COOPER REPRISE 26686*/WARNER BROS. (9.98/15.98)	GET CLOSER	56
57	53	47	19	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
58	54	48	4	MARTHA WASH RCA 66052* (9.98/15.98)	MARTHA WASH	42
59	64	55	20	POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	50
60	57	50	34	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	16
61	66	70	37	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
62	63	57	93	JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
63	59	54	10	JACCI MCGHEE MCA 10291* (9.98/15.98)	JACCI MCGHEE	54
64	61	66	78	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
65	70	90	11	BIG BUB EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA	30
66	81	61	18	KOOL G RAP & D.J. POLO COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE	18
67	60	98	36	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
68	55	52	51	KRIS KROSS ▲ 4 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
69	95	68	19	PATTI LABELLE MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	18
70	62	56	48	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
71	91	82	7	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME BIDZ	56
72	69	58	82	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
73	73	65	36	MARIAH CAREY ▲ 2 COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16
74	67	67	39	N2DEEP ● PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
75	78	60	25	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY	20
76	80	86	10	PRINCE MARKIE DEE AND THE SOUL CONVENTION COLUMBIA 48686 (9.98 EQ/15.98)	FREE	47
77	76	78	26	CHUCKII BOOKER ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WIILD	13
78	71	71	27	MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	7
79	88	88	39	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
80	85	74	5	COMMON SENSE RELATIVITY 1084 (9.98/14.98)	CAN I BORROW A DOLLAR	70
81	89	81	4	CARON WHEELER EMI 97879*/ERG (10.98/15.98)	BEACH OF THE WAR GODDESS	81
82	93	84	6	ANGELA BOFILL JIVE 41510* (9.98/13.98)	I WANNA LOVE SOMEBODY	51
83	86	75	4	VANESSA BELL ARMSTRONG JIVE 41468 (9.98/13.98)	SOMETHING ON THE INSIDE	75
84	79	53	19	GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOYS THE BEST UN-CUT DOPE	31
85	87	72	32	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9
86	RE-ENTRY	3	INCOGNITO TALKIN LOUD 514 198*/VERVE FORECAST (9.98/13.98)	TRIBES, VIBES & SCRIBES	86	
87	77	69	19	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	48
88	98	—	6	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98)	A LESSON TO BE LEARNED	85
89	84	76	22	GRAND PUBA ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	14
90	90	87	20	DIAMOND AND THE PSYCHOTIC NEUROTICS CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98)	STUNTS, BLUNTS & HIP HOP	47
91	83	79	36	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
92	RE-ENTRY	40	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37	
93	RE-ENTRY	3	WALTER BEASLEY MERCURY 512592* (9.98 EQ/13.98)	INTIMACY	93	
94	68	73	26	DA LENCH MOB STREET KNOWLEDGE/EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST	4
95	RE-ENTRY	2	VARIOUS ARTISTS MANGO 539923 (9.98/16.98)	BAM BAM IT'S MURDER	95	
96	72	85	26	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	2
97	82	77	30	FATHER M.C. UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34
98	NEW ▶	1	95 SOUTH WRAP 8117*/ICHIBAN (9.98/15.98)	QUAD CITY KNOCK	98	
99	NEW ▶	1	JAMES BROWN POLYDOR 511326*/PLG (9.98/16.98)	20 ALL-TIME GREATEST HITS	99	
100	94	89	70	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5

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

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R&B ARTISTS & MUSIC

ARTIST DEVELOPMENTS

PAPERBOY DELIVERS

"I wasn't a rapper or nuthin'. I was just, like, messin' around in junior high school one day. This one guy was really dope and kinda messed me up, so I went home, put my all into writing somethin', and came back the next day. Everybody was, like, 'Oh man!' I just started developing my own style."

That is Paperboy describing his entry into the rap race. Today, the 20-year-old performer has a gold single, "Ditty," and an album, "The Nine Yards," on Next Plateau Records. He originally was signed to independently distributed Cisum (pronounced Kizzum) Records and came to the attention of Next Plateau president Eddie O'Loughlin during last year's R&R convention.

"I had heard a tape containing five of Paperboy's songs, including 'Ditty,' on a Friday night. I played it all weekend," recalls O'Loughlin. "I thought 'Ditty' was a great, really catchy record. And on Monday I called the company that originally put it out and said, 'You must have a lot of people calling you to license this record.' When they said no one called, I got a little scared; I thought, 'Gee, I'm the only one who likes this!' But I decided to follow my instincts." Paperboy became the first artist Next Plateau signed after merging with London Records last September, and "Ditty" became the quickest-selling single in the label's history. Its roster also includes Salt-N-Pepa and Sybil.

According to Paperboy, who says his handle refers to money, his

independent set sold 58,000 units. When Next Plateau came into the picture, it built on Paperboy's following in the West and the South. "We serviced 'Ditty' to street and mix shows, and CHR radio embraced it immediately," says O'Loughlin. KUBE Seattle, KSOL San Francisco, and KPWR Los Angeles were among the first to add the tune. "Within two weeks it was a top-three request," adds O'Loughlin. "In 12 weeks it was gold."

O'Loughlin feels "Ditty" is a universally appealing and catchy song, "just like 'Louie Louie' and 'Monie Monie.'" And the record's national appeal, indeed, is being reflected—in radio adds from East Coast stations such as WIOQ

Philadelphia. Currently, the tune, notable for its locomotive zing, has sold 780,000 units. "That's an easy platinum single," offers O'Loughlin.

He adds "The Nine Yards"—full of braggadocio, kink, and urban edge set to rubbery, cascading minimalism—has sold 273,000 units. Its next single, "Bumpin'," will arrive "in a few months," with remixes by Divine and album producer Rhythm D.

Paperboy currently is on a weekend promotional tour of cities such as Columbus, Ohio, San Francisco, Seattle, and Phoenix. "Then it's on to the East Coast," says O'Loughlin.

HAVELOCK NELSON

Billboard® FOR WEEK ENDING APRIL 3, 1993

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	9	*** NO. 1 *** THROW YOUR GUNZ (M) (T) RAL/CHAOS 74766*/COLUMBIA	◆ ONYX 1 week at No. 1
2	1	1	8	NUTHIN' BUT A "G" THANG (C) (M) (T) DEATH ROW/INTERSCOPE 53819/PRIORITY	◆ DR. DRE
3	3	3	8	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554*	◆ NAUGHTY BY NATURE
4	4	5	7	TIME 4 SUM AKSION (M) (T) RAL/CHAOS 74794*/COLUMBIA	◆ REDMAN
5	6	10	8	GET THE POINT (C) (M) (T) RUFFHOUSE 74884/COLUMBIA	◆ C.E.B.
6	15	30	3	IT WAS A GOOD DAY (C) (T) PRIORITY 53817	◆ ICE CUBE
7	10	14	5	FUNKY CHILD (C) (M) (T) PENDULUM 64672/ELEKTRA	◆ LORDS OF THE UNDERGROUND
8	11	15	4	CROOKED OFFICER (C) (T) RAP-A-LOT 53818/PRIORITY	◆ GETO BOYS
9	9	12	6	V.S.O.P. (M) RUTHLESS 40601*/REPRISE	◆ ABOVE THE LAW
10	21	—	2	DOWN WITH THE KING (C) (T) (X) PROFILE 5391	◆ RUN-D.M.C.
11	8	6	9	YABADABADOO (M) (T) SELECT 66349*/ELEKTRA	◆ CHUBB ROCK
12	14	17	4	SALLY GOT A ONE TRACK MIND (C) (T) CHEMISTRY 864 850/MERCURY	◆ DIAMOND/NEUROTICS
13	18	22	5	BREAKER 1/9 (C) (T) RELATIVITY 1139	◆ COMMON SENSE
14	16	21	4	BORN 2 B.R.E.E.D. (C) (M) (T) (X) WARNER BROS. 18691	◆ MONIE LOVE
15	5	7	7	MURDER SHE WROTE (C) (T) MANGO 530 131/ISLAND	◆ CHAKA DEMUS & PLIERS
16	17	19	5	GETTIN IT ON (C) (T) ATLANTIC 87399	◆ SHAWNIE RANKS
17	20	18	6	FLIP DA SCRIPT (C) (M) (T) (X) ROWDY 5002/ARISTA	◆ DA KING & I
18	7	4	16	INFORMER ▲ (C) (M) (T) EASTWEST 98471	◆ SNOW
19	23	28	3	I GET WRECKED (M) (T) (X) RUFFHOUSE 74857*/COLUMBIA	◆ TIM DOG
20	12	8	16	REBIRTH OF SLICK (COOL LIKE DAT) ◆◆ (C) (M) (T) PENDULUM 64674/ELEKTRA	◆ DIGABLE PLANETS
21	25	—	2	TYPICAL REASONS (C) (M) (T) COLUMBIA 74865	◆ PRINCE MARKIE DEE
22	24	—	2	PEACE TREATY (M) (T) EASTWEST 96098*	◆ KAM
23	13	11	7	IT'S A SHAME (M) (T) RUFFHOUSE 74836*/COLUMBIA	◆ KRIS KROSS
24	27	—	2	LOVE ME OR LEAVE ME ALONE (C) (M) (T) ELEKTRA 64661	◆ BRAND NUBIAN
25	19	9	12	WHO'S THE MAN? (C) (M) (T) (X) UPTOWN 54543/MCA	◆ HEAVY D. & THE BOYZ
26	NEW ▶	1	1	BOOTY MISSION (C) (T) SAVAGE 384	◆ RUNAWAY SLAVES
27	NEW ▶	1	1	BOW WOW WOW (C) (T) IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
28	NEW ▶	1	1	ILL STREET BLUES (M) (T) (X) COLD CHILLIN' 2000*	◆ KOOL G RAP & D.J. POLO
29	30	27	11	DITTY ● (C) (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ PAPERBOY
30	26	24	20	I GOT A MAN ● (C) (T) ISLAND 864 305/PLG	◆ POSITIVE K

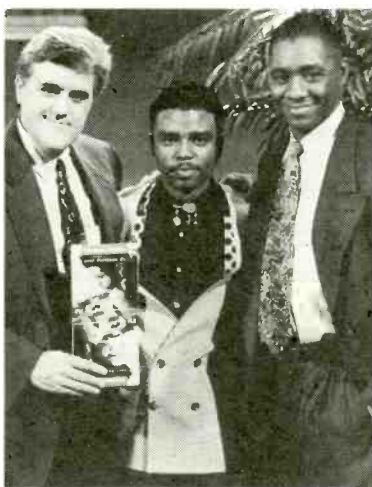
Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette 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.

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Norman's Conquest. MoJazz recording artist Norman Brown stops by "The Tonight Show" to play guitar pieces from his current album, "Just Between Us," with the band. Here, Brown, center, is flanked by host Jay Leno and band leader Branford Marsalis.

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**TERRI ROSSI'S
RHYTHM
SECTION**

IT'S BEEN A LONG TIME COMING, but now it's top five. "So Alone" by **Men At Large** (EastWest) has been headed for the top for an unprecedented 20 weeks. Monitored airplay and sales increased approximately 9% and 14%, respectively. This is a testament to the new data collection systems, BDS and SoundScan. Left to human interpretation of "the life of a record," this one would have long since been *over*.

SPEAKING OF LONG: "Cooleyhighharmony" by **Boyz II Men** (Motown) has logged 96 weeks on the Top R&B Albums chart, ranking No. 36 this week. Also, **Jodeci's** "Forever My Lady" (Uptown) is at No. 62 in its 93rd week. The all-time best-selling album, **Michael Jackson's** "Thriller," spent 101 weeks on the chart. What is the likelihood that either may beat Jackson's record and possibly chart for a full two years?

I'M SO EXCITED: This week's top five singles are all by new acts, and each has an album in the top 10, with the exception of Men At Large. But the Cleveland-based duo's self-titled album moves up and is bulletted at No. 27, earning almost a 23% increase in sales.

"I'M SO INTO YOU" by **SWV** (RCA) moves to No. 2 behind "Freak Me" by **Silk** (Keia), which retains its bullet. Radio recently received a **Teddy Riley** remix of "Into You," which should rejuvenate interest in the single. Sales increases continue to be strong. The group's first single, "Right Here," made strong inroads for the group: It peaked at No. 16 in November. "Freak Me" had another tremendous week, with radio and sales increases. The margin between the two records is considerable and Silk could reign at the top of the chart for another couple of weeks.

JINGLIN' BABY: This week, there are three incredible debuts. **L.L. Cool J's** single, "How I'm Comin'" (Def Jam) slams onto the chart at No. 28, primarily from sales points, although radio points are building. Next, the **Flavor Unit MC's** "Roll With The Flava" (Flavor Unit) hits hard at No. 51 with an all-star cast and nearly 90% of its points from sales. "Knockin' Da Boots" by **H-Town** (Luke) enters at No. 52, with approximately 60% of its points coming from sales and radio points making a strong contribution.

A FEW RECORDS were forced back on the chart this week. However, "In Our Love" by **Caron Wheeler** (EMI) and "Good 4 We" by **D-Influence** (EastWest) had radio increases, and "Who Got The Props" by **Black Moon** (Nervous) picked up significant sales points. This week's three explosive debuts clearly affected these records.

I GREW UP IN WILLOW GROVE, PA., and my mother wouldn't let me go to Philly to see **James Brown**. So what if I wasn't quite 12 years old! Finally, I saw Mr. Brown live. He's still got the moves, but the show had a bewildering moment. He shouted "Bewildered" (my *favorite* song), but sang "Prisoner Of Love."

Gramavision Quietly Cranks Out Collectibles Label's Release Slate A Tribute To R&B, Funk, Jazz

NEW YORK—Gramavision, the company founded and run by Jonathan Rose, quietly has been releasing a slate of R&B, funk, and jazz recordings that add a new dimension to the label.

In addition to the new album by **Bernie Worrell** (see story, page 19), the label has just released "Funky Good Time, Live," by the legendary **J.B. Horns**, and "Boss Of The Bass," by veteran bassist **Jamalaaladeen Tacuma**. Still to come on the release schedule are projects by horn player **Pee Wee Ellis**, **Lamonte Young** ("the grand-daddy of minimalism") with the **Forever Bad Blues Band**, **Bob Telson** (composer of the show "Gospel At Colonus" and the tune "Calling You" from the "Baghdad Cafe" soundtrack), as well as a compilation called "New York Funk, Vol. 1," comprising newly recorded tracks by veteran funk players.

The Katonah, N.Y.-based label, now distributed through Rhino by WEA, was begun in 1979 as a boutique for innovative artists, particularly jazz and new-music performers such as art-rocker **Robert Wyatt** (who will release a compilation this summer) and **Bob Moses** (now working on a big-band jazz project with co-producer **Pat Metheny**, set for summer release).

Rose says the new emphasis on jazz, funk, and blues is an extension of its roots. The label previously has released **Anthony Davis'** Grammy-nominated contemporary opera, "X," as well as his "Jump Up," a collection of reggae tunes. Tacuma, whose current album, "Boss Of The Bass," is a collection of contemporary urban and hip-hop composition, has recorded more straight-ahead jazz work for Gramavision, while Worrell has played on a progressive jazz project called **Foolproof** for the label.

"In the early '80s when I started the label, it was because all this extraordinary creative music was out on the New York loft scene, and nobody was recording it but European labels," Rose says, adding other labels such as **Nonesuch** and **Antilles** also began recording this type of music.

"Other labels were doing a high-quality job of defining and promoting the music, and that caused me to rethink my mission. My new mission was taking more interesting contemporary urban music that didn't fit the urban radio format and was left out of the highly formatted urban departments of record companies and working with that. I always wanted Gramavision to break new territory and lead."

Gramavision has a small staff and hires out for promotion people for special projects. While the label has not

sought to play the radio promotions game, exposure is vital. Tacuma has played gigs recently at New York's **Tramp's** club and has appeared on "The Tonight Show," while **Worrell** is planning a club tour.

A successful album on Gramavision's terms "varies widely," says Rose. "Worldwide, it could range from 15,000 to 50,000 units. On some we've done more than that." Rose says catalog

sales are his focus, however. With more than 70 titles in the catalog, some of the more successful artists are **Taj Mahal**, the **J.B. Horns**, previous work by **Worrell**, and "X," which has been getting more attention because of the interest in **Malcolm X** generated by **Spike Lee's** film and a growing interest in modern opera.

JANINE McADAMS



Wild Crew. Funky rap crew the **Ultramagnetic MCs** sign a recording deal with **Wild Pitch Records**. Their first Wild Pitch album is due in July. Shown at the signing, standing from left, are **TR Love** and **Moe Love**, **Ultramagnetic MCs**. Seated, from left, are **Ced Gee**, **Ultramagnetic MCs**; **Stu Fine**, president, **Wild Pitch**; and **Kool Keith**, **Ultramagnetic MCs**.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	3	LOVE ME DOWN	TISHA (CAPITOL)
2	7	3	REMEMBER WHO YOU ARE	NORMAN CONNORS (MOJAZZ/MOTOWN)
3	15	2	I DON'T WANNA CRY	AL B. SURE! (WARNER BROS.)
4	3	4	ALL OF IT	ARTZ & KRAFTZ (COLUMBIA)
5	11	2	TAKE A DIP	HIGHLAND PLACE MOBSTERS (LAFACE)
6	6	5	GIVE IT UP	TROOP (ATLANTIC)
7	13	4	BREAKER 1/9	COMMON SENSE (RELATIVITY)
8	10	10	RAKIN' IN THE DOUGH	ZHIGGE (POLYDOR/PLG)
9	16	2	IF ONLY YOU KNEW	DONELL RUSH (RCA)
10	12	3	HOW FAST FOREVER GOES	HOWARD HEWETT (ELEKTRA)
11	22	2	CLOUDY WITH A CHANCE OF TEARS	VOICES (ZOO)
12	19	3	TICK TOCK	KILO (WRAP/ICHIBAN)
13	21	2	JEEP ASS NIGUH	MASTA ACE INC. (DELICIOUS VINYL)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	6	ILL STREET BLUES	KOOL G RAP & D.J. POLO (COLD CHILLIN')
15	—	1	DO YA WANNA RIDE?	DOUGIE DEE (MERCURY)
16	25	4	I GET WRECKED	TIM DOG (COLUMBIA)
17	20	6	HOLLER IF YA HEAR ME	2PAC (INTERSCOPE/ATLANTIC)
18	14	5	PLASTIC	P.M. DAWN (GEE STREET/ISLAND/PLG)
19	23	2	RESPECT DUE	DADDY FREDDY (CHRYSALIS/ERG)
20	—	1	MY CONSCIENCE SAYS NO	II CLOSE (TABU/A&M)
21	—	1	I DO CARE	CLASSIC EXAMPLE (HOLLYWOOD BASIC)
22	—	1	IF YOU BELIEVE	CHANTAY SAVAGE (RCA)
23	—	1	SWEET AS IT COMES	NIKITA (MOTOWN)
24	—	16	GIMME WHAT YOU GOT!	FM (AVENUE)
25	—	1	PEACE TREATY	KAM (EASTWEST)

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

BERNIE WORRELL

(Continued from page 19)

get everybody who recorded on the record on stage," **Worrell** explains, though details are being worked out.

Meanwhile, **Worrell** will record an album with former **Funkadelic** band mates **Jerome Brailey** and **Billy Bass Nelson** that will be dedicated to the late guitarist **Eddie Hazel**.

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Lougheed's 'Music' Makes Splash; Heed Warning

HOUSE CLEANING: Peering from behind a daunting stack of new records, we bring you a rundown of the cooler jams on the street right now.

Single-of-the-week honors go to "I Won't Give Up My Music" by **Lisa Lougheed**, a promising new Toronto belter. Produced and written by **Mike "Hitman" Wilson**, this jam is seven minutes of pure house/disco heaven. Lougheed has just the right amount of diva attitude, though she also has a pop sweetness that increases her multiformat appeal. Also, the song itself is a contagious, roof-raising anthem that will blow out any peak-hour program upon impact. At long last, Wilson has created a tune that matches the power of "Another Sleepless Night."

Lougheed currently is recording her second full-length album for **Warner Music Canada**. **Warner Bros.** in the U.S. has first crack at the project, though no commitment has been made as yet. A limited 12-inch pressing is starting to circulate... Be aware!

Sticking with Warner Bros. for another moment, the label is pulling out

ted debut album, which has an even stronger track like the wildly infectious "Get Over," a **Shep Pettibone** production with cool guest vocal by **Madonna**, and "Slow Down," a hearty midtempo throwdown that smolders with a sexy vocal and butt-shaking percussion.

Warning, aka producers **Juan Bartet** and **Alex Arzeno**, serves a steamy combination of deep-house and salsa on "Tubale (Ecstasy)" (**Angel Eyes**, Miami). Live congas provide a percolating foundation for rolling piano fills, diva-like vocal loops, and Spanish-language chants. The cut already is raising temperatures down in South Beach, Fla., and is showing early signs of a national breakout.

For something a bit darker, go for "U Knock Me (Keep On Dancing)" on the flipside, with its wriggling, raw bass line. Both tracks are standout moments from the act's highly potent debut album, "Dub Land." Could be the sleeper smash of the season.

While U.S. radio programmers are still claiming dance music is a tough commercial sell, yet another U.K. club act is filling the British radio airwaves. **Evolution** has just begun to enjoy a runaway multiformat smash over there with "Love Thing" (**de-Construction**, U.K.), a joyous pop/house romp that was masterminded by **Warrington**, England, natives **Jonathan Sutton** and **Barry Jamieson**. The record overflows with a sweeping rush of strings, shaking tamborines, and soulful, siren-style vocals. This revelatory gem will leave you grinning from ear-to-ear in a heaving, sweaty heap. Brilliant.

On the Chicago house tip, **DJ World** ventures outside of its parent **I.D. Productions** posse for "I Need To Go Away (All By Myself)" by **Tommye**, an R&B-spiced house anthem for punters who are way over the daily grind of life. **Chico Slamm** kicks a hearty beat that is covered with rolling piano lines and requisite organ fills. Despite a familiarity in its overall presentation, this track is pushed over the top by its bravely downbeat lyrics and Tommye's smokin' performance. A voice to be aware of.

Once again, **Dharma B.** mines a cool middle-ground between house and rave with "Cats & Dogs" (**Dharma**, U.K.). Icy-cool synths are laid beneath an ethereal incantation of "love me, love my dog" and an assortment of seductive purrs and meows. A trippy, mind-bending underground affair (especially the "War & Peace" mix) that also is ripe for crossover picking.

It has been way too long since renegade techno/industrial master **Behavior** has served the masses with one of his unusual productions. He busts out of the box under his alter ego, **BMO**, with the decidedly trippy "Loop The Groove" (**Hangman**, Miami). Alternative spinners will dig the blend of tribal percussion with disco-like funk guitars and ghostly vocals. Will slowly sneak up your spine and never let go, so just roll it.



by Larry Flick

Surrender yourself to the "Body Beautiful" mix. *Oooooo...*

The line dividing techno and rock continues to blur with "Hitch-Hike To Mars" by **Peace, Love & Pitbulls** (**Nettwerk**, Toronto), an assaulting attack of computerized noise, guitar riffs, and uninhibited, shrill vocal chants. Benefiting from three solid remixes, the record has splashes of industrial acid that may prove too intense for even the hardest techno heads. Still, it has sold more than 20,000 copies in Scandinavia. For folks in search of the *real* postpunk sound.

While **ZYX Records** continues to build an audience for **Paul Parker's** fun cover of "Wicked Game," the hi-NRG icon is working import hounds with a double-A-sided 12-inch on the U.K.-based **Klone Records**, "With Or Without You" b/w "In My Wildest Dreams." The former is a rave/NRG

mixes over the last year and half, popular New York radio personality **John Robinson** bows his first album, "The Robinson Wall Project, Volume One" (**Black Rain**, New York). Not surprisingly, the focus is on raw garage/house beats, spiritually uplifting words, and soulful vocals by a variety of talented newcomers.

DJs will revel in dark'n'delicious jams like "More I Get," with its hypnotic loops of **Russel Patterson's** vocals during the breaks, and the essential diva-driven anthem "Stick Together," with a fine turn by **Spring**. Also included is a wriggling remix of Robinson's 1992 regional hit, "Stand By," sung by **Bryan**.

Though we still feel producer-artist albums are a next-to-impossible commercial sell, this is clearly a DJ-aimed project that is notches above the throng of wanna-bes. Should generate much-deserved studio work from major labels—not to mention pack a dancefloor or two.

More than a year after its bitter split with **Epic**, **Anything Box** is back in circulation with "Hope" (**Orangeworks**, Brea, Calif.), a set that melds techno aggression with **Depeche Mode**-style synth/pop. Singer **Claude S.** remains the band's focal point, conjuring an intriguing study in contrasts by delivering oh-so-optimistic words with a soft, almost sullen, tone.

The only pitfall of the set is a sameness in the overall sound and texture of the album. After a few spins, though, listeners will discover the group's considerable songwriting skills. Perhaps the participation of a producer or mixer other than the act would be a good idea next time. In any case, "Hope" has a number of potent dancefloor and radio prospects, including "A Moment's Shining," "Rise," and "Every Single Day."

TID-BEATS: We're bummed to report the *way-fierce* **Adeva** has been dropped by **Capitol**. Sources say the move was caused more by her endlessly sticky and complicated split from **Smack Productions** than any-

thing else. The voice behind numerous international club hits, including "It Should Have Been Me" and "Warning," **Adeva** is about to start writing material to shop around. We hear she is trying to broaden her horizons to include urban, pop, and jazz styles... Speaking of drops, **Ceybil Jefferies** has been released from **Atlantic** halfway into recording her second album. No one involved could be reached for comment by press time, though rumors of dissension between the artist and label have been rampant for months now. Jefferies is best known for her now-classic 1991 hit, "Love So Special"... Inside word has it that Esquire promo/A&R honcho **George Hess** is tiptoeing toward the exit door. We hear he is on the verge of launching an indie company. Details to follow... If you haven't gotten one already, be sure to snag a copy of **Yello's** "Essential" greatest-hits compilation on **Smash/Island**. The set includes the 1990 hit "Oh Yeah" and four previously unreleased cuts. New remixes of "Jungle Bill" are deservedly wooing DJs and crossover radio programmers... Members of the much-beleaguered free-style community will gather April 7 at N.Y.'s **Avalon** club to deal with some of the problems it is facing. The forum, which is produced by **Pyramid Entertainment**, will be free-form, with a moderator to be named soon. Among the scheduled topics of discussion are creating a fresh perspective on sound and production, carving out a niche at club and radio, and artist development. The event begins at 8 p.m.; admission is free.

PARTING GLANCES: The club community is mourning the loss of DJ **Eric Puyo**, who died March 19 of complications due to AIDS. He was 30 years old.

The Houston-born **Puyo** most recently was a favorite at New York's **Limelight**, where he spun regularly, and at the **Temple** in Los Angeles. He also worked at for a while last year at **E-Legal Records**, handling club and mix-show promotion.



Groovin' In France. China Records artist **Franke** and **NovaMute's G.T.O.** were among the club acts prominently featured during **MIDEM** in Cannes. **Franke** is about to release a new single, "On A Mission," while **G.T.O.** still is collecting kudos for its EP, "Love Is Everywhere." Shown, from left, are **Franke**, China Records; **Lee Newman**, G.T.O.; **Neato**, G.T.O.; and **Brad LeBeau**, president, Pro-Motion. Kneeling is **Michael Wells**, G.T.O.

the big promotional guns behind ex-model **Nick Scotti**, who bows with a reverent, funky cover of the **Harold Melvin & the Blue Notes** classic, "Wake Up Everybody." Possessing a rich baritone that will remind some of **Rick Astley**, **Scotti** cuts loose with an impressive degree of soul, while **Dave Shaw** lays a garage-vibed house remix that pumps hard.

Be sure to check out **Scotti's** self-ti-

Billboard. Dance
HOT Breakouts
FOR WEEK ENDING APRIL 3, 1993

CLUB PLAY

1. WHO IS IT MICHAEL JACKSON EPIC
2. JUNGLE BILL YELLO SMASH
3. GIVE HIM A LOVE HE CAN FEEL TENE WILLIAMS PENDULUM
4. THE LOVE I LOST SYBIL NEXT PATEAU
5. MAKOSSA HOUSE OF GYPSIES FREEZE

MAXI-SINGLES SALES

1. BOSS DRUM THE SHAMEN EPIC
2. GOOD OL' DAYS LEVERT ATLANTIC
3. GUILTY OF LOVE D.O. DEF AMERICAN
4. ROLL WITH THA FLAVA THE FLAVOR UNIT MC'S EPIC
5. EXTERMINATE! SNAP FEATURING NIKI HARIS ARISTA

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

rendition of **U2's** hit that cleanly wipes out **Double You's** cover of the same tune. Gratefully, the latter is a solid original number with a hard beat, urgent synths, and a juicy pop chorus. "Dreams" was penned and produced by the singer with **Ian Anthony Stephens**, and we hope this highly potent jam will inspire more artists in this arena to spend a bit more time creating new material. Only then will the NRG community regain some of the "hip" credibility it once had.

LONG PLAYERS: After issuing numerous pumpin' productions and re-



Getting Closer. A&M's divas **Dina Carroll**, left, and **CeCe Peniston** celebrate the release of Carroll's U.S. debut, "So Close," at a bash held at a Los Angeles nightspot. Carroll currently is on a promotional tour in support of the set, while Peniston is in the studio recording the follow-up to her certified gold album, "Finally." Also pictured is **Miller London**, senior VP/GM of A&M's urban division.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	8	*** No. 1 *** GIVE IT TO YOU RCA 62434 1 week at No. 1	◆ MARTHA WASH
2	4	9	5	LITTLE BIRD ARISTA 1-2522	◆ ANNIE LENNOX
3	5	12	6	BRIGHTER DAYS CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE
4	6	10	7	GUILTY OF LOVE DEF AMERICAN 40725/WARNER BROS.	D.O.
5	9	19	6	BORN 2 B.R.E.E.D. WARNER BROS. 40641	◆ MONIE LOVE
6	12	22	5	SHOW ME LOVE BIG BEAT 10110/ATLANTIC	ROBIN S.
7	11	16	7	FOREVERGREEN EPIC 74433	◆ FINITRIBE
8	1	1	10	LOVE U MORE COLUMBIA 74807	◆ SUNSCREAM
9	10	14	7	HIP HOP HOORAY TOMMY BOY 554	◆ NAUGHTY BY NATURE
10	18	31	4	TOOK MY LOVE COLUMBIA 74862	◆ BIZARRE INC FEATURING ANGIE BROWN
11	3	6	8	IT'S MY LIFE ARISTA 1-2492	◆ DR. ALBAN
12	20	30	4	I FEEL YOU SIRE 40767/WARNER BROS.	◆ DEPECHE MODE
13	7	8	9	UNIQUE TRIBAL AMERICA 13879/I.R.S.	DANUBE DANCE
14	21	26	5	BOSS DRUM EPIC 74898	◆ THE SHAMEN
15	8	2	11	I'M EVERY WOMAN ARISTA 1-2520	◆ WHITNEY HOUSTON
16	22	28	5	ENJOY LIFE EIGHT BALL 9207	◆ WAVE
17	14	4	10	GET AWAY MCA 54512	◆ BOBBY BROWN
18	28	34	4	FAITH (IN THE POWER OF LOVE) EPIC 74887	ROZALLA
19	13	5	10	FEEL LIKE SINGIN' NERVOUS 864 905/MERCURY	SANDY B.
20	27	36	4	CAN'T GET ANY HARDER SCOTTI BROS. 75352	JAMES BROWN
21	29	33	5	I WANNA BE SOMEONE ATLANTIC 85791	CLUB Z
22	25	27	6	NUTHIN' BUT A "G" THANG DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
23	15	7	11	PUSH THE FEELING ON GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
24	19	18	8	WE CAN MAKE IT STRICTLY RHYTHM 12100	SOLE FUSION
25	17	11	9	PHOTOGRAPH OF MARY EPIC 74782	◆ TREY LORENZ
26	35	44	3	JAMAICAN IN NEW YORK ELEKTRA 66339	◆ SHINEHEAD
27	16	13	17	SUPERMODEL (YOU BETTER WORK) TOMMY BOY 542	◆ RUPAUL
28	24	24	7	INFORMER EASTWEST 96112/ATLANTIC	◆ SNOW
29	26	17	10	IF YOU WANT MY LOVE (HERE IT IS) EPIC 74835	THE COVER GIRLS
30	38	—	2	*** Power Pick *** I CAN'T GET NO SLEEP CUTTING 273 MASTERS AT WORK FEATURING INDIA	
31	34	39	3	NO LIMIT RADICAL 12389/CRITIQUE	◆ 2 UNLIMITED
32	39	46	3	GO ON MOVE STRICTLY RHYTHM 12128	REEL 2 REAL FEATURING MAD STUNTMAN
33	36	41	3	EVERYBODY GET ON UP PAISLEY PARK 40693/WARNER BROS.	◆ CARMEN ELECTRA
34	30	21	9	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
35	40	—	2	INDEPENDENCE SBK 19777/ERG	◆ LULU
36	NEW ▶	1	1	*** Hot Shot Debut *** FEVER MAVERICK/SIRE 40793/WARNER BROS.	MADONNA
37	33	29	9	TAP THE BOTTLE SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
38	43	—	2	L.S.D. BOLD! 2001	THE TRIPP
39	37	25	10	NUSH X-TREME 002	NUSH
40	23	20	12	THING GOIN' ON SIRE 40639/WARNER BROS.	BETTY BOO
41	NEW ▶	1	1	MORE AND MORE a 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
42	44	—	2	PALLAS ATHENA ARISTA IMPORT	PALLAS ATHENA
43	NEW ▶	1	1	I WORK HARD TO LOVE YOU NOTT-US 0003/APOLLO	KAREN ANDERSON
44	NEW ▶	1	1	EXTERMINATE! ARISTA 1-2545	◆ SNAP FEATURING NIKI HARIS
45	46	—	2	LOVE MAKES NO SENSE TABU 7707/A&M	◆ ALEXANDER O'NEAL
46	42	42	5	OUT OF SPACE ELEKTRA 66347	◆ THE PRODIGY
47	31	23	13	LOVE IS EVERYWHERE NOVAMUTE 113	G.T.O.
48	32	15	12	MR. WENDAL CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT
49	41	37	8	UNDERSTAND THIS GROOVE CHINA IMPORT	FRANKE
50	45	40	9	MINDSTREAM MUTE 66343/ELEKTRA	◆ MEAT BEAT MANIFESTO

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	5	*** No. 1 *** I'M EVERY WOMAN (M) (T) (X) ARISTA 1-2520 1 week at No. 1	◆ WHITNEY HOUSTON
2	3	5	7	GIVE IT TO YOU (T) (X) RCA 62434	◆ MARTHA WASH
3	1	3	12	INFORMER (M) (T) EASTWEST 96112/AG	◆ SNOW
4	6	8	8	NUTHIN' BUT A "G" THANG (M) (T) DEATH ROW/INTERSCOPE 53819/AG	◆ DR. DRE
5	5	2	8	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554	◆ NAUGHTY BY NATURE
6	7	9	10	TAP THE BOTTLE (M) (T) SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
7	10	16	4	I FEEL YOU (M) (T) (X) SIRE 40767/WARNER BROS.	◆ DEPECHE MODE
8	4	1	10	GET AWAY (M) (T) (X) MCA 54512	◆ BOBBY BROWN
9	11	20	5	LITTLE BIRD (M) (T) (X) ARISTA 1-2522	◆ ANNIE LENNOX
10	9	11	7	THING GOIN' ON (T) (X) SIRE 40639/WARNER BROS.	BETTY BOO
11	NEW ▶	1	1	*** Hot Shot Debut *** FEVER/BAD GIRL (M) (T) (X) MAVERICK/SIRE 40793/WARNER BROS.	◆ MADONNA
12	19	36	3	FAITH (IN THE POWER OF LOVE) (T) (X) EPIC 74887	ROZALLA
13	12	17	9	LOVE U MORE (T) (X) COLUMBIA 74807	◆ SUNSCREAM
14	14	14	8	I GOT A MAN (T) ISLAND 864 305/PLG	◆ POSITIVE K
15	23	30	4	IT'S MY LIFE (M) (T) (X) ARISTA 1-2492	◆ DR. ALBAN
16	22	32	4	SHOW ME LOVE (M) (T) BIG BEAT 10110	ROBIN S.
17	21	27	4	BORN 2 B.R.E.E.D. (M) (T) (X) WARNER BROS. 40641	◆ MONIE LOVE
18	20	24	6	EVERYBODY GET ON UP (T) (X) PAISLEY PARK 40693/WARNER BROS.	◆ CARMEN ELECTRA
19	15	18	8	FEEL LIKE SINGIN' (T) NERVOUS 864 905/MERCURY	SANDY B.
20	24	31	4	FOREVERGREEN (T) (X) EPIC 74433	◆ FINITRIBE
21	35	—	2	*** Power Pick *** BOW WOW WOW (M) (T) IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
22	8	7	13	REBIRTH OF SLICK (COOL LIKE DAT) (M) (T) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
23	28	34	4	I'M SO INTO YOU (T) RCA 62452	◆ SWV
24	25	23	11	DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ PAPERBOY
25	30	38	3	I'M RAVING (M) (T) (X) ARISTA 1-2525	◆ L.A. STYLE
26	27	28	4	HAT 2 DA BACK (M) (T) (X) LAFACE 2-4046/ARISTA	◆ TLC
27	16	10	17	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542	◆ RUPAUL
28	31	40	3	CAN'T GET ANY HARDER (T) (X) SCOTTI BROS. 75352	JAMES BROWN
29	29	29	5	THROW YA GUNZ (M) (T) RAL/CHAOS 74766/COLUMBIA	◆ ONYX
30	18	12	17	I'M GONNA GET YOU (M) (T) (X) COLUMBIA 74490	◆ BIZARRE INC FEATURING ANGIE BROWN
31	17	15	7	KNOCK-N-BOOTS (M) (T) (X) MCA 54583	◆ WRECKX-N-EFFECT
32	26	26	12	DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS.	◆ JADE
33	36	39	4	PHANTOM OF THE OPERA (T) (X) ZYX 6677	HARAJUKU
34	32	33	6	TIME 4 SUM AKSION (M) (T) RAL/CHAOS 74794/COLUMBIA	◆ REDMAN
35	38	43	3	FUNKY CHILD (M) (T) PENDULUM 66330/ELEKTRA	◆ LORDS OF THE UNDERGROUND
36	NEW ▶	1	1	WRECKX SHOP (M) (T) (X) MCA 54532	◆ WRECKX-N-EFFECT
37	42	—	2	I CAN'T GET NO SLEEP (M) (T) CUTTING 273	MASTERS AT WORK FEATURING INDIA
38	33	25	11	SPEED (M) (T) (X) STRICTLY HYPE 106	ALPHA TEAM
39	39	37	11	WHO GOT THE PROPS (T) NERVOUS 20026	◆ BLACK MOON
40	13	6	11	PHOTOGRAPH OF MARY (M) (T) EPIC 74782	◆ TREY LORENZ
41	NEW ▶	1	1	NEVER DO YOU WRONG (M) (T) (X) MCA 54579	◆ STEPHANIE MILLS
42	40	44	4	BRIGHTER DAYS (T) CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE
43	NEW ▶	1	1	TOOK MY LOVE (T) (X) COLUMBIA 74862	◆ BIZARRE INC FEATURING ANGIE BROWN
44	34	21	15	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541	◆ APACHE
45	NEW ▶	1	1	DAZZEY DUKS (T) TMR 3089/BELLMARK	◆ DUJICE
46	43	41	7	CONNECTED (T) (X) GEE STREET/ISLAND 864 393/PLG	◆ STEREO MC'S
47	44	—	2	DOWN WITH THE KING (T) (X) PROFILE 7391	◆ RUN-D.M.C.
48	46	—	2	IF YOU BELIEVE (T) I.D. 1015/RCA	CHANTAY SAVAGE
49	NEW ▶	1	1	SOME LOVIN' (T) TRIBAL AMERICA 13883/I.R.S.	LIBERTY CITY
50	41	35	11	WHO'S THE MAN? (M) (T) (X) UPTOWN 54545/MCA	◆ HEAVY D. & THE BOYZ

○ 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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Veteran Acts Trumpet Branson Label Roy Clark, Gatlins Among First Releases

BY EDWARD MORRIS

NASHVILLE—Six of country music's most durable and acclaimed acts will have albums on the shelves April 15 on Intersound Entertainment's new Branson Entertainment label. They are Roy Clark, the Gatlin Brothers, Janie Fricke, Crystal Gayle, Mickey Gilley, and Mel McDaniel.

Each album contains at least 12 cuts and—except for the Gatlins' collection of pop standards—is composed of new recordings of the artists' greatest hits and a sampling of new songs.

The acts were formally introduced to the industry at a press conference March 22 in Nashville.

Jim Foglesong, former head of MCA and Capitol's Nashville offices, produced the Gatlins' "Moments To Remember" and Clark's "Great Picks & New Tricks." Fricke produced her own "Now & Then." Gayle co-produced her "Best Always" with John Donegan and Jay Patten. Jerry Kennedy produced McDaniel's "Baby's Got Her Blue Jeans On," and Tony Migliore produced Gilley's "Make It Like The First Time."

Branson will introduce a second collection of country albums this fall.

Intersound will market the new al-

bums around the slogan "Come home to the heart of country music," aimed at consumers who favor the traditional over the contemporary format. The album art, which carries the "Signature Edition" logo, is designed to distinguish itself from earlier catalog product from the same acts.

Retailers will be offered stand-alone displays to further draw attention to the new albums. According to a press release, Intersound plans to set up advertising and merchandising campaigns with mass merchandisers and retail record chains.

The albums, which were introduced via a full-page ad in Billboard's March 27 issue, also will be advertised in such consumer publications as Country America and Music City News.

To involve radio in the launch, Intersound will mail an album sampler and a "Branson Ransom" note to 2,700 stations. The "ransom note," pieced together from newspaper headlines, will offer the new CD recordings in exchange for old vinyl and cassette product from the same artists. The CD sampler contains two hits and one new song from each of the six acts.

Besides its Branson imprint, Intersound also owns and distributes a vari-

ety of music on the Cinedisc, Critics Choice, Impressions, Intersound Christian Music, Intersound Entertainment, MaxiPlay, ProArte, ProJazz, and Reflections labels.

The 10-year-old company, based in Roswell, Ga., distributes several other independent labels, including Fixit, New Haven, and Bellamy Brothers.

Intersound maintains a direct-mail division, Heritage House, which sends catalogs to more than 100,000 consumers. The company also sells records through American Express, BMG Record Club, CBS Record Club, Citibank Visa, Heartland Marketing, the Herrington Catalog, the Paragon, Signals, Wireless, and Word Direct Marketing.

The company has sales offices in Los Angeles, San Francisco, Atlanta, Minneapolis, Nashville, Baltimore, Dallas, Toronto, and Montreal.



Real Believers. Vince Gill, left, and his co-writer, John Barlow Jarvis, greet reporters at the Music City News Country Songwriters Awards show following their song-of-the-year win for "I Still Believe In You."

Friends Fete Atkins' Achievement(s) BMI Party Brings In Variety Of Well-Wishers

OVERACHIEVER: Given his A-to-B range of facial expressions, it was difficult to tell whether Chet Atkins was really surprised by the March 18 "surprise party" held in his honor at BMI in Nashville. But he certainly seemed warmed by the turnout of well-wishers.

The main purpose of the party was to give Atkins his Lifetime Achievement Award from NARAS, the recording academy. (He wasn't on hand to accept it or the instrumental performance prize he and Jerry Reed won at the Grammy ceremonies in February.) Dolly Parton gave the legendary producer and guitar master his NARAS trophy and took the occasion to reveal that she first met Atkins when she was a starry-eyed 10-year-old and that he had sagely advised her to stay in school. She did—and promptly moved to Nashville the day after graduating.

"Nashville Now" host Ralph Emery and Gibson Guitar president Henry Juskiewicz also made presentations. Emery gave

Atkins a framed photo of his appearance on the show with then-President George Bush, and Juskiewicz presented him with four new guitars.

Bluegrass king Bill Monroe (also a Lifetime Achievement winner this year) stopped by to congratulate Atkins, as did fellow Country Music Hall of Famers Kitty Wells, Owen Bradley, and Eddie Arnold; Sony/Nashville chief Roy Wunsch; singers Johnny Wright, Emmylou Harris, Suzy Bogguss, Bobby Bare, and Ray Stevens; and songwriters Janis Ian, Shel Silverstein, Paul Craft, Billy Edd Wheeler, Dickey Lee, Curly Putman, and Harlan Howard.

"It's so wonderful," said Atkins to the crowd. "It makes me feel like I did something right."

MAKING THE ROUNDS: Gaylord Entertainment will refurbish the historic Ryman Auditorium in downtown Nashville and turn it into a performance venue again by June 1, 1994. It's expected to cost the company more than \$8 million to get the old auditorium in shape. Among the improvements: a support building with elevators, restrooms, meeting space, and heating and air-conditioning equipment and facilities for televising performances.

Built in 1892, the Ryman was long one of Nashville's top

concert halls. Enrico Caruso, Sarah Bernhardt, Victor Herbert, Will Rogers, Orson Welles, and Ignace Paderewski all performed there. The Ryman became world-renowned, however, when, in 1943, it became the home of the Grand Ole Opry. It remained the Opry site until 1974, when the famed radio and stage show moved to its current headquarters at Opryland. The new Ryman will have approximately 1,500 seats and will be dedicated, if all goes well, during next year's Fan Fair.

Merissa Ide, former manager of media and artist development for Arista Records, is the new VP of development

for High Five Productions. She will head the company's Nashville division... Mary Gellott, who was marketing director for Starwood Amphitheatre in Nashville, has joined Moore Entertainment... Jayson Promotions, based in Hendersonville, Tenn., has opened a branch office in Greeley, Colo. Bill Hall will head that division and will specialize in production and tal-



by Edward Morris



ent consulting for fairs, rodeos, and special events... Billy Truitt has joined the Good Music Agency, Excelsior, Minn., as an agent. He will specialize in country music.

Waylon Jennings has recorded an album for children on the Ode 2 Kids label. Called "Cowboys, Sisters, Rascals And Dirt," the album will be available May 25 and will be marketed by Rincon Children's Entertainment... ABC Radio has opened a Nashville bureau. It will be headed by Dan Gordon and staffed with reporters Sally Kaucher, Jim Fitzgerald, and Michael Kosser... New BNA Entertainment artist Doug Supernaw will be off the road for about six weeks following a neck injury suffered recently in a surfing accident... The Academy of Country Music has announced the nominees for video of the year: "Don't Let Our Love Start Slippin' Away" by Vince Gill (Marc Ball producer, John Lloyd Miller director); "Lord Have Mercy On The Working Man" by Travis Tritt (Len Epand and Shelby Werwa producers, Jack Cole director); "Take It Back" by Reba McEntire (produced and directed by Jon Small); McEntire's "The Night The Lights Went Out In Georgia" (Robin Beresford and Epand producers, Cole, director); and "Two Sparrows In A Hurricane" by Tanya Tucker (Brent Hedgecock producer, Joanne Gardner director).

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Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING APRIL 3, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	5	12	*** NO. 1 *** WHEN MY SHIP COMES IN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 62429
2	5	8	9	LEARNING TO LIVE AGAIN A.REYNOLDS (S.DAVIS,D.SCHLITZ)	GARTH BROOKS LIBERTY ALBUM CUT
3	3	1	14	HEARTLAND T.BROWN (S.DORFF,J.BETTIS)	◆ GEORGE STRAIT (V) MCA 54563
4	6	9	14	OL' COUNTRY M.WRIGHT (B.LAMOYN HARDIN)	◆ MARK CHESNUTT (V) MCA 54539
5	4	7	14	LET THAT PONY RUN P.WORLEY,E.SEAY (G.PETERS)	◆ PAM TILLIS (C) (V) ARISTA 1-2506
6	7	10	9	HARD WORKIN' MAN D.COOK,S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2513
7	11	13	7	THE HEART WON'T LIE T.BROWN,R.MCENTIRE (K.CARNES,D.T.WEISS)	◆ REBA MCENTIRE & VINCE GILL (V) MCA 54599
8	2	2	12	IT'S A LITTLE TOO LATE J.CRUTCHFIELD (P.TERRY,R.MURRAH)	◆ TANYA TUCKER (C) (V) LIBERTY 44915
9	12	14	11	NOBODY WINS S.FISHELL,R.FOSTER (R.FOSTER,K.RICHEY)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2512
10	10	12	12	SHE'S NOT CRYIN' ANYMORE J.SCAIFE,J.COTTON (B.R.CYRUS,T.SHELTON,B.CANNON)	◆ BILLY RAY CYRUS (C) (V) MERCURY 864 778
11	14	16	8	SHE DON'T KNOW SHE'S BEAUTIFUL B.CANNON,N.WILSON (B.MCDILL,P.HARRISON)	◆ SAMMY KERSHAW (C) (V) MERCURY 864 854
12	15	19	7	ALIBIS J.STROUD (R.BOUDEAUX)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87372
13	16	21	11	MENDING FENCES J.LEO,RESTLESS HEART (A.BYRD,J.ROBINSON)	◆ RESTLESS HEART (V) RCA 62419
14	17	20	9	TONIGHT I CLIMBED THE WALL K.STEGALL,S.HENDRICKS (A.JACKSON)	◆ ALAN JACKSON (V) ARISTA 1-2514
15	18	23	7	HEARTS ARE GONNA ROLL A.REYNOLDS,J.ROONEY (H.KETCHUM,R.SCAIFE)	HAL KETCHUM CURB ALBUM CUT
16	19	22	10	BORN TO LOVE YOU D.COOK (M.COLLIE,D.COOK,C.RAINS)	◆ MARK COLLIE (V) MCA 54515
17	20	24	10	MY BLUE ANGEL E.GOROY,JR. (A.TIPPIN,K.WILLIAMS,P.DOUGLAS)	◆ AARON TIPPIN (V) RCA 62430
18	9	3	15	ONCE UPON A LIFETIME J.LEO,L.M.LEE,ALABAMA (G.BAKER,F.J.MYERS)	ALABAMA (V) RCA 62428
19	22	26	11	STANDING KNEE DEEP IN A RIVER (DYING OF THIRST) B.MAHER (B.JONES,B.MCDILL,D.LEE)	◆ KATHY MATTEA (V) MERCURY 864 810
20	24	31	5	YOU SAY YOU WILL G.FUNDIS (B.N.CHAPMAN,V.THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
21	13	6	16	WHAT PART OF NO R.LANDIS (W.PERRY,G.SMITH)	LORRIE MORGAN (V) BNA 62414
22	23	28	10	I'D RATHER MISS YOU J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 18668
23	8	4	15	PASSIONATE KISSES J.JENNINGS,M.C.CARPENTER (L.WILLIAMS)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 74795
24	25	33	6	MADE FOR LOVIN' YOU D.JOHNSON (C.PUTMAN,S.THROCKMORTON)	◆ DOUG STONE (V) EPIC 74885
*** AIRPOWER ***					
25	34	40	5	TENDER MOMENT S.HENDRICKS,B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	◆ LEE ROY PARNELL (V) ARISTA 1-2523
*** AIRPOWER ***					
26	37	45	4	AIN'T THAT LONELY YET P.ANDERSON (KOSTAS,J.HOUSE)	DWIGHT YOAKAM (V) WARNER BROS. 18590
27	29	36	8	NOW I PRAY FOR RAIN J.STROUD (L.SATTERFIELD,G.TEREN)	NEAL MCCOY ATLANTIC ALBUM CUT
*** AIRPOWER ***					
28	33	39	8	HIGH ROLLIN' D.JOHNSON (D.GIBSON,B.MILLER)	GIBSON/MILLER BAND (V) EPIC 74856
*** AIRPOWER ***					
29	41	53	4	I LOVE THE WAY YOU LOVE ME D.JOHNSON (V.SHAW,C.CANNON)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
30	27	32	8	ROMEO S.BUCKINGHAM,D.PARTON (D.PARTON)	◆ DOLLY PARTON & FRIENDS (C) (V) COLUMBIA 74876
*** AIRPOWER ***					
31	36	38	7	LIKE A RIVER TO THE SEA S.HENDRICKS,T.DUBOIS (S.WARINER)	STEVE WARINER (V) ARISTA 1-2510
32	21	11	18	I WANT YOU BAD (AND THAT AIN'T GOOD) G.FUNDIS,J.HOBBS (J.LEAP)	◆ COLLIN RAYE (V) EPIC 74786
33	30	27	20	QUEEN OF MEMPHIS B.BECKETT (D.GIBSON,K.LOUVIN)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87404
34	40	44	5	ALRIGHT ALREADY S.HENDRICKS,L.STEWART (B.HILL,J.B.RUDD)	◆ LARRY STEWART (V) RCA 62474
35	35	29	18	CAN I TRUST YOU WITH MY HEART G.BROWN (T.TRITT,S.HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 18669
36	32	25	19	ALL THESE YEARS R.SCRUGGS,M.MILLER (M.MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
37	38	37	20	LOOK HEART, NO HANDS K.LEHNING (T.BRUCE,R.SMITH)	◆ RANDY TRAVIS (V) WARNER BROS. 18709

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	28	15	18	DRIVE SOUTH J.BOWEN,S.BOGGUSS (J.HIATT)	◆ SUZY BOGGUSS (V) LIBERTY 56786
39	31	18	17	TRYIN' TO HIDE A FIRE IN THE DARK J.BOWEN,B.DEAN (B.DEAN,T.NICHOLS)	◆ BILLY DEAN (V) SBK 56804/LIBERTY
40	57	71	9	T-R-O-U-B-L-E G.BROWN (J.CHESNUT)	◆ TRAVIS TRITT (V) WARNER BROS. 18588
41	39	35	20	IN A WEEK OR TWO M.POWELL,T.DUBOIS (J.HOUSE,G.BURR)	◆ DIAMOND RIO (V) ARISTA 1-2457
42	44	52	5	SHOULD'VE BEEN A COWBOY N.LARKIN,H.SHEED (T.KEITH)	◆ TOBY KEITH (V) MERCURY 864 342
43	53	63	3	HONKY TONK ATTITUDE B.MONTGOMERY,J.SLATE (J.DIFFIE,L.BOGAN)	◆ JOE DIFFIE (V) EPIC 74911
44	42	30	18	MY STRONGEST WEAKNESS T.BROWN (N.JUDD,M.REID)	WYONNA (C) (V) CURB 54516/MCA
45	45	48	8	WHAT A WOMAN WANTS R.CROWELL,L.WHITE,S.SMITH (L.WHITE,C.CANNON)	◆ LARI WHITE (V) RCA 62420
46	51	57	4	JUST AS I AM S.BUCKINGHAM (L.BOONE,P.NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896
47	46	50	10	TRUE CONFESSIONS B.CHANCEY,P.WORLEY (KOSTAS,M.STUART)	◆ JOY WHITE (V) COLUMBIA 74845
48	47	51	8	SOMEONE TO GIVE MY LOVE TO T.BROWN (J.FOSTER,B.RICE)	◆ TRACY BYRD (C) (V) MCA 54497
49	61	—	2	TROUBLE ON THE LINE R.SCRUGGS,M.MILLER (M.A.MILLER,B.SHORE)	SAWYER BROWN (V) CURB 1043
50	55	54	7	HONKY TONKIN' FOOL R.LANDIS (A.BARKER)	◆ DOUG SUPERNAW (V) BNA 62432
51	49	49	20	TAKE IT BACK T.BROWN,R.MCENTIRE (K.JACKSON)	◆ REBA MCENTIRE (V) MCA 54544
52	54	55	7	LOOK AT YOU GIRL J.BOWEN,J.CRUTCHFIELD (L.ROSS)	◆ CHRIS LEDOUX (V) LIBERTY 44915
53	48	43	19	LET GO OF THE STONE J.STROUD,J.ANDERSON (M.D.BARNES,M.T.BARNES)	JOHN ANDERSON (V) BNA 62410
*** HOT SHOT DEBUT ***					
54	NEW	1	1	BLAME IT ON YOUR HEART E.GORDY,JR. (H.HOWARD,KOSTAS)	◆ PATTY LOVELESS (V) EPIC 74906
55	56	56	6	THE CHANGE S.BOGART,R.GILES (S.BOGART,R.GILES)	MICHELLE WRIGHT (V) ARISTA 1-2528
56	58	61	4	IF I HAD A CHEATIN' HEART C.HOWARD (W.HOLYFIELD,A.TURNEY)	◆ RICKY LYNN GREGG LIBERTY ALBUM CUT
57	50	46	19	LEAVIN' BEEN A LONG TIME COMIN' R.BYRNE,K.STEGALL (M.MCGUIRE,C.CRAIG,S.DAILEY)	◆ SHENANDOAH (V) RCA 62397
58	59	72	3	A LITTLE BIT OF HER LOVE S.MARCANTONIO,R.E.ORRALL,J.LEO (R.E.ORRALL,L.WILSON)	◆ ROBERT ELLIS ORRALL (V) RCA 62475
59	69	—	2	LOVE ON THE LOOSE, HEART ON THE RUN S.GIBSON,T.BROWN (KOSTA,A.L.GRAHAM)	MCBRIDE & THE RIDE (V) MCA 54601
60	71	—	2	HEARTACHE J.BOWEN,S.BOGGUSS (L.GEORGE,I.ULZ)	◆ SUZY BOGGUSS LIBERTY ALBUM CUT
61	NEW	1	1	TELL ME WHY T.BROWN (K.BONOFF)	WYONNA (C) (V) CURB 54606/MCA
62	NEW	1	1	OH ME, OH MY, SWEET BABY M.POWELL,T.DUBOIS (M.GARVIN,T.SHAPIRO)	DIAMOND RIO (C) (V) ARISTA 1-2464
63	52	47	12	WHY BABY WHY C.HOWARD,K.FOLLESE,T.MCHUGH (G.JONES,D.EDWARDS)	◆ PALOMINO ROAD LIBERTY PROMO SINGLE
64	60	58	17	HIGH ON A MOUNTAIN TOP R.BENNETT,T.BROWN (G.B.REED,A.CAMPBELL)	MARTY STUART (V) MCA 54538
65	65	69	3	WRONG'S WHAT I DO BEST E.GORDY,JR. (D.LEE,M.CAMPBELL,F.WELLER)	◆ GEORGE JONES (V) MCA 54604
66	62	67	4	HARD WAY TO MAKE AN EASY LIVIN' H.BELLAMY,D.BELLAMY (H.BELLAMY,D.BELLAMY,J.BELAND)	◆ THE BELLAMY BROTHERS (V) BELLAMY BROTHERS 9108/INTERSOUND
67	74	—	2	WHAT MADE YOU SAY THAT H.SHEED,N.WILSON (T.HASELDEN,S.MUNSEY,JR.)	◆ SHANIA TWAIN (C) (V) MERCURY 864 992
68	63	62	18	ROCK ME (IN THE CRADLE OF LOVE) R.VAN HOY (R.VAN HOY,D.ALLEN)	◆ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
69	NEW	1	1	I GUESS YOU HAD TO BE THERE R.LANDIS (J.ROBBIN,B.CLOUD)	◆ LORRIE MORGAN BNA ALBUM CUT
70	64	64	7	EVERYTHING COMES DOWN TO MONEY AND LOVE B.BECKETT,J.STROUD,H.WILLIAMS,JR. (D.LOGGINS,G.SCRIVENOR)	◆ HANK WILLIAMS, JR. (V) CURB/CAPRICORN 18614/WARNER BROS.
71	NEW	1	1	TAKE ANOTHER RUN B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.SCHLITZ)	◆ PAUL OVERSTREET (V) RCA 62473
72	67	65	5	LOOK WHO'S NEEDING WHO R.PENNINGTON (C.GREGORY,R.HARDISON,K.GRANTT)	◆ CLINTON GREGORY (V) STEP ONE 457
73	NEW	1	1	SOMEBODY ELSE'S MOON G.FUNDIS,J.HOBBS (P.NELSON,T.SHAPIRO)	COLLIN RAYE (V) EPIC 74912
74	72	75	3	DRIVE TIME R.LANDIS (A.COTTER,K.TRIBBLE)	◆ LISA STEWART (C) (V) BNA 62444
75	70	—	2	GARTH BROOKS HAS RUINED MY LIFE D.DAUGHTRY (T.WILSON)	TIM WILSON (C) SOUTHERN TRACKS 0034

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

HOT COUNTRY RECURRENTS

1	—	—	1	JUST ONE NIGHT S.GIBSON,T.BROWN (T.MCBRIDE)	◆ MCBRIDE & THE RIDE MCA
2	1	—	2	TOO BUSY BEING IN LOVE D.JOHNSON (V.SHAW,G.BURR)	◆ DOUG STONE EPIC
3	2	1	7	LIFE'S A DANCE D.JOHNSON (A.SHAMBLIN,S.SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
4	3	2	5	DON'T LET OUR LOVE START SLIPPIN' AWAY T.BROWN (V.GILL,P.WASNER)	◆ VINCE GILL MCA
5	11	8	8	I'M IN A HURRY (AND DON'T KNOW WHY) J.LEO,L.M.LEE,ALABAMA (R.MURRAH,R.VANWARMER)	◆ ALABAMA RCA
6	4	9	26	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN ARISTA
7	10	4	4	WILD MAN S.BUCKINGHAM (S.LONGACRE,R.GILES)	◆ RICKY VAN SHELTON COLUMBIA
8	9	7	8	SURE LOVE A.REYNOLDS,J.ROONEY (H.KETCHUM,G.BURR)	◆ HAL KETCHUM CURB
9	7	5	5	SOMEWHERE OTHER THAN THE NIGHT A.REYNOLDS (K.BLAZY,G.BROOKS)	GARTH BROOKS LIBERTY
10	14	12	14	SEMINOLE WIND J.STROUD,J.ANDERSON (J.ANDERSON)	◆ JOHN ANDERSON BNA
11	12	3	7	I CROSS MY HEART T.BROWN,G.STRAIT (S.DORFF,E.KAZ)	◆ GEORGE STRAIT MCA
12	8	11	14	NO ONE ELSE ON EARTH T.BROWN (S.LORBER,S.HARRIS,J.COLUCCI)	◆ WYONNA CURB
13	13	10	12	EVEN THE MAN IN THE MOON IS CRYIN' D.COOK (M.COLLIE,D.COOK)	◆ MARK COLLIE MCA

14	5	—	2	WALKAWAY JOE G.FUNDIS (V.MELAMED,G.BARNHILL)	◆ TRISHA YEARWOOD MCA
15	6	6	4	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K.STEGALL (A.JACKSON,R.TRAVIS)	◆ ALAN JACKSON ARISTA
16	—	—	1	BOOM! IT WAS OVER S.MARCANTONIO,R.E.ORRALL,J.LEO (R.E.ORRALL,B.LLOYD)	◆ ROBERT ELLIS ORRALL RCA
17	15	14	11	WATCH ME R.LANDIS (T.SHAPIRO,G.BURR)	◆ LORRIE MORGAN BNA
18	16	13	8	TWO SPARROWS IN A HURRICANE J.CRUTCHFIELD (M.A.SPRINGER)	◆ TANYA TUCKER LIBERTY
19	21	17	14	IF I DIDN'T HAVE YOU K.LEHNING (S.EVING,M.D.BARNES)	◆ RANDY TRAVIS WARNER BROS.
20	17	15	8	BURN ONE DOWN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,F.MILLER)	CLINT BLACK RCA
21	19	18	17	LOVE'S GOT A HOLD ON YOU S.HENDRICKS,S.STEGALL (K.STEGALL,C.CHAMBERLAIN)	ALAN JACKSON ARISTA
22	25	24	25	I FEEL LUCKY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
23	23	21	13	SHAKE THE SUGAR TREE P.WORLEY,E.SEAY (C.HARTFORD)	◆ PAM TILLIS ARISTA
24	22	20	14	JUST CALL ME LONESOME S.FISHELL,R.FOSTER (R.FOSTER,G.DUCAS)	◆ RADNEY FOSTER ARISTA
25	18	19	9	LOST AND FOUND S.HENDRICKS,D.COOK (D.COOK,K.BROOKS)	◆ BROOKS & DUNN ARISTA

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

Country

ARTISTS & MUSIC



by Lynn Shults

HOLDING AT NO. 1 for the second consecutive week on Hot Country Singles & Tracks is "When My Ship Comes In," by **Clint Black**. The most active track is "T-R-O-U-B-L-E" (57-40), by **Travis Tritt**. Also scoring big is "Blame It On Your Heart," by **Patty Loveless**, which debuts at No. 54. It is her debut single for Epic and the lead track from her album "Only What I Feel," hitting stores April 20... Among the top five most active tracks for the third straight week is "I Love The Way You Love Me" (41-29), by **John Michael Montgomery**, followed by "Ain't That Lonely Yet" (37-26), by **Dwight Yoakam**; "Trouble On The Line" (61-49), by **Sawyer Brown**; "Tender Moment" (34-25), by **Lee Roy Parnell**; "Nobody Wins" (12-9), by **Radney Foster**; "The Heart Won't Lie" (11-7), by **Reba McEntire & Vince Gill**; "Tell Me Why" (debut-61), by **Wynonna**; and "You Say You Will" (24-20), by **Trisha Yearwood**.

AIRPOWER TRACKS ARE those reaching the level of 1,500 plays on the 110 radio stations monitored by BDS to determine the rankings on the Hot Country Singles & Tracks chart. Joining Parnell, Yoakam, and Montgomery in receiving this special designation are "High Rollin'" (33-28), by the **Gibson-Miller Band** and "Like A River To The Sea" (36-31), by **Steve Wariner**.

ALBUM SALES REBOUNDED and new releases by several new acts benefited as shoppers in the southeastern and eastern parts of the country regained their mobility following one of the worst snowstorms in history. "Alibis" (7-5), by **Tracy Lawrence**, showed significant strength by climbing over Garth Brooks' "The Chase" (5-6). Lawrence sold almost 40,000 units for the week, while Brooks' numbers continued to decline, falling below 30,000 units during the same period. "Some Gave All," by **Billy Ray Cyrus**, holds down the No. 1 position for the 28th week, but both "Hard Workin' Man" (2-2) by Brooks & Dunn and "It's Your Call" (3-3), by **Reba McEntire**, are closing the gap on Cyrus. "Slow Dancing With The Moon" (4-4), by **Dolly Parton**, racked up sales of more than 40,000 for the second week in a row. What makes this interesting is that her single, "Romeo" (27-30), failed to be fully embraced by radio. Apparently the video and club play have had considerable impact—and obviously consumers have responded in a positive way. Other albums making notable gains are "Come On Come On" (9-8), by **Mary-Chapin Carpenter**; "Haunted Heart" (26-11), by **Sammy Kershaw**; "Life's A Dance" (20-14), by **John Michael Montgomery**; and "Read Between The Lines" (25-20), by **Aaron Tippin**.

CORPORATE sponsorships of country acts are booming. One of the more intriguing deals is the tie-in between **Tanya Tucker** and Black Velvet Canadian whiskey. Tucker will be featured on more than 350 billboards in 11 markets. Black Velvet ladies of the past included high-profile models **Cheryl Tiegs**, **Christie Brinkley**, **Kim Alexis**, and **Cybill Shepherd**. Along with the regular tour sponsorship, Black Velvet will be sponsoring a national dance competition. Regional sites for the Smooth Steppin' Showdown: Buffalo, N.Y.; Kansas City, Mo.; Tampa, Fla.; San Diego; Seattle; Denver; and Minneapolis. Tucker is scheduled to appear at the regional events and the finals in August in Nashville.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
26 AIN'T THAT LONELY YET (Songs Of PolyGram, BMI/Seven Angels, BMI/Madwomen, BMI/Sony Tree, BMI) HL	Weiss, BMI
12 ALIBIS (Sony Tree, BMI/Thanxamillion, BMI) HL	44 HIGH ON A MOUNTAIN TOP (Midstream, BMI)
36 ALL THESE YEARS (Beginner, ASCAP) WBM	28 HIGH ROLLIN' (Nocturnal Eclipse, BMI/Union Country, BMI/BrahmSongs & Careers-BMG, BMI) HL
34 ALRIGHT ALREADY (Collins Court, ASCAP)/J. B. Rudd, BMI) CPP	43 HONKY TONK ATTITUDE (Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI) HL
54 BLAME IT ON YOUR HEART (Harlan Howard, BMI/Sony Tree, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL	50 HONKY TONKIN' FOOL (O-Tex, BMI)
16 BORN TO LOVE YOU (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL	22 I'D RATHER MISS YOU (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
35 CAN I TRUST YOU WITH MY HEART (Sony Tree, BMI/Post Oak, BMI/Edisto Sound, BMI) HL	56 IF I HAD A CHEATIN' HEART (PolyGram International Tunes, SESAC/Songs Of PolyGram, BMI) HL
55 THE CHANGE (Rancho Bogardo, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Rancho Bogardo, ASCAP/WB, ASCAP) CPP/WBM	69 I GUESS YOU HAD TO BE THERE (Ten Ten, ASCAP)
38 DRIVE SOUTH (Lilybilly, BMI/Bug, BMI) HL	29 I LOVE THE WAY YOU LOVE ME (Gary Morris, ASCAP/Taste Auction, BMI)
74 DRIVE TIME (Polygram Int'l, ASCAP/Kicklighter, ASCAP/Brian's Dream, ASCAP)	41 IN A WEEK OR TWO (Madwomen, BMI/MCA, ASCAP/Gary Burr, ASCAP/Sony Tree, BMI) HL
70 EVERYTHING COMES DOWN TO MONEY AND LOVE (MCA, ASCAP/Emerald River, ASCAP/Music Corp. Of America, BMI) HL	8 IT'S A LITTLE TOO LATE (Castle Street, ASCAP/End Of August, ASCAP/Murrah, BMI) CPP
75 GARTH BROOKS HAS RUINED MY LIFE (Brother Bill's, ASCAP/Wilson & Dipetta, ASCAP)	32 I WANT YOU BAD (AND THAT AIN'T GOOD) (Harlan Howard, BMI/Tree, BMI) HL
66 HARD WAY TO MAKE AN EASY LIVIN' (Bellamy Bros., ASCAP/BMG, ASCAP) HL	46 JUST AS I AM (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
6 HARD WORKIN' MAN (Sony Tree, BMI) HL	2 LEARNING TO LIVE AGAIN (EMI Blackwood, BMI/Beartooth, BMI/Don Schlitz, ASCAP/Almo, ASCAP) WBM/PPP
60 HEARTACHE (Naked Snake, ASCAP)	57 LEAVIN'S BEEN A LONG TIME COMIN' (Shenandoah's, ASCAP/Ark, ASCAP/Judy Judy Judy, ASCAP/Four O' A Kind, BMI) HL
3 HEARTLAND (Warner-Tamerlane, ASCAP/Nocturnal Eclipse, BMI/WB, ASCAP/John Bettis, ASCAP) WBM	53 LET GO OF THE STONE (Irving, BMI/Hardtoscratch, BMI/WB, ASCAP/Two Sons, ASCAP) WBM/PPP
15 HEARTS ARE GONNA ROLL (Foresadow, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL	5 LET THAT PONY RUN (Sony Cross Keys, ASCAP) HL
7 THE HEART WON'T LIE (Moonwindow, ASCAP/Donna	31 LIKE A RIVER TO THE SEA (Steve Wariner, BMI/Irving, BMI) CPP

Curb Countersues MCA Alleges Violation Of Contract

NASHVILLE—Mike Curb's Curb Music Co. has sued MCA Records in U.S. District Court here for a total of \$30 million, alleging that MCA has failed to live up to the agreements it made when it entered a joint record production and licensing venture with Curb in 1983.

The action is also a response to a suit MCA filed in Los Angeles County Superior Court against Curb in February (Billboard, March 6), asking for a declaratory judgment that MCA has exclusive rights to press and distribute the Judds recordings originally released on RCA/Curb.

"Beginning after Sept. 1983, and continuing through [the present date]," the complaint asserts, "MCA has systematically breached and continues to breach the Venture Agreement, has violated and continues to violate its fiduciary obligations to Curb thereunder, and has committed and continues to commit numerous acts of bad faith in its contractual relationship with Curb."

Among the specific charges the suit levels against MCA are overcharging and wrongfully recouping for manufacturing costs, placing Wynonna Judd's "Wynonna" album in record clubs without consulting Curb, failing to revert master recordings to Curb, wrongfully selling records at budget-line prices, distributing Wynonna Judd's album and those of other joint-venture acts to "known international exporters" in violation of the venture agreement; and failing to use the Curb label and logo "in all advertising, marketing, merchandising, and/or promotional materials."

Other charges are denigrating Curb's role by failing to mention the company in MCA's dealing with the media and the recording industry at large; failing to account to and pay Curb "in a timely manner"; failing to pay Curb "pass through" royalty payments (explained as "royalties earned by artists and producers pursuant to the Venture"); unreasonably withholding reserves; and improperly (Continued on page 32)

Tennessee Legislator Proposes New State Anti-Scalping Bill

NASHVILLE—A Memphis legislator has introduced a bill into the General Assembly here that would make scalping illegal in Tennessee. There has been no statutory prohibition to the practice since 1989.

House Bill 787, proposed by state representative Carol Chumney, would, if passed into law, levy a \$500 fine for scalping. The first step in the process is consideration by the House Judiciary Committee.

During the week in which the bill was proposed, the Nashville dailies

carried dozens of classified ads that offered prime seats or blocks of tickets to concerts and sporting events.

Upfront seats to Billy Ray Cyrus' concert in Nashville were being offered for \$100-\$125 each. Tickets to Paul McCartney's Memphis show were being scalped in the \$150 range.

Other ads pleaded for tickets to the Country Music Assn./Grand Ole Opry's Fan Fair here in June. That event sold out in February.

THE INDEPENDENT

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

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

- 1 LOOK WHO'S NEEDING WHO
Clinton Gregory (SOR)
- 2 Hard Way To Make An Easy Living
Bellamy Bros. (BELLAMY BROS)
- 3 Doctor My Heart
Wylie & The Wild West (CROSS 3)
- 4 What's My World Coming To
Jack Robertson (SOR)
- 5 Tore My World Apart
James Dixon (AARON)
- 6 Can't You Just Stay Gone
Cimmaron (ALPINE)
- 7 When She Kisses Me
John Garba (HIGH STREET)
- 8 Are There Any Loney Women
Iouin & Daniels (PLAYBACK)
- 9 Heard Him On The Radio
Julianne Smith (TUGBOAT)
- 10 Cheating Roses
Kim Perry (ZEPHYR)

Compiled By "The Holiday Music Group" "Coming On Strong"

Driving You Out Of My Mind—MARSHALL TUCKER
Heartstrings—ALISON KRATZ & UNION STATION
Copenhagen—GREENSLAWS
Get Me Just As Close To Her—MARION HAMMERS

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

Some Of Our Sources This Month
WELA, WJJC, KHOL, KVOO, WVMR, KBTO, TABC, WNRG, WHAK, THE TRACKER, THE MAC REPORT

This Is A Paid Advertisement To Provide A True Account Of Independent Country Records.

For a Copy Of The Reports Used To Compile This Report Contact: The Holiday Music Group 2514 Build America Dr. Hampton, Va. 23666

TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	1	44	BILLY RAY CYRUS ▲ ⁹ MERCURY 510635* (10.98 EQ/15.98) 28 weeks at No. 1	SOME GAVE ALL	1
2	2	2	4	BROOKS & DUNN ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	2
3	3	3	14	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	2
4	4	4	4	DOLLY PARTON COLUMBIA 53199* (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
5	7	—	2	TRACY LAWRENCE ATLANTIC 82483*/AG (9.98/15.98)	ALIBIS	5
6	5	5	26	GARTH BROOKS ▲ ⁹ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
7	6	6	84	BROOKS & DUNN ▲ ⁹ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
8	9	8	38	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
9	8	7	27	GEORGE STRAIT ▲ ² MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3
10	10	9	29	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3
11	26	—	2	SAMMY KERSHAW MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	11
12	12	11	132	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	1
13	11	10	51	WYNONNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYNONNA	1
14	20	23	19	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	14
15	13	12	24	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6
16	14	13	80	GARTH BROOKS ▲ ⁹ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
17	15	14	58	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
18	17	19	24	LORRIE MORGAN BNA 66047* (9.98/13.98)	WATCH ME	17
19	16	15	32	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
20	25	25	54	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
21	21	17	31	TRAVIS TRITT ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
22	22	20	24	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
23	23	21	203	GARTH BROOKS ▲ ⁴ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
24	24	22	4	THE KENTUCKY HEADHUNTERS MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	22
25	33	—	2	HANK WILLIAMS, JR. CURB/CAPRICORN 45225*/WARNER BROS. (10.98/15.98)	OUT OF LEFT FIELD	25
26	18	18	25	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	6
27	19	16	8	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14
28	29	27	34	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
29	30	30	51	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
30	28	32	25	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
31	27	24	47	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	21
32	34	31	36	CLINT BLACK ▲ ⁹ RCA 66003* (10.98/15.98)	THE HARD WAY	2
33	36	34	31	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
34	31	28	29	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12
35	35	29	27	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20
36	32	26	97	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
37	39	35	23	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	27
38	38	36	77	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
39	40	33	30	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	23

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	37	—	2	ROSANNE CASH COLUMBIA 52729 (9.98 EQ/15.98)	THE WHEEL	37
41	44	41	32	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
42	45	40	24	SUZY BOGGUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31
43	52	46	24	KATHY MATTEA MERCURY 512567* (9.98 EQ/15.98)	LONESOME STANDARD TIME	43
44	42	37	95	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
45	43	39	32	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
46	49	43	11	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE	38
47	41	38	30	COLLIN RAYE ● EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
48	51	45	101	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
49	56	53	155	DOUG STONE ▲ EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
50	57	55	19	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	50
51	48	42	21	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	24
52	46	44	21	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	24
53	47	47	78	BILLY DEAN ● SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
54	55	52	69	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
55	54	49	106	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
56	53	48	37	MARTY STUART ● MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
57	50	50	27	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14
58	61	59	124	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
59	58	51	47	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
60	59	54	71	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
61	60	56	90	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
62	64	66	47	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
63	62	58	95	DIAMOND RIO ▲ ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
64	66	64	127	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
65	63	57	73	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15
66	65	63	20	VARIOUS ARTISTS K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	50
67	68	60	84	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
68	71	73	47	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
69	73	62	241	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
70	69	65	159	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
71	RE-ENTRY	157		TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
72	RE-ENTRY	131		REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
73	70	71	26	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
74	74	70	76	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
75	RE-ENTRY	165		VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2

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

Billboard® Top Country Catalog Albums™

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

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12 (7.98/12.98) 93 weeks at No. 1	GREATEST HITS	98
2	2	ALVIN & THE CHIPMUNKS CHIPMUNK 53435*/SONY (7.98 EQ/11.98)	URBAN CHIPMUNK	6
3	3	REBA MCENTIRE ▲ MCA 4979 (7.98/12.98)	GREATEST HITS	96
4	4	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	81
5	11	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	98
6	6	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	83
7	5	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	43
8	8	VINCE GILL ● RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	97
9	10	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	98
10	7	PATSY CLINE DELUXE 5050*/IMG (4.98/8.98)	20 GOLD HITS	6
11	9	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	38
12	12	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	97
13	14	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	86

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	55
15	13	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	87
16	16	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	85
17	17	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	96
18	19	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	72
19	20	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	75
20	18	DOLLY PARTON RCA 6338* (3.98/9.98)	COLLECTOR'S SERIES	7
21	24	MARY-CHAPIN CARPENTER COLUMBIA 44228*/SONY (7.98 EQ/11.98)	STATE OF THE HEART	4
22	—	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	96
23	21	KENNY ROGERS REPRIS 26711*/WARNER BROS. (7.98/11.98)	20 GREAT YEARS	11
24	—	DAVID ALLAN COE COLUMBIA 35627*/SONY (5.98 EQ/9.98)	GREATEST HITS	16
25	22	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	77

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

Sparkling Moments At CRS

NASHVILLE—Record labels rolled out their biggest guns and brightest hopes to mingle with the nearly 2,000 registrants at the 24th annual Country Radio Seminar, held March 3-6 at the Opryland Hotel.



Platinum Pair. Platinum-selling Lorrie Morgan, middle, and George Strait, right, emerge from a friendly "virtual reality" game at the BNA Entertainment booth at Country Radio Seminar. At left is BNA's national marketing director, Chuck Thagard.



Getting A Grip. Billy Ray Cyrus greets Mitch Morgan, of WMIL Waukesha, Wis.



Making Waves. Atlantic Records' John Michael Montgomery, left, and Tracy Lawrence, right, flank Dan Pearman of KYNG Dallas.



Rollin' On The River. RCA Records' top brass turned out for the label's annual CRS showcase on the General Jackson showboat. Shown, front row from left, are Dale Turner, director of national country promotion; Joe Galante, president, and artists Lari White and Robert Ellis Orrall, who performed on the show. In the back row, from left, are Randy Goodman, senior VP of marketing; Jack Weston, VP/GM; Garth Fundis, VP of A&R; and Thom Schuyler, VP of Nashville operations.



Dwight Delight. A beaming Dwight Yoakam corrals Country Music Television's programming manager, Tracy Storey, left, and Richard Ryan and Marlene Augustine of KSAN San Francisco.



Vocal Support. Top vocalists Mark Chesnutt, left, and Collin Raye, right, visit with Unistar's Pam Green and Ed Salamon.



Liberty Lineup. A quartet of Liberty Records' new and established artists take a break at the Country Radio Seminars conclusion. Shown, from left, are Ricky Lynn Gregg, Suzy Bogguss, Ronnie Milsap, and John Berry.



What A Laugh. Arista label mates Pam Tillis, second from left, and Steve Wariner, at right, laugh it up at Country Radio Seminar with Unistar's Pam Green and Ed Salamon.

CURB COUNTERSUIT

(Continued from page 30)

recouping venture costs.

The complaint further alleges MCA did not honor its oral and written promises upon which Curb relied when it was renegotiating Lyle Lovett's contact. And it says MCA unilaterally decided not to renew its commitment to the Desert Rose Band, thereby violating the understanding that the venture would embrace at least three acts.

Curb asks the court for a judgment against MCA for compensatory damages of at least \$10 million, punitive damages of at least \$20 million, and a "full and detailed accounting" and the payment of any amount the accounting shows that Curb is due. The suit also asks the court to declare that MCA must pay Curb the "pass through" royalties; that MCA must reimburse Curb for certain promotional expenses incurred on behalf of artists signed to the joint venture; that Curb has sole right to the Judds masters; and that the Judds and/or Wynonna Judd records are to be released on the Curb/Universal or Curb labels.

EDWARD MORRIS

Publisher Files Royalty Suit Against MCA

NASHVILLE—Publisher/producer/writer Bob Montgomery has sued MCA Records here for an accounting and back payment of mechanical royalties on his composition "Back In Baby's Arms." The song is published by Talmont Music, which Montgomery now owns. The suit also asks that the court declare MCA's license to use the song void.

Patsy Cline recorded "Back In Baby's Arms" on Decca Records (subsequently MCA Records) shortly before her death in 1963. Although it was not released as a single, it has appeared on various collections, including the current-charting quadruple platinum "Greatest Hits" album on MCA.

Montgomery's complaint asserts MCA has not paid him "proper royalties"—only "partial payments"—since 1988 and that the label has also not provided him accounting on the song since that date.

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USE US ...
MAKE THAT MOVE
THE CALL'S
ON ME ...
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Jeff Serrette

Top Latin Albums™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	37	JON SECADA ▲	JON SECADA	SBK 98845/CAPITOL-EMI LATIN
	2	4	15	ANA GABRIEL	THE BEST	GLOBE 80871/SONY
	3	2	17	PAULINA RUBIO	LA CHICA DORADA	CAPITOL-EMI LATIN 42750
	4	3	17	RICARDO MONTANER	LOS HIJOS DEL SOL	RODVEN 2995
	5	6	61	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	6	7	33	CHAYANNE	PROVOCAME	SONY LATIN 80831/SONY
	7	5	35	CRISTIAN	AGUA NUEVA	MELODY 9056/FONOVISA
	8	12	69	LUIS MIGUEL ●	ROMANCE	WEA LATINA 75805
	9	9	15	GLORIA TREVI	ME SIENTO TAN SOLA	ARIOLA 3391/BMG
	10	15	13	DANIELA ROMO	DE MIL COLORES	CAPITOL-EMI LATIN 80767
	11	10	15	JOSE JOSE	40 Y 20	ARIOLA 3442/BMG
	12	8	7	RAUL DI BLASIO	EN TIEMPO DE AMOR	ARIOLA 3466/BMG
	13	11	25	GIPSY KINGS	LIVE	ELEKTRA 61390
	14	22	13	BRAULIO	ENTRE EL AMOR Y EL DESEO	SONY LATIN 80866/SONY
	15	25	5	THALIA	LOVE	MELODY 9059/FONOVISA
	16	16	23	JON SECADA	OTRO DIA MAS SIN VERTE	SBK 80646/CAPITOL-EMI LATIN
	17	—	11	MIGUEL TOMAS	MIGUEL TOMAS	WARNER 26797
	18	21	25	BACHATA MAGIC	BACHATA MAGIC	RTP 80820/RODVEN
	19	17	25	RICHARD CLAYDERMAN	AMERICA LATINA...	QUALITY 19123/RODVEN
	20	—	7	ALEX BUENO	TERNURAS	J&N 80899/SONY
21	—	1	LISSETTE	CANTA LO SENTIMENTAL	SONY LATIN 80960/SONY	
22	—	17	EDNITA NAZARIO	METAMORFOSIS	CAPITOL-EMI LATIN 42709	
23	13	55	LOS BUKIS	QUIEREME	FONOVISA 9040	
24	—	52	ALEJANDRA GUZMAN	FLOR DE PAPEL	MELODY 9010/FONOVISA	
25	20	45	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686	
TROPICAL/SALSA	1	1	43	JERRY RIVERA	CUENTA CONMIGO	SONY TROPICAL 80776/SONY
	2	13	17	TONY VEGA	APARENTEMENTE	RMM 80915/SONY
	3	2	19	GILBERTO SANTA ROSA	A DOS TIEMPOS...	SONY TROPICAL 80895/SONY
	4	6	19	LOS SABROSOS DEL MERENGUE	SIN FRONTERA	M.P.I. 6076
	5	4	13	JUAN LUIS GUERRA Y 4.40	AREITO	KAREN 3456/BMG
	6	3	13	REY RUIZ	REY RUIZ	SONY TROPICAL 80848/SONY
	7	11	3	WILFRIDO VARGAS	ITINERARIO	RODVEN 3005
	8	10	5	ZONA ROJA	PURA CANDELA	CANDELA 003/TTT
	9	14	13	COCOBAND	EL AROLLADOR	KUBANEY 325
	10	7	39	FRANKIE RUIZ	MI LIBERTAD	RODVEN 2946
	11	—	25	CANA BRAVA	NO ME FALTES NUNCA	PLATANO 5002
	12	5	5	EDDIE SANTIAGO	INTENSAMENTE	CAPITOL-EMI LATIN 42755
	13	9	23	INDIA	LLEGO LA INDIA VIA EDDIE PALMIERI	SOHO SOUNDS 80864/SONY
	14	—	5	ORQUESTA DE LA LUZ	SOMOS DIFERENTES	RMM 80851/SONY
	15	8	37	OLGA TANON	SOLA	WEA LATINA 77478
	16	—	5	JOSE ALBERTO	LLEGO LA HORA	RMM 80897/SONY
	17	18	23	TONO ROSARIO	RETORNO A LAS RAICES	PRIME 3392/BMG
	18	25	23	XAVIER	PARA SIEMPRE	CAPITOL-EMI LATIN 42665
	19	—	17	MAYRA Y SELINES	MAYRA Y SELINES 18.75	PARADISC 3305/BMG
	20	—	1	GRUPO WAO	PA' TO' EL AÑO	SONY TROPICAL 80976/SONY
21	16	21	RUBEN BLADES	AMOR Y CONTROL	SONY TROPICAL 80839/SONY	
22	24	11	CUCO VALOY	EL QUE SABE...!	J&N 752	
23	—	1	RAMON ORLANDO	EXITOS DEL MAESTRO	KUBANEY 352	
24	23	7	RAULIN ROSENDO	SALSA SOLAMENTE SALSA	KUBANEY 276	
25	—	21	JOHNNY RAY	SALSA CON CLASE/LOS 3 SABORES	RTP 80846/RODVEN	
REGIONAL MEXICAN	1	1	43	SELENA	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
	2	3	13	ALVARO TORRES	HOMENAJE A MEXICO	CAPITOL-EMI LATIN 42758
	3	2	33	MAZZ	LO HARE POR TI	CAPITOL-EMI LATIN 42593
	4	5	17	BANDA MACHOS	CON SANGRE DE INDIOS	FONOVISA 9069
	5	4	39	VICENTE FERNANDEZ	QUE DE RARO TIENE	SONY DISCOS 80809/SONY
	6	6	27	LOS HURACANES DEL NORTE	CON NUEVOS...	SONY DISCOS 80847/SONY
	7	8	17	LA MAFIA	AHORA Y SIEMPRE	SONY DISCOS 80925/SONY
	8	7	19	TEXAS TORNADOS	HANGIN' ON BY A THREAD	WARNER 45058
	9	11	29	BANDA MACHOS	CASIMIRA	FONOVISA 5161
	10	13	19	BRONCO	POR EL MUNDO	FONOVISA 3032
	11	9	41	ALEJANDRO FERNANDEZ	A.FERNANDEZ	SONY DISCOS 80770/SONY
	12	10	3	LOS BANDOLEROS	TRANCAZOS NORTENOS	RODVEN 3011
	13	14	17	JOAN SEBASTIAN	BANDIDOS DE AMORES	MUSART 843/BALBOA
	14	23	21	TIERRA TEJANA BAND	PRENDE EL RADIO	RODVEN 2969
	15	15	57	EMILIO NAVAIRA	UNSHUNG HIGHWAYS	CAPITOL-EMI LATIN 42626
	16	20	3	GRUPO MANDINGO	EN EL CAMINO	FONOVISA 5189
	17	19	3	CHARANDA BAND	ALLA EN EL RANCHO GRANDE	RODVEN 3016
	18	—	7	LOS REHENES	LOS REHENES	FONOVISA 9060
	19	—	57	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	20	—	1	PEPE AGUILAR	RECUERDAME BONITO	MUSART 821/BALBOA
21	—	1	VARIOS ARTISTAS	RANCHERAS CHIDAS	FONOVISA 3024	
22	12	33	FLACO JIMENEZ	PARTNERS	WARNER 26822	
23	22	5	LITTLE JOE	QUE PASO?	RODVEN 2976	
24	17	11	JUAN VALENTIN	QUE LASTIMA	CAPITOL-EMI LATIN 42760	
25	—	13	LIBERACION	CON MAS AMOR	FONOVISA 3031	

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

Artists & Music

P'Gram Unveils Latin Unit

MIAMI BEACH—Alain Levy, president and CEO of PolyGram, introduced the company's new Latin division, PolyGram Latin America, during a party March 11 at the Marlin Hotel. In attendance were the new division's recent signees—Sergio Dalma, Pimpinela, Dyango, and Carlos Mata—plus the Bee Gees, Caló, and Chitãozinho & Xororó.



The Bee Gees and Brazilian sertaneja star duo Chitãozinho & Xororó pause with Marcos Maynard, managing director of PolyGram Brasil and Marcos Kilzer, director of PolyGram Brasil. Shown in top row, from left, are Maynard, Bee Gees Maurice Gibb, Barry Gibb, and Robin Gibb; and Kilzer, director, PolyGram Brasil. In bottom row, from left, are Chitãozinho and Xororó.



Manolo Díaz, center, enjoys a social moment with Alain Levy, left, president/CEO, PolyGram, and Chris Blackwell, CEO, Island Group of Companies.



Enjoying the view from the Marlin Hotel's rooftop bar, from left, are Marcos Maynard, managing director PolyGram Brasil; Enrique Gómez-Piñeiro, managing director, PolyGram Mexico; Levy; Allen Davis, president, PolyGram Continental Europe; Manolo Díaz, president, PolyGram Latin America; Rubén Aprile, managing director, PolyGram Argentina; and Ramón Villanueva, managing director, PolyGram Chile.



PolyGram executives find a quiet corner to socialize at the rooftop bar of the Marlin Hotel. Shown, from left, are Jim Caparro, president, PolyGram Group Distribution; Levy; Díaz; Manolo Eric Kronfeld, president and COO, PolyGram Holding Inc.; and David Weyner, president Polygram Classics & Jazz.



It's thumbs up for the PolyGram soiree from Díaz and producer/manager Emilio Estefan, president of Estefan Enterprises.

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Avila Prepares To Jam In Anglo, Latin Markets

THE JIMMY JAM PERSPECTIVA: When Jimmy "Jam" Harris and partner Terry Lewis inked Bobby Ross Avila to the pair's Perspective label, the two all-world producers envisioned Avila breaking big-time in the Anglo and Latin markets alike.

Avila, in fact, was booked to cut two separate English- and Spanish-language albums. But Harris and Lewis wisely discovered that pulling a **Jon Secada** was more difficult than it looked.

"So," recalls Harris, "we decided that we would still approach [the Latin market] from a singles basis knowing that at a later date we could always issue an EP in Spanish."



by John Lannert

In keeping with Harris' marketing philosophy, Avila's label debut, "My Destiny," contains only one Latino entry, "Tu Amor," a Spanish-language cover of his lead-off ballad single, "La La Love." Both singles should be at radio by mid-April.

"My Destiny," an inviting pop/funk package that sounds like **Prince**, **Bobby Brown**, and **Zapp** rolled into one, is set to ship May 18—the same day Avila is slated to perform at Billboard's International Latin Music Conference. The Mexican-American singer/songwriter currently is on a 50-state high school tour, performing at two high schools per day.

Harris admits when he and Lewis signed Avila, "we didn't know a lot about the Latin market—and we still don't. We're learning kind of as we go, but I think we have a great support staff at A&M and PolyGram who do know, and hopefully we get the music out there. So we're looking forward over the life of the record to really try to make an impact."

Perhaps Harris is a trifle too modest. The commercial and critical prosperity of standout gospel ensemble **Sounds Of Blackness** suggests Harris and Lewis could get comfortable in any musical genre.

"We listened to gospel music, but we didn't know a lot about marketing gospel records," says Harris. "But we were able to have a lot of success with **Sounds Of Blackness**. I think it's because if the right act comes along in the right environment and the right creative people are working with them in the whole thing, I think that really opens your eyes. So, just as **Sounds Of Blackness** has kind of opened our eyes to the possibilities of gospel music, I think maybe Bobby will be doing that on the Latin side."

The 17-year-old Avila, who recorded briefly for RCA in the late '80s, undeniably carries the total package essential for multimarket fame. The Southern California native

(Continued on page 36)

Hot Latin Tracks™

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

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

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CONJUNTO (PROGRESSIVE)
Unsung Highways - Emilio Y Rio



**11
OF
13**



LATIN NOTAS

(Continued from page 34)

possesses vulnerable good looks, writes hooky pop/R&B tunes, and is a convincing song stylist.

Moreover, declares Harris, Avila could become not only a first-rate recording artist, "but he also could

flourish as a producer because he's so talented." Harris adds he also has signed Avila's brother Isaiah, a rapper who goes by the stage moniker of **Is He Real?**

SONY'S TEJANO ONSLAUGHT: Springtime in Texas finds a truckload of Sony Discos' Tex-Mex artists in the studio or shipping product stateside and in Mexico. The bottom line is that more and more of Sony's Tejano acts are plowing cumbia/grupo grooves that remain so popular in California and Mexico.

Case in point is **Alex M6nchez**, whose third album for Sony—due out in late April—leans toward **La Mafia's** brand of Tex-Mex pop. **Anna Roman's** new album, produced by M6nchez, also will feature a pair of cumbia entries.

Other Sony Tejano artists busy in the studio are producer/guitarist **Bob Gallarza**, **Grupo Aguila**, **Grupo Zuave**, and **Jay P6rez**, former front man of Capitol/EMI Latin's **David Lee Garza Y Los Musicales**. Sony grupo **Los Rodarte** are cutting a new record as well.

On the heels of **La Mafia's** huge Mexican success, Sony Mexico has released "Como Nunca" by hot Tejano act **Fama** and "Del Norte Al Sur" by Texas-based norte6o act **Los Palominos**. **Ram Herrera's** Tejano hit "Pensamientos" is due out in Mexico in May. Incidentally, Sony's VP of marketing, **George Zamora**, claims **La Mafia** has sold more than 900,000 units of "Est6s Tocando Fuego" in Mexico and the U.S.

Moreover, Sony is further strengthening its California presence with the recent signings of well-known grupo **Los Dinnos** and upstart banda act **Banda Ram**.

FREE AT LAST: PolyGram Latino U.S., a subsidiary of PolyGram International, has bought out its distribution agreement with Capitol EMI/Latin, which originally was scheduled to end in May 1995. Terms were not disclosed. PolyGram Latin American president **Manolo D6az** has confirmed **Salvador P6rez Mu6oz** as managing director for the American imprint, effective May 1.

BMG TAPS NIEMEYER: Brazilian promoter **Oscar Niemeyer** has been named managing director of BMG Brasil, beginning Thursday (1). Niemeyer is scheduled to officially take the reins July 1 from current managing director **Manoel Camero**, now set to become the next president of Brazilian trade group **Associa66o Brasileira Produtores De Discos**.

MTV INTL. OPENS UP: Hats off to MTV Internacional for stretching its programming to include the thunderous entry "Back To The Island" by Big Beat/Atlantic's marvelous Bahamian act **Baha Men**. As usual, the channel continues to be the only U.S. Latino video source for more progressive sounds. MTV's upcoming schedule includes **Gloria Trevi's** guest appearance on the April 10-11 show, which will be followed April 17-18 by the channel's special on ex-**Prisioneros** front man **Jorge Gonz6lez**, whose eponymous solo debut is due out in the U.S. May 7.

Gentleman's Quarterly Dresses Up Music Coverage

■ BY ERIC BOEHLERT

IN FASHION: In general-interest magazines, where 1,500-word meditations on cuff links and cigars are the norm, rock journalism often seems relegated to filling the gaps between fiction supplements and summer suit photo spreads.

But with **Kurt Loder's** monthly jottings in **Esquire** as well as **Mick Jagger** gracing its recent cover, music coverage is securing more space in the glossies. That's the case at **GQ**, where **Rob Tannenbaum** recently took over as the magazine's music writer, contributing (on a free-lance basis) a feature every other month as well as critiques of new releases in each issue.

Tannenbaum, who has worked regularly for **Rolling Stone** and the **Village Voice** over the years, says he hopes to take **GQ's** music coverage beyond the magazine's traditional two Bs—baby-boomer (artists) and boxed sets. "I want to surprise readers a bit . . . introduce them to something they didn't already know about," he says, noting he already has included recordings by the **Mekons**, **Tracy Lawrence**, and **Sebadoh** as part of his reviews.

A profile of **Lenny Kravitz** was Tan-

nenbaum's project for the March issue. That will be followed in May by a look at **MCA/Nashville** president **Tony Brown**. He says the mix of personality profile and industry reporting in the Brown piece (Tannenbaum delves into the politics and business webs of Nashville that often go overlooked by the mainstream press) is the type of story he'd like to do more of.

The **Kravitz** piece, though, raises questions about **GQ** and its new **Conde Nast** baby brother, **Details**, which is making high-profile inroads with its music/pop culture coverage. After all, **Kravitz** appeared on the cover of **Details** back in March. Is **GQ** now simply playing catch-up with its own in-house competition after letting its music coverage wander?

Executive editor **Lisa Henricksson**, who came to **GQ** from **Rolling Stone**, where she worked as record reviews editor, dismisses the **GQ/Details** comparison. Music coverage "is the cornerstone of [Details'] editorial," she says. "We're not even in the same league" in terms of pages devoted to music. Instead, she says the gentlemen's monthly will try to "cover the waterfront" in terms of what music is important to its readers while maintaining its distinctly fashionable base.

IN PRINT

JAMAICAN COOK TO THE STARS: PEARL'S DELICIOUS JAMAICAN DISHES
By Vivien Goldman

(Island Trading/The Talman Co., \$16.95)

A culinary legend in both Jamaican and international rock'n'roll circles, **Pearl Bell** is the former proprietress of the beloved (and bygone) **Bell's Restaurant** in **Trelawney Parish**, as well as the chef extraordinaire at **Chris Blackwell's Compass Point Studios** in funky **Nassau**. Having long delighted the palates of **Steve Winwood**, **U2**, **Grace Jones**, **Bob Marley's** clan, and the **B-52's**, it seemed only fitting the general public should finally have access to her prize-winning conch pie and other fabled fare.

Thus, we have this handsomely designed and engagingly written book by veteran reggae journalist **Vivien Goldman**. More than a mere compendium of **Jamdown's** most tempting cookery, "Pearl's Dishes" is a skilled intermesh of island history and folklore, local custom ("In Jamaica, almost every house has carrot juice on a Sunday, and the traditional rice and peas that you never cook without coconut"), and the economic and political tradewinds that helped shape the inventive diet of a nation. So slip a copy of "Songs Of Freedom" or "Achtung Baby" on the stereo, invite your soulmates over for a feast of ackee patties, cassava bammy, drunken ham, cho-cho pie, and pumpkin punch, and discover why **Bono** declares, "Pearl's food is as beautiful as Pearl herself."
TIMOTHY WHITE

ON SCREEN

TINA TURNER: GOING HOME
The Disney Channel
(Sunday [28] at 9 p.m. E.T.)

Framed as a retrospective that opens with a romp through **Nutbush** as **Turner** evokes her Tennessee hometown's city limits in song, this engaging autobiography earns top-drawer status less for the familiar tale it tells ("I, Tina" laid more than bare her story) than for how it tells it: with candid reminiscences and vintage performance footage from 1960-91. From the neighbor who re-

members the superstar as "the babysitter for the Henderson family," to **Cher**, **David Bowie**, **Mick Jagger**, **Keith Richards**, **Roger Davies**, and **Ike Turner**, friends and colleagues offer personal takes on **Turner's** life and music, and **Turner** herself frames the proceedings with charming candor. How **Turner** rebuilt her career ("I learned how to work without a record," she says) and the turns that brought her back to the top are intriguing—and inspiring—viewing. And how she can sing!
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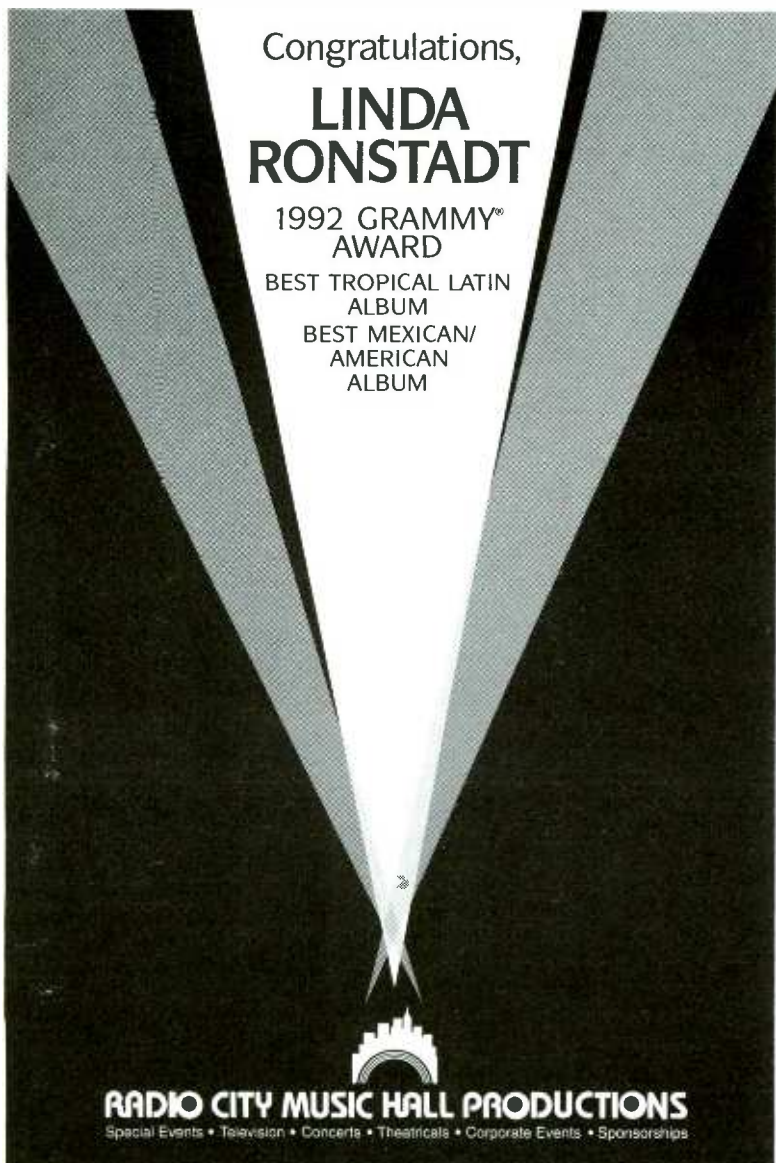
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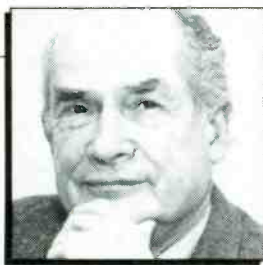
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Classical KEEPING SCORE



by Is Horowitz

MUSIC BANNED BY THE NAZIS a half-century ago is the focus of a major new series of recordings by Decca/London. The music, stigmatized as "Entartete [degenerate] Musik," was condemned because the composers were Jewish, opposed Nazism, or wrote in unacceptable idioms.

First releases, Ernst Krenek's "Jonny spielt auf," and Erich Korngold's "Das Wunder der Heliane," are due in-store April 13, on the eve of World Holocaust Day. **Lothar Zagrosek** conducts the Leipzig Gewandhaus Orchestra in the former opera; the Berlin Symphony Orchestra is led by **John Mauceri** in the latter.

Like all releases in the series, a packaging side banner will identify the contents as "Entartete Music—Music Surpressed By The Third Reich."

So far, 14 albums are scheduled, with releases staggered through early 1996. Among works recorded in the last few months are Berthold Goldschmidt's "Der Gewaltige Hahnrei" and Viktor Ullman's "Der Kaiser von Atlantis." Works still to be recorded include a set of Korngold arias featuring soprano **Alessandra Marc**, Franz Waxman's "The Song Of Terezin," symphonies by Ernst Toch, Hindemith's "Harmonie der Welt," and pieces by Franz Shreker, Walter Braunfels, and Hanns Eisler. Mauceri and Zagrosek divide conducting responsibilities.

Former Decca/London exec **Michael Haas** (now with Sony Classical) was the project's producer; **Andrew Cornell** has taken his place. Also involved is musicologist **Albrecht Dümling**.

London Records promises strong promotional support for the Entartete project. Posters, a display unit, a video, and CD samplers for the initial releases are planned.

RETAIL RETURN: Conifer Classics, the U.K. label recently acquired by the Zomba Music Group, will be back in stateside circulation in July. Unavailable since its deal with Allegro Imports was terminated some months ago, the line will now be distributed here through BMG Distribution.

Conifer has named **Bob Goldfarb** managing director of its U.S. wing, with offices in Zomba's New York headquarters. Goldfarb, former director of operations for Teldec in the U.S., says Conifer's approximately 100 catalog titles will be reissued during the next year. Monthly releases will also include newly recorded product.

New recordings will continue to favor underrecorded titles over standard items, notes Goldfarb. As examples, he cites several Malcolm Arnold works, including his Symphony No. 6, being cut this spring by the Royal Philharmonic under **Vernon Handley**.

In addition, Conifer will continue to market Royal Opera House ballet recordings as performed by the opera company's orchestra led by **Mark Ermler**.

ARTISTS-IN-RADIO: Once upon a happy time it wasn't at all unusual for radio stations to have live musicians on staff. But like so many other amenities, the practice failed to survive pressures of cost and commerce.

Now, the Concert Artists Guild hopes to reverse the process. Via a grant from the Helen F. Whitaker Fund, it is backing the placement of seven young artists as resident musicians on WQXR New York. It's part of a program, Artists-in-Radio, CAG hopes will serve as a model for radio stations elsewhere in the country.

The program kicks off April 4 with the first concert in a 13-week series to be hosted by WQXR PD **Thomas Bartunek**. Performers are flutist **Marina Piccinini**, pianist **Jon Klibonoff**, and the **Meridian Arts Ensemble**, all of whom enjoy some recording credits. They'll also be used by the station in other on- and off-air events.

The CAG, founded in 1951, sponsors annual competitions for young artists, with first-prize winners receiving \$40,000 for career development. One winner each year is chosen to record for Channel Classics.

Epic Soundtrax Boosting John Barry Via TV Special

BY ERIC BOEHLERT

NEW YORK—Epic Soundtrax, in an effort to boost the visibility of its five-time Oscar winner John Barry and his new retrospective, "Moviola," has produced an hour-long television special on the composer that it has delivered to the Public Broadcasting System.

The special, which began running March 26 as a "Great Performances" installment on PBS affiliates, will appear in various markets over the next few weeks and will be sold for broadcast internationally on a country-by-country basis.

"John Barry's Moviola," which will not be released on home video, is the label's attempt to "find a creative way to market and promote this record," according to Glen Brunman, senior VP of Epic Soundtrax. "We needed something different to bring to people's attention what he had accomplished in the past."

Barry, the only individual artist signed to Epic Soundtrax, has scored more than 80 films, including "Out Of Africa," "Body Heat," and "Dances With Wolves." The "Wolves" soundtrack has sold more than 1.5 million units worldwide, according to Richard Griffiths, presi-

dent of Epic Associated, parent company of Epic Soundtrax. "There's no doubt in my mind that can happen again," he says of Barry's future scores.

The trick in gaining sales for "Moviola" and other soundtrack projects is in alerting the right audience that the record exists, say Brunman and Griffiths, who point out that PBS is home to just such a viewership.

The program itself weaves portions of Barry's recent performance with the Royal Philharmonic Orchestra with scenes from the movies and interviews with actors and directors with whom Barry has worked.

Griffiths says with the help of the PBS program as well as future promotions, he fully expects "Moviola" to go gold. Since its November release, the album has sold approximately 70,000 copies. One month after the PBS airing, Griffiths hopes that number will double and sales will continue through '93. "This is a catalog record. It will be selling for years and years."

Plans already are in place for another "Moviola" release to include some of Barry's work from the James Bond series of films.

Jazz BLUE NOTES



by Jeff Levenson

DEJA VU, ALL OVER AGAIN: When GRP signed the **Brecker Brothers** last year for a much-ballyhooed reunion ("The Return Of The Brecker Brothers" had a nice run of 20-plus weeks on the contemporary chart), the jazz press accurately cited 1975 as the year of the group's first album. It was an eponymous affair on Arista. What wasn't mentioned (precisely because there wasn't much reason to) was that both Michael and Randy had careers and associations that preceded the formation of their brother act. We can save that history lesson for another occasion.

This item is about Randy, the older of the two, and one of jazz's most accomplished trumpeters. Earlier this month, Randy went down to the Bottom Line in New York and took part in an odd, 25th-year reunion of the original (sort of) **Blood, Sweat & Tears**, the (once) progressive band led by **Al Kooper**, which recorded the landmark album "Child Is Father To The Man." The group featured no-mere-adjunct brass players and horn charts—subsequently recognized as a smoking shotgun in the inevitable marriage between rock and jazz. Brecker was there, then, a kid of 22.

"I liked the music, all right," he recalls, a quarter-century later, hours before the anniversary show, "but I could never get to play enough. I lasted about a year. When I quit to go to Horace [Silver], I remember telling the guys something like, 'You'll never make it. This band is going nowhere.'"

BS&T's next album had a ditty on it titled "Spinning Wheel." The reconfigured band, with its replacement trumpeter, **Lew Soloff**, went "nowhere" in particular. Just all the way to the bank.

LIFE ON PLANET CRISS-CROSS: You'd think it would be easy keeping track of the funkmaster sidemen who once worked for **James Brown**. The fact is, the soul-happy troika of altoist **Maceo Parker**, tenorist **Pee Wee Ellis**, and 'bonist **Fred Wesley** are all over the place—on their own, together, or in whatever group configuration suits them or their prospective record labels.

Here's how they shape up: Maceo, with help from the boys, is still scoring big with his **Verve** issue, "Life On Planet Groove" (19 weeks, at last count, on the contemporary side); **Gramavision** is about to issue "Funky Good Time/Live" by the **J.B. Horns**, featuring that same front line of Parker, Ellis, and Wesley, augmented by a rhythm section of cult-funking **Slickaphonics**; Wesley, who had had an **Antilles** deal at one time, but is now on **Minor Music** (distributed by **Freedom Sounds**, which handles **Timeless**), has "Swing & Be Funky," though none of the J.B. playmates appear with him; and Ellis has a forthcoming "Blues Mission" from Gramavision, which features, not Parker, and not Wesley, but J.B. alumnus **Clyde Stubblefield**. Confused, anyone? Be grateful you're not a booking agent.

SPREADING THE WORD: It's good to see the marketing mavens earning their keep. A year after "Jelly's Last Jam" landed a barrelhouse left to the somnambulant chin of Broadway, hipping many to the present-day power and vitality of Jelly Roll Morton's music, labels are still issuing tie-in material: RCA/Bluebird has "Original Versions Of The Music Inspiring Jelly's Last Jam"; Verve has "Jelly Roll Morton's Jams," performed by a host of trad specialists; and Columbia has "Jelly: The Dirty Dozen Brass Band Plays Jelly Roll Morton."

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Integrity Remains The Leading Light Among Praise & Worship Record Cos.

THE FARTHER we go into the '90s, the more obvious it becomes that praise & worship music is here to stay. And leading the charge, as it has almost from its inception in 1987, is Integrity Music. Integrity began strictly as a continuity program—consumers agreed to buy regular releases from the label. Eventually, Integrity's product got so popular it added retail distribution—through Sparrow Records.

Today, the company continues to grow and has expanded to one of the largest Christian music labels of any kind, with a reported \$23 million in sales in 1992.

"Our beginning concept was to produce a series of releases around praise & worship music, to help people worldwide come into God's presence," says Integrity head honcho Mike Coleman. "That changed somewhat in 1992. Now we're not focusing just on praise & worship, although it is still very much the heart, the motivation, of what we do," he says. "In 1992, for the first time, we signed artists, and added releases of different kinds of music styles."

Coleman says the diversification was instituted in response to some leveling off in Integrity's original di-



by Bob Darden

rect-response concept. The company now features nine direct-response continuity programs.

"All nine different programs did well in 1992 for us," Coleman says. "But, at the same time, we wanted to increase our penetration into the contemporary Christian market. So we signed a distribution agreement with Sparrow. Consequently, our Christian Booksellers Assn. sales are up over 60% from 1991 to 1992."

"We didn't do this because our direct-response line is hurting, but because we felt a genuine call to serve the CCM market," he continues. "And secondly, we did this to create a broader line of product."

Of the nine new lines, the Scripture Memory Songs division—which was introduced in July 1992—has grown the fastest. The Scripture Memory Songs were released to the CBA market in March. Coleman says this line is a combination of top

40-style music, but with scripturally based lyrics.

"And if that's not what you're interested in, it's still the best lyric to listen to anyway—the Word of God," he says. "The testimonies we've received so far are incredible. It's pop/AC music—all original songs—in a style that the baby-boomers like."

Coleman says Integrity's largest direct-response line remains the original Hosanna! Music, a praise & worship line. The company has sold millions of units of the Hosanna! releases, but none to compare with the Ron Kenoly project "Lift Him Up." That album remained on the Billboard Contemporary Christian charts nearly 40 weeks after release.

"We never expected a response like this," Coleman says. "We did that album live in Norfolk, Va., before 2,700 people, with a crack band that included Abraham Laboriel, Alex Acuna, and Chester Thompson [Phil Collins' drummer], and it's one of the most powerful, moving worship events I've ever experienced. That album originally was a Hosanna! Music tape that 'crossed-over' into the CBA market."

"We've also signed Ron Kenoly as an artist," he continues. "We knew the ministry value: The potential was all over that product. The Lord really helped us on that one—it has been a tremendous encouragement to us. We're doing another album with Ron, set for late-'93 release, only this time it will be more of an artist album—but with the same kind of impact as 'Lift Him Up.'"

Coleman says Integrity has begun signing other artists with the intent of becoming a complete artist development company.

"This will give us a broader variety of artist styles, not just one particular style, like we've been in the past. It's something we've been working on and will continue to expand."

"Also ahead, there will continue to be a significant international emphasis," Coleman adds. "We're currently in 62 countries, but there's room for some more expansion there. We have offices in England and Australia and we're creating more non-English product created to fit those other markets."

Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	17	D.C. TALK FOREFRONT 3002*/STARSONG	11 weeks at No. 1 FREE AT LAST
2	2	29	MICHAEL W. SMITH ● REUNION 0071*/WORD	CHANGE YOUR WORLD
3	3	37	STEVEN CURTIS CHAPMAN SPARROW 1328*	GREAT ADVENTURE
4	4	15	TWILA PARIS STARSONG 8252*	HEART THAT KNOWS YOU
5	7	23	4 HIM BENSON 2960*	THE BASICS OF LIFE
6	5	17	STEVE GREEN SPARROW 1348*	HYMNS: A PORTRAIT OF CHRIST
7	8	11	OUT OF THE GREY SPARROW 1344*	THE SHAPE OF GRACE
8	35	3	PHIL KEAGGY MYRRH 6954*/WORD	CRIMSON & BLUE
9	6	19	BRYAN DUNCAN MYRRH 6953*/WORD	MERCY
10	NEW▶		CARMAN SPARROW 1339*	ABSOLUTE BEST
11	11	75	MICHAEL ENGLISH WARNER ALLIANCE 4104*/SPARROW	MICHAEL ENGLISH
12	15	19	PETRA STARSONG 8266*	PETRAPHONICS
13	12	37	RON KENOLY INTEGRITY 044*/SPARROW	LIFT HIM UP WITH RON KENOLY
14	10	37	SUSAN ASHTON SPARROW 1327*	ANGELS OF MERCY
15	16	5	PHILLIPS, CRAIG & DEAN STARSONG 8256*	PHILLIPS, CRAIG & DEAN
16	9	25	WAYNE WATSON DAYSRING 4232*/WORD	HOW TIME FLIES
17	21	53	RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
18	17	37	WHITE HEART STARSONG 8247*	TALES OF WONDER
19	28	343	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
20	14	3	PHIL KEAGGY MYRRH 6965*/WORD	REVELATOR
21	20	19	WHITE CROSS STARSONG 8249*	HIGH GEAR
22	23	11	GLEN CAMPBELL NEW HAVEN 200214*/SPECTRA	WINGS OF VICTORY
23	22	21	NEWSBOYS STARSONG 8251*	NOT ASHAMED
24	18	105	AMY GRANT ▲ MYRRH 6907*/WORD	HEART IN MOTION
25	24	35	VERN JACKSON TBN 0001*	HIGHER THAN I'VE EVER BEEN
26	26	19	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403*/SPECTRA	WE WALK BY FAITH
27	13	71	CARMAN ● BENSON 2809*	ADDICTED TO JESUS
28	30	31	RAY BOLTZ WORD 52991*	SEASONS CHANGE
29	19	27	MICHAEL CARD SPARROW 1321*	THE WORD: RECAPTURING
30	NEW▶		RACHEL RACHEL DAYSRING 4579*/WORD	YOU OUGHT TO KNOW BY NOW
31	31	127	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
32	32	19	PRAY FOR RAIN VIREO 2202*/SPARROW	PRAY FOR RAIN
33	29	111	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
34	40	19	VARIOUS ARTISTS WARNER ALLIANCE 26980*/SPARROW	HANDEL'S MESSIAH A SOULFUL...
35	27	9	IMPERIALS STARSONG 8259*	STIR IT UP
36	34	65	PETRA DAYSRING 48859*/WORD	UNSEEN POWER
37	33	3	THE CATHEDRALS CANAAN 9518*/WORD	WORSHIP HIS GLORY
38	38	3	MORTAL FRONTLINE 9425*	FATHOM
39	25	3	HOSANNA! MUSIC INTEGRITY 700*/SPARROW	TEARING DOWN STRONGHOLDS
40	36	3	GRAHAM KENDRICK HEART CRY 9389*/WORD	KING OF THE NATION

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

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In the SPIRIT



by Lisa Collins

THE GOSPEL MUSIC WORKSHOP Board Meeting Sets The Pace: More than 2,000 gospel industry professionals, artists, musicians, and aficionados recently turned out in Nashville for the 26th annual Gospel Music Workshop of America Board Meeting, to set in place a theme and structure for the organization's convention Aug. 7-13 at the Indianapolis Hoosier Dome. Business, for the most part, was relegated to the ratification of the group's revamped constitution and bylaws. The theme set for the upcoming confab is "Look Where God Has Brought Us." (The group has set Phoenix as the site of its next annual board meeting) ... Also meeting in Nashville were executive members of the United Gospel Industry Council. Plans are underway within that group to launch 1994 as the "Year of Gospel Music." The goal of the project is to celebrate and expose gospel music and its unique styles and history to the American public, while creating a heightened level of knowledge and understanding of the development, present impact, and expected growth of the gospel music industry. Another project on the group's ambitious slate is a campaign targeting those who copy and/or bootleg gospel music. In the coming months, UGIC will be channeling a great deal of its efforts and resources into a public-service campaign to educate gospel audiences to the fact that taping of music and passing it on to a friend is against the law. PSAs heard over the air and displayed on posters at gospel concerts and retail outlets

and spelled out in pamphlets will put it simply enough: "Taping is stealing. Thou shalt not steal" ... In other industry news, reports are that NARAS finally has decided to drop "soul" from the nomenclature used to define the contributions of African-American gospel artists with regard to the Grammys. Of course, that's only half the battle. Now, if it only could add an "urban contemporary" category.

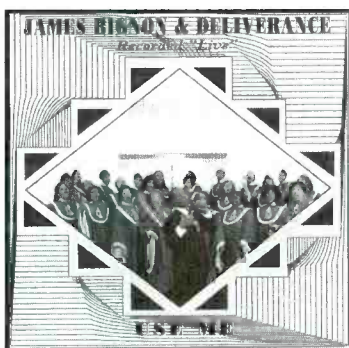
BACK TO THE ROOST: Blackberry Records, which recently was caught up in the Spectra fallout, now announces it has signed a distribution, manufacturing, and telemarketing deal with Malaco, marking a return for the Williams Brothers to the label that launched their gospel recording career ... Tyscot has pacted with Starsong for exclusive distribution of John P. Kee product in the Christian market.

UPCOMING: Atlanta International Records recently released a hot new video on the Silmington Chester Mass Choir's equally hot single, "Stand Still (Until His Will Is Clear)." AIR also is releasing videos from Luther Barnes & the Sunset Jubilaires, the Dixie Hummingbirds, and Troy Ramey & the Soul Searchers. Meanwhile, Rev. F.C. Barnes & Co. are in the studio working on a new album.

IN SHOCK: The gospel community mourns the death of Frank Williams. (See story, page 10.) Unassuming, soft-spoken, honest, and one of traditional gospel's most prolific producers, Williams was the kind of man in whose company one always wanted to be. He will be remembered for what he accomplished artistically with the Jackson Southernaires and the Mississippi Mass Choir, and professionally as the power behind Malaco's unstoppable gospel hits machine. But more importantly, his was a secret, spiritual treasure. His anointing didn't stop on stage or in the recording studio, and though the gospel industry and Malaco will never be the same, I doubt it will stop now.

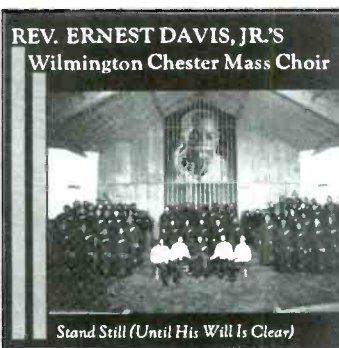
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Top Gospel Albums

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	1	23	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSOT 1403*/SPECTRA	WE WALK BY FAITH 17 weeks at No. 1
2	3	31	THE ANOINTED PACE SISTERS SAVOY 14812*/MALACO	U KNOW
3	5	13	REV. CLAY EVANS SAVOY 7106*/MALACO	I'M GOING THROUGH
4	4	21	GEORGIA MASS CHOIR SAVOY 7102	I SING BECAUSE I'M HAPPY
5	2	37	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
6	6	55	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP
7	7	15	TM MASS YOUTH CHOIR TM 2001*	SEND YOUR ANOINTING
8	8	65	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
9	12	7	DR. C. G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107*/MALACO	I'LL NEVER FORGET
10	9	25	MELVIN WILLIAMS BLACKBERRY 2203301211/SPECTRA	IN LIVING COLOR - "LIVE"
11	13	17	RUBY TERRY MALACO 4455*	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR
12	10	45	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
13	11	65	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
14	14	29	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR AIR 10180	STAND STILL UNTIL HIS WILL IS CLEAR
15	19	5	DOROTHY NORWOOD MALACO 4457*	BETTER DAYS AHEAD
16	18	23	MARVIN WINANS SELAH 7509*/SPARROW	PERFECTING CHURCH
17	15	77	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
18	16	21	CALVIN BERNARD RHONE CGI 514161111/SPECTRA	IT'S IN THE PRAISE
19	28	3	VANESSA BELL ARMSTRONG JIVE 42129*	SOMETHING ON THE INSIDE
20	26	7	TRI-STATE MASS CHOIR PARADISE 27008*	GOIN' BACK
21	NEW		D.F.W. MASS CHOIR SAVOY 7109*/MALACO	ANOTHER CHANCE
22	37	3	MICHAEL FLETCHER SOUND OF GOSPEL 196*	MICHAEL FLETCHER LIVE
23	25	47	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
24	17	45	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M	FOCUS ON GLORY
25	24	21	REV. R.L. WHITE JR. & MT. EPHRIAM BAPTIST CHURCH MASS CHOIR FAITH 1992*	THERE IS A FOUNTAIN
26	20	43	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
27	22	7	THE GOSPEL MUSIC WORKSHOP OF AMERICA BENSON 0056*/A&M	DAWN OF A NEW ERA
28	21	23	CHICAGO MASS CHOIR LIGHT 750769*/SPECTRA	HE THAT BELIEVETH
29	32	27	SANDRA CROUCH SPARROW 1325*	WITH ALL MY HEART
30	30	9	GREATER VICTORY TEMPLE CHOIR WORD 53176*/EPIC	HOLD ON
31	33	37	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED
32	NEW		LUTHER BONDS AND THE SUNSET JUBILAIRE AIR 10182*	ENJOYING JESUS
33	29	43	THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO	THANK YOU JESUS
34	27	55	THOMAS WHITFIELD BENSON 8533*/A&M	ALIVE & SATISFIED
35	NEW		NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 204*	PURE GOLD
36	NEW		KENNETH MARTIN AND VOICES IN PRAISE SOUND OF GOSPEL 202*	A MORE EXCELLENT PRAISE
37	23	9	PH FACTOR WORD 53175*/EPIC	PH FACTOR
38	38	85	YOLANDA ADAMS TRIBUTE 0946*/SPECTRA	THROUGH THE STORM
39	39	5	SAN QUENTIN MASS CHOIR REX 001*	HE'S ALL I NEED
40	NEW		DIXIE HUMMINGBIRDS AIR 10184*	IN GOOD HEALTH

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Music Video

ARTISTS & MUSIC

Satellites Bring MTV Asia Home Channel Draws Fans In 42 Countries

BY MIKE LEVIN

HONG KONG—Eighteen months after its launch as part of the STAR TV satellite network (Billboard, Sept. 28, 1991), MTV Asia is reaching 11 million subscribers and has developed a cult following among young viewers in places such as India, Taiwan, and Hong Kong.

But the music video channel, sensitive to the Asian marketplace's particular cultural taboos, engages in self-censorship when selecting the videos it chooses to air.

While satellite TV is officially banned in authoritarian China and Singapore as well as Muslim Malaysia, STAR is in reality limited only by the cost of a satellite dish. And even that restriction is loosening its grip, due in part to the success of MTV.

"[Asian youth] has never been targeted as a group before and they are loving the attention," says Darren Childs, MTV's programming director in Hong Kong. The station gets more than 350 calls a day on its open-line shows. Most come from Taiwan and India, but now about 30 come from China.

Officially, there are 40,000 satellite dishes in the Chinese mainland. Industry analysts in Hong Kong say that

number is probably five to 10 times higher and growing 30% a year. Almost all satellite dishes are produced by state-owned companies and sold on the black market.

There are approximately 1 million dishes in Taiwan, India, and Hong Kong, with growth forecast at about 20% annually. In countries like Thailand, South Korea, Indonesia, and the Philippines, figures are harder to come by, but dish growth is thought to be almost as high.

STAR's revenues are difficult to gauge because it is a private company and does not release figures. Also, it was not until last December that all five of the network's channels were broadcasting. Executive VP Arnold Tucker will say revenue bookings for January 1993 were higher than all STAR revenues in 1992.

Because MTV hit the airwaves in 1991, it appears the station is one of the smaller contributors to STAR's business. Last year, analysts say, contributions from Taiwan, Hong Kong, and India comprised about 80% of revenues for MTV.

STAR is not the only company with a stake in MTV Asia's success. The station is the only cross-border music vehicle in Asia, and record executives hope exposure will add to the region's

creativity. It is also an incredible marketing tool. In the six months since Indian rocker Khalid was introduced by video, sales of his records have reached 150,000—a significant number in the region. MTV has also helped make Whitney Houston's "I Will Always Love You" the best-selling song in Asian history (Billboard, Feb. 27).

UNIQUE PROBLEMS

But the outlet does have to deal with some unique and often confusing problems. Although STAR TV has a broadcast range reaching more than 3 billion people, most of Asia is not technologically equipped to receive any television, let alone satellite broadcasts. It has to deal with governments suspicious of any Western-style media. And MTV's sector targeting can be awkward in societies where youth are expected to study, keep quiet, and follow the example of their parents.

So far, however, the often contentious nature of rock videos has not posed a problem. Programming at MTV is self-censored, says Childs, and there has only been one letter of complaint—from Pakistan. "We have never been told [by STAR management] we can or cannot show certain videos. It is really a simple question of being sensitive to religions; for example, we wouldn't show slaughtering a cow in India or nudity in Muslim countries," Childs says.

Station executives agree that as the new toy on the shelf, there is little need to push the borders of content acceptability for the sake of competition. At least not yet. More so than in the West, business here is a bottom-line affair, and STAR's Hong Kong parent, Hutchison Whampoa, is a highly conservative company, skilled in dealing intra-regionally. STAR's standards and practices division reviews each video, but gives a free hand to decisions by MTV's programmers.

NEWS THREAT

In fact, one U.S. record executive says uncensored BBC news, not music
(Continued on page 44)



Real 'Rock Rap' World. Elektra rapper Heather B., left, a featured player on the MTV series "The Real World," recently visited Dante Moratto on the set of his Albertson, N.Y.-based "Rock Rap" program. Her visit was taped by an MTV crew that wanted to capture "a day in the life of Heather B." for "The Real World Reunion." Good timing for Moratto.

Bloods & Crips Vid Shoot Attracts Industry Support

VOLUNTEER VIDEO: L.A.'s production community and leading members of two rival gangs came out in full force for the mid-March shoot of the video "Bangin' On Wax," directed by Dan O'Dowd of O'Dowd-Diamond Productions.

The **Dangerous Records/Quality** clip is gangsta rap in the truest sense, examining the L.A. gang "truce," through the lyrics of artists who belong to the rival groups known as the **Bloods and the Crips**.

In the clip, says O'Dowd, the rivals "face off, but rather than bang with guns, they choose to bang on wax."

The video shoot inspired a wide spectrum of production entities that donated services and covered nearly the entire video budget.

Agfa Film donated film for the shoot and **Foto-Kem** donated the processing. **Film Technologies** donated telecining, **Diamond Post** donated editing services and graphics work, **Hollywood Rentals** donated the lights, **Young Generators** donated power generators, and **Lightning Strikes** donated lightning generators. The **City Of L.A. Film & Permit Office**, in conjunction with the **Film Commission**, gave the crew (about 40 of whom also donated their time and services) carte blanche. Bodyguards were provided by **Bosso Bodyguard & Escort Service**, and **Jack In The Box** donated meals.

"It's refreshing to see people who normally do things only for profit turn out and do this," says O'Dowd.

The all-night shoot was a real drill, he says, featuring a couple hundred extras, stunts with police cars, and a great deal of "gut-wrenching reality." The crew shot in a desolate location featured in the "Terminator" films.

O'Dowd produced the clip with his partner, **John Diamond**. **Ronnie Phillips** also produced and coordinated talent. **Paul Bocca** and **Eric Scott** directed photography.

ADVENTURES IN VIDEO: **A&M Records** is using **David Baerwald's** new album "Triage" to explore unconventional methods in producing and exploiting the music video genre. Eight directors, working under the auspices of L.A.-based **Palomar Pictures**, simultaneously are shooting individual clips for each track on the album, linking the separate works with a single narrative theme. The Bauhaus-type production is using the same cast, crew, cinematographers, and editors for each video vignette.

A&M has yet to explore the myriad uses for the finished product. Directors contributing to the project include **Neil Abramson**, **John Bick**, **Brad Briggs**, **John Drake**, **Melodie McDaniel**, **Len Peltier**, **Nico Soulтанakis**, and **Gore Verbinski**.

REEL NEWS: **Marcus Rayboy** has left **900 Frames** and joined the directors roster at **The End**. Director **David Mallet** also has signed to **The End**... **Robert Tercek** has been named director of on-air promotion at MTV. He had been director of on-air promotion for **MTV Asia**... **Black Dog Films** has moved to 634 N. Lapeer Drive in Los Angeles. The new phone number is 310-659-1017.

QUICK CUTS: L.A. mayoral candidate **Richard Katz** is following in **President Clinton's** footsteps and is courting the unclaimed 18-24-year-

old vote by airing campaign ads on MTV. The fast-paced commercial is cut to meld with MTV's style: The candidate never speaks in the ad, and instead channels his message through urban images and the words of local residents. Katz also bought time on **VH1**... **The Box** is now being carried by **Cable London** in the U.K. The service reaches nearly 400,00 households in Camden, Haringay, Hackney, Islington, and Enfield. **The Box** reaches some 750,000 viewers in the U.K.... **Branson, Mo.'s Americana Television Network** debuts Saturday

(3) via **Nostalgia Television**. **Americana's** programming will begin airing 1-9 p.m. (ET) Saturdays, and 6 p.m.-1 a.m. (ET) Sundays. By mid-summer, **Americana** plans to offer **Nostalgia** viewers 30 hours of prime-time programming per week. By April 1994, the network plans to move to its own transporter space for 24-hour programming.

ROCK 60 TO THE RESCUE: **Martinsburg, W.Va.'s** hard rock/alternative video outlet "Rock 60" is seeking CDs to restock the entire audio library recently stolen from the college radio outlet **WSHC**. DJs from the alternative station, based at **Shepherd College** in **Shepherdstown, W.Va.**, often host "Rock 60."

"WSHC is virtually off the air now," says **Tim Bergling**, who produces "Rock 60." He recently launched a "Rock 60 CD Drive" on his hourlong, weekly program. **Bergling** hopes to collect enough alternative, underground, and "out there" titles to put the station back on the air. Interested parties can send product to **Bergling** at 1 **Discovery Place**, **Martinsburg, W.Va. 25401**.

"Rock 60" airs Friday and Saturday nights on the local **Fox** affiliate and reaches about 1 million people in the region covering **Washington, D.C.**, **Maryland**, **West Virginia**, and **Pennsylvania**. A sample playlist runs the gamut from **Saigon Kick** and **Extreme** to the **Gin Blossoms** and **Afghan Whigs**.



by Deborah Russell

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Continuous programming
1515 Broadway, New York, NY 10036

ADDS

Aerosmith, Livin' On The Edge
Jesus Jones, The Right Decision
Young Black Teenagers, Tap The...
The Sundays, Wild Horses



Continuous programming
1515 Broadway, New York, NY 10036

ADDS


Boy Krazy, That's What Love Can Do
Chris Isaak, Can't Do A Thing...
Ray Charles, A Song For You
Mick Jagger, Don't Tear Me Up

FIVE STAR VIDEO

Clannad, Harry's Game

ARTIST OF THE MONTH

Dwight Yoakam, Ain't That Lonely Yet




Black Entertainment Television

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

ADDS

Ice Cube, It Was A Good Day
Paperboy, Ditty
Prince, The Morning Papers
Regina Belle, If I Could
Run D.M.C., Down With The King
Walter Beasley, If You Ever Loved...



THE NASHVILLE NETWORK
The Heart of Country

The Nashville Network

30 hours weekly
2806 Opryland Dr, Nashville, TN 37214

ADDS

Deborah Allen, If You're Not Gonna...
Patty Loveless, Blame It On Your Heart
Doug Stone, Made For Loving You
Suzy Bogguss, Heartache

EXCLUSIVE

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

HEAVY

Arrested Development, Mr. Wendal
Bon Jovi, Bed Of Roses
Coverdale Page, Prinde And Joy
Def Leppard, Tonight
Dr. Dre, Nuthin' But A "G" Thang
Duran Duran, Ordinary World
Whitney Houston, I Have Nothing
Jade, Don't Walk Away
Naughty By Nature, Hip Hop Hoorary
Snow, Informer
Spin Doctors, Two Princes
Sting, If I Ever Lose My Faith
Ugly Kid Joe, Cats In The Cradle

GREATEST HITS

Eric Clapton, Running On Faith
Gloria Estefan, I See Your Smile
Whitney Houston, I'm Every Woman
Elton John, Simple Life
Jon Secada, Angel
Sting, If I Ever Lose My Faith
Vanessa Williams, Love Is

HEAVY

Bon Jovi, Bed Of Roses
Boy George, The Crying Game
Go West, What You Won't Do For Love
Paul McCartney, Hope Of Deliverance
Prince, The Morning Papers

WHAT'S NEW

10,000 Maniacs, Candy Everybody...
David Bowie, Jump They Say
Carmen Electra, Everybody Get On Up
Dina Carroll, So Close
Shawn Colvin, I Don't Know Why
Peter Gabriel, Blood Of Eden
Nanci Griffith, Speed Of The Sound...
Whitney Houston, I Have Nothing
Carole King, Lay Down My Life
Wendy Moten, Come In Out Of...
Sade, Kiss Of Life
Michael W. Smith, Somebody Love Me

HEAVY

Silk, Freak Me
Dr. Dre, Nuthin' But A "G" Thang
SWV, I'm So Into You
Men At Large, So Alone
Shai, Comforter
Whitney Houston, I'm Every Woman
R. Kelly, Dedicated
Michael Cooper, Shoop Shoop
TLC, Hat 2 Da Back
Sade, Kiss Of Life
Alexander O'Neal, Love Makes...
LeVert, Good Of Days
Lo-Key?, Sweet On U
Bobby Brown, Get Away
Snow, Informer
After 7, Can He Love You Like This?
Portrait, Honey Dip
Rachelle Ferrell, Welcome To My Love
Chante Moore, It's Alright

MEDIUM

Christopher Williams, Every...
D-Influence, Good 4 We
Kenny G, Forever In Love
Ray Charles, A Song For You
Shabba Ranks, Muscle Grip
Trey Lorenz, Photograph Of Mary

ADDS

Clint Black, When My Ship Comes in
Suzy Bogguss, Drive South
Brooks & Dunn, Hard Workin' Man
Garth Brooks, We Shall Be Free
Mary-Chapin Carpenter, Passionate...
Mark Chesnut, Ol' Country
Mark Collie, Born To Love You
Billy Ray Cyrus, She's Not Cryin'...
Radney Foster, Nobody Wins
Alan Jackson, Tonight I Climbed...
Tracy Lawrence, Alibis
Kathy Mattea, Standing Knee Deep...
McBride & The Ride, Just One Night
Reba McEntire/V. Gill, The Heart...
Dolly Parton & Friends, Romeo
Restless Heart, Mending Fences
Larry Stewart, Alright Already
George Strait, Heartland
Pam Tillis, Let That Pony Run
Aaron Tippin, My Blue Angel
Travis Tritt, T-R-O-U-B-L-E
Tanya Tucker, It's A Little Too...

HEAVY

Tracy Byrd, Someone To Give My...
Joe Diffie, Honky Tonk Attitude
Cleve Francis, Walkin'
Clinton Gregory, Look Who's...
John Gorka, When She Kisses Me
Ricky Lynn Gregg, If I Had A...
Toby Keith, Should've Been A Cowboy
George Jones, Wrong's What I Do Best
Sammy Kershaw, Haunted Heart
Chris LeDoux, Look At You Girl
Little Texas, I'd Rather Miss You
John Michael Montgomery, I Love...
Lorrie Morgan, I Guess You Had To...
Robert Ellis Orrall, A Little Bit Of...
Paul Overstreet, Take Another Run
Lee Roy Parnell, Tender Moment
Lisa Stewart, Drive Time
Doug Supernaw, Honky Tonkin' Fool
Shania Twain, What Made You Say That
Joy White, True Confessions
Lari White, What A Woman Wants
Hank Williams, Jr., Everything...
Zaca Creek, Broken Heartland

BUZZ BIN

Belly, Feed The Tree
Neneh Cherry, Buddy X
Digable Planets, Rebirth Of Slick
Soul Asylum, Black Gold
Stereos MC'S, Connected

THE BOX

Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

ADDS

Arc Angels, Shape I'm In
Bizarre Inc., I'm Gonna Get You
Blackstreet, Baby Be Mine
Brian May, Driven By You
Chante Moore, It's Alright
Coup, Not Yet Free
Def Leppard, Tonight
Dr. Dre, Dre Day
Elton John, Simple Life
Iguanas, Fortune Teller
Jackyl, Down On Me
LL Cool J, How I'm Comin'
Lenny Kravitz, Are You Gonna Go...
Madkap, Whole Kit N' Kaboodle
MC Serch, Daze In A Weak
Nanci Griffith, Speed Of The Sound...
P.M. Dawn, Looking Through Patient...
Ray Charles, A Song For You
Regina Belle, If I Could
School Of Fish, Take Me Anywhere
Sonic Youth, Sugar Kane
Sybil, You're The Love Of My Life
Tasmin Archer, Sleeping Satellite
Tim Dog, I Get Wrecked
Tisha Campbell, Love Me Down
Yall So Stupid, Van Full Of Pakistans

CMT

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Aaron Tippin, My Blue Angel
Billy Ray Cyrus, She's Not Cryin'...
Brooks & Dunn, Hard Workin' Man
Clint Black, When My Ship Comes in
Dolly Parton & Friends, Romeo
Garth Brooks, We Shall Be Free
George Strait, Heartland
John Michael Montgomery, I Love...
Kathy Mattea, Standing Knee Deep...
Mark Chesnut, Ol' Country
Mark Collie, Born To Love You
Pam Tillis, Let That Pony Run
Radney Foster, Nobody Wins
Reba McEntire/V. Gill, The Heart...
Restless Heart, Mending Fences
Tanya Tucker, It's A Little Too...
Tracy Lawrence, Alibis

MEDIUM

Tracy Byrd, Someone To Give My...
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Cleve Francis, Walkin'
Clinton Gregory, Look Who's...
John Gorka, When She Kisses Me
Ricky Lynn Gregg, If I Had A...
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Chris LeDoux, Look At You Girl
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Robert Ellis Orrall, A Little Bit Of...
Paul Overstreet, Take Another Run
Lee Roy Parnell, Tender Moment
Lisa Stewart, Drive Time
Doug Supernaw, Honky Tonkin' Fool
Shania Twain, What Made You Say That
Joy White, True Confessions
Lari White, What A Woman Wants
Hank Williams, Jr., Everything...
Zaca Creek, Broken Heartland

STRESS

Alice In Chains, Rooster
Depeche Mode, I Feel You
Michael Jackson, Who Is It?
Lenny Kravitz, Are You Gonna Go...
Living Colour, Leave It Alone
Positive K, I Got A Man
R.E.M., Man On The Moon
Silk, Freak Me

BOX TOPS

2 Live Crew, Mega Mix
Boss, Deeper
Common Sense, Breaker 1/9
Denis Leary, Asshole
Dr. Dre, Nuthin' But A "G" Thang
Duice, Dazzy Duks
Eazy E, Only If You Want It
Half Pint, One Leg Up
Ice Cube, It Was A Good Day
Naughty By Nature, Hip Hop Hoorary
Run D.M.C., Down With The King
Snow, Informer

AMERICA'S NO. 1 VIDEO

Silk, Freak Me

HEAVY

Aaron Tippin, My Blue Angel
Billy Ray Cyrus, She's Not Cryin'...
Brooks & Dunn, Hard Workin' Man
Clint Black, When My Ship Comes in
Dolly Parton & Friends, Romeo
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Radney Foster, Nobody Wins
Reba McEntire/V. Gill, The Heart...
Restless Heart, Mending Fences
Tanya Tucker, It's A Little Too...
Tracy Lawrence, Alibis

HOT SHOTS

*Dixiana, Now You're Talkin'
*Dwight Yoakam, Ain't That Lonely Yet
Joe Diffie, Honky Tonk Attitude
Lorrie Morgan, I Guess You Had To...
Marty Stuart, Hey Baby
Patty Loveless, Blame It On Your Heart
Paul Overstreet, Take Another Run
Pearl River, Fool To Fall
Robert Ellis Orrall, A Little Bit Of...
Suzy Bogguss, Heartache
Travis Tritt, T-R-O-U-B-L-E

MEDIUM

Chris LeDoux, Look At You Girl
Cleve Francis, Walkin'
Clinton Gregory, Look Who's...
Deborah Allen, If You're Not...
Doug Stone, Made For Loving You
Doug Supernaw, Honky Tonkin' Fool
Dude Mowrey, Maybe You Were...
George Jones, Wrong's What I Do Best
Guy Clark, Boats To Build
John Brannen, Moonlight & Magnolias
John Gorka, When She Kisses Me
Joy White, True Confessions
Lari White, What A Woman Wants
Larry Boone, Get In Line
Larry Stewart, Alright Already
Lee Roy Parnell, Tender Moment
Marty Brown, It Must Be Rain
*Nitty Gritty Dirt Band, Little Angel
Mary-Chapin Carpenter, Passionate...
Snow, Informer
Sammy Kershaw, Haunted Heart
Shania Twain, What Made You Say That
The Bellamy Brothers, Hard Way To...
Tim Ryan, Love On The Rocks
Toby Keith, Should've Been A Cowboy
Tracy Byrd, Someone To Give My...
*DENOTES ADDS

ACTIVE

Tasmin Archer, Sleeping Satellite
Boy George, The Crying Game
Eric Clapton, Running On Faith
Flotsam & Jetsam, Wading Through...
Ice Cube, It Was A Good Day
Jackyl, Down On Me
Jesus Jones, The Right Decision
Joey Lawrence, Nothin' My Love...
LL Cool J, How I'm Comin'
Paperboy, Ditty
Prince, The Morning Papers
Shai, Comforter
Stone Temple Pilots, Plush
Sunscreen, Love U More
SWV, I'm So Into You
Vanessa Williams, Love Is

ON


4 Non Blondes, What's Up
Bizarre Inc., I'm Gonna Get You
Blind Melon, Tones Of Home
Dinosaur Jr., Start Choppin'
Drivin' N Cryin', Turn It Up Or...
Green Jello, Three Little Pigs
Masters Of Reality, She Got Me
Megadeth, Sweating Bullets
Monie Love, Born To B.R.E.E.D.
Run D.M.C., Down With The King
The Sundays, Wild Horses
Young Black Teenagers, Tap The...
Neil Young, Unknown Legend

MEDIUM

Tracy Byrd, Someone To Give My...
Joe Diffie, Honky Tonk Attitude
Cleve Francis, Walkin'
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John Gorka, When She Kisses Me
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Lisa Stewart, Drive Time
Doug Supernaw, Honky Tonkin' Fool
Shania Twain, What Made You Say That
Joy White, True Confessions
Lari White, What A Woman Wants
Hank Williams, Jr., Everything...
Zaca Creek, Broken Heartland

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Goo Goo Dolls, We Are The Normal
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Ultra Vivid Scene, Blood & Thunder
Pure, Blast
Daniel Ash, Here She Comes
Tragically Hip, Courage
Stereos MC'S, Connected
Depeche Mode, I Feel You
EBN, Psychoactive Drugs
Silverfish, Big Bad Baby
Rage Against The Machine, Killing...
Pooh Sticks, World Is Turning On
The The, Dogs Of Lust
Jesus Jones, The Devil You Know
Yellow, Jungle Bill
Sonic Youth, Sugar Kane

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2 Live Crew, Mega Mix
Boss, Deeper
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Dr. Dre, Nuthin' But A "G" Thang
Duice, Dazzy Duks
Eazy E, Only If You Want It
Half Pint, One Leg Up
Ice Cube, It Was A Good Day
Naughty By Nature, Hip Hop Hoorary
Run D.M.C., Down With The King
Snow, Informer

AMERICA'S NO. 1 VIDEO

Silk, Freak Me

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Doug Supernaw, Honky Tonkin' Fool
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Tim Ryan, Love On The Rocks
Toby Keith, Should've Been A Cowboy
Tracy Byrd, Someone To Give My...
*DENOTES ADDS

CURRENT

Young Disciples, Apparently Nothing
Garth Brooks, We Shall Be Free
Phil Keaggy, Royal Commandment
First Call, I'll Always Come Back
Twila Paris, Destiny
Carman, Addicted To Jesus
Quincy Jones, Hallelujah
Freedom Of Soul, This Is Love
DeGarmo And Key, I Believe
Denise Graves, I Will Be Here
Patti Labelle, When You've Been...
Hammer, Do Not Pass
Amy Grant, Wise Up
Petra, Dance
Ricky Lynn Gregg, If I Had A...
In Reach, Faded Love
Michael W. Smith, Secret Ambition
Mylon Lefevre, Stranger To Danger
Ed DeGarmo, Feels Good To...
White Heart, Live At The Powerhouse
Michael W. Smith, Rockettown
White Heart, Maybe Today

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CURRENT

Goo Goo Dolls, We Are The Normal
Bare Naked Ladies, Be My Yoko Ono
Ultra Vivid Scene, Blood & Thunder
Pure, Blast
Daniel Ash, Here She Comes
Tragically Hip, Courage
Stereos MC'S, Connected
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Silverfish, Big Bad Baby
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Yellow, Jungle Bill
Sonic Youth, Sugar Kane

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Silk, Freak Me

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Whitney Houston, I Have Nothing
Spin Doctors, Two Princes
Prince, The Morning Papers
Snow, Informer
Bon Jovi, Bed Of Roses
Vanessa Williams, Love Is
Silk, Freak Me
Jon Secada, Just Another Day
Jon Secada, Do You Believe In Us
Gloria Estefan, I See Your Smile
Ugly Kid Joe, Cats In The Cradle

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Mylon Lefevre, Stranger To Danger
Ed DeGarmo, Feels Good To...
White Heart, Live At The Powerhouse
Michael W. Smith, Rockettown
White Heart, Maybe Today

Music Video

PRODUCTION NOTES

LOS ANGELES

• Charles Peterson directed and produced Best Kissers In The World's new MCA video, "Pickin' Flowers For."

• Bill Stobaugh directed the Butt-hole Surfers in "Who Was In My Room Last Night." Victoria Vallas produced the Capitol shoot with Stobaugh for Maddhatter Films. Vallas also produced Circus Of Power's new video, "Heaven And Hell," directed by Paul Rachman. In addition, Rachman and Vallas also directed and produced Flowerhead's psychedelic video "Snagglepuss."

• DNA's Rocky Schenck is the eye behind Sofia Shinas' Warner Bros' video "One Last Kiss." Bruce Coleman produced and Sven Kirsten directed photography.

NEW YORK

• Picture Vision director Peter Israelson shot Regina Belle's latest Columbia clip, "If I Could." Steven Saporta executive-produced.

• Abraham Lim of Riviera Films directed Boy Krazy's debut video, "That's What Love Can Do." Bob Lerner directed photography; Andrena Hale and Suzanne Coldwell produced the shoot.

• Richard Lewis of Spellbound Pictures directed Showbiz & A.G. in "Bounce Ta This" for PolyGram

Records. Douglas Johnson produced the clip, reeled on location at the Ritz.

• GPA Films director Lori Jean Kreussling shot "In My Nature" for Pocket Town artists Nuttin Nyce. Lenny Grodin produced.

OTHER CITIES

• Ricky Lynn Gregg's latest Liberty video, "If I Had A Cheatin' Heart," is a Scene Three production directed by Marc Ball. Kitty Moon produced the Dallas-based shoot.

• Alternative Visions' director Thom Oliphant shot the Texas Tornados' new Reprise video, "Guacamole," with producer Cindy Montana.

• Flashframe Films' George Seminara is the eye behind "Bad Boys" from Atlantic reggae act Inner Circle. George Wieser produced the shoot, set in Munich, Germany.


• Rowdy Records' act Illegal trekked to Atlanta to reel "Head Or Gut" with 900 Frames director Derrick Boatner. Igor Sunara directed photography on the shoot; Marc Smerling produced.

• Dave Daniel of Hex Films directed "Walk A Little Closer" for Wild Pitch rapper N-Tyce. Daniel shot footage for the North Carolina-based clip on the college campus where the artist attends classes.

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Construction Of Rock Hall Set To Roll

NEW YORK—Dust off those shovels, and start packing for Cleveland. The Rock and Roll Hall of Fame Foundation says “actual construction” of the long-anticipated facility will begin there Friday (2).

Key to the new momentum, according to Suzan Evans, executive director of the Rock and Roll Hall of Fame Foundation, is that a total of \$3 million in music-industry funding has been raised from Sony Music, Warner Music Group, and EMI Music. The Foundation has made a commitment on behalf of the music sector to raise a total of \$5 million of the overall \$98 million construction and development package for the hall. “Now that this initial funding is in place, we are able to go forward with construction,” Evans says.

A formal ground-breaking is planned for June 14, and will include a ceremony at the site as well as a “major concert” open to the public to follow at Cleveland Municipal Stadium. Evans says details on the event will be revealed as the entertainment lineup is firm.

Completion of the Hall of Fame is expected for spring 1995, according to the foundation.

The Rock and Roll Hall of Fame has encountered significant discord in its long quest toward fulfillment of the dream to honor the genre’s leading lights. The first site planned for the hall was chosen in 1987, with ground-breaking planned for October 1990. That site was eventually abandoned in 1991, after questions about the proximity of a record store were raised, in favor of the current site at North Coast Harbor. Ground-breaking was then set for late-1991, with an opening planned for 1993. A schools-and-taxes dispute later surfaced in 1991, threatening a complex funding deal.

Most recently, a planned August 1992 ground-breaking was scuttled amid troubles in securing the needed financing.

There was even talk for a while of moving the site from Cleveland.

MARILYN A. GILLEN

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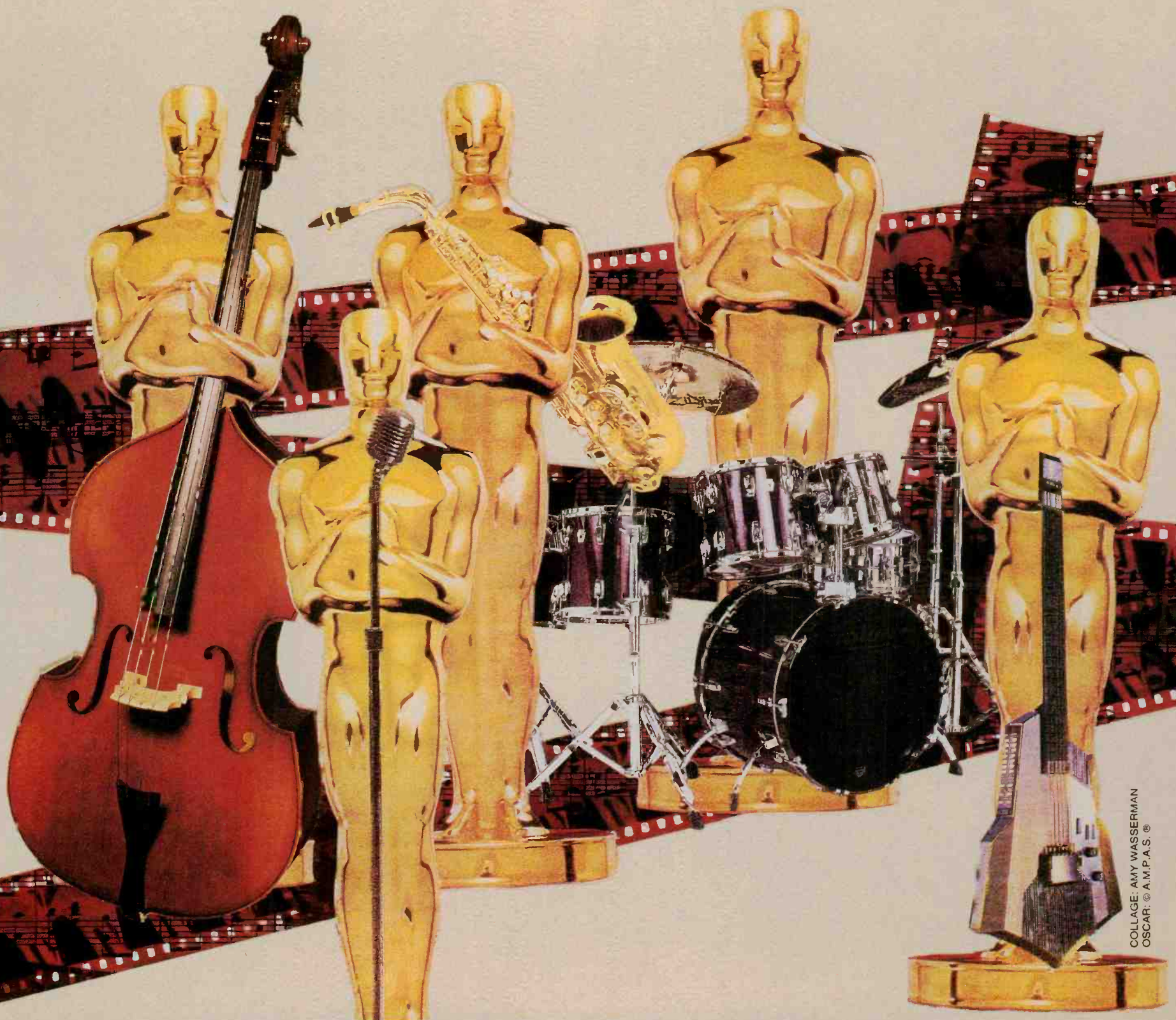
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BEAUTY AND THE BEAST



Best Song
Written For A Motion Picture
Or For Television

ALAN MENKEN
AND
HOWARD ASHMAN



Best Instrumental Composition
Written For A Motion Picture Or
For Television

ALAN MENKEN,
COMPOSER



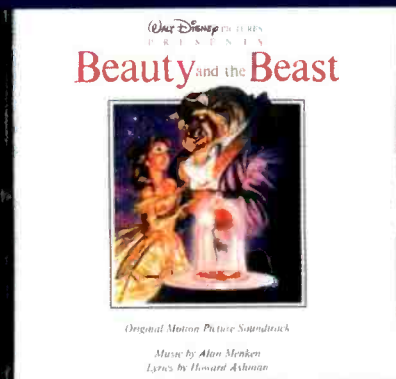
Best Album For Children

ALAN MENKEN
AND
HOWARD ASHMAN

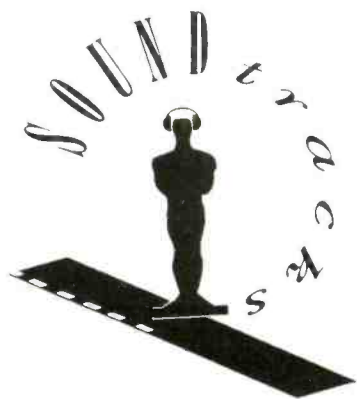


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By A Duo Or Group With Vocal

CELINE DION
AND
PEABO BRYSON



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The Sound Of Movie Music

Behind The 'Tracks Hit Streak: Why Now And What's Next

BY DAVIN SEAY

From "The Bodyguard" to "Beauty And The Beast," "A Whole New World" to "Wayne's World," soundtracks are the topic du jour in the executive suites of movie and music moguls alike.

The history-making run of Whitney Houston's blockbuster "Bodyguard" single, "I Will Always Love You," platinum-plus sales for "Boomerang," "Singles" and "Pure Country," and an unprecedented 37-week run at No. 1 for soundtrack singles indicate the potent cross-promotional potential of soundtracks in today's increasingly interconnected market. No longer simply souvenirs of the cinematic experience, soundtracks are making hot new connections between music and movies.

Nowhere is that more true than at Walt Disney Studios, where hit animated films have provided a springboard for best-selling albums and vice versa. Following up the Top 10 "Beauty And The Beast" with the fast-rising "A Whole New World" from "Aladdin," the company has set the pace for successful soundtrack marketing.

"Having a No. 1 adult contemporary single gave us a big boost in ticket sales," says Mark Jaffee, VP of Walt Disney Records. The label is currently in the midst of an incentive campaign, offering discounts on "Aladdin" audio product for moviegoers. Says Jaffee, "With a project like this, where the musical tie-in is so strong, the album is as much a part of the experience as the movie."

It's a tie-in that's reaped profit and prestige for the company. The key, insists Chris Manton, Disney's senior VP of music for motion pictures and TV, is quality. "There's no formula," he says. "You start with a well-executed story, and the music comes from that. With 'The Little Mermaid,' there wasn't a song that stood alone from the movie. 'Beauty And The Beast' and 'Aladdin' had that element. That can't be planned. Your first concern is getting the movie right."

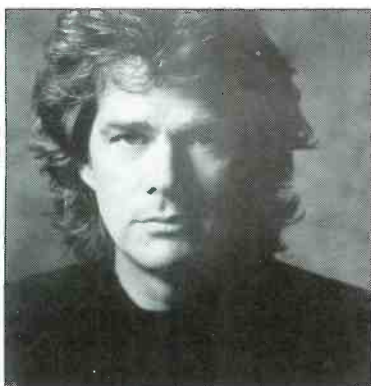
Disney plans to get it right with two high-profile projects, both scheduled for '94: "Pocahontas" will feature "Colors Of The Wind," by Oscar and Grammy winner Alan Menken; "The Lion King" will feature the Elton John-penned "Can You Feel The Love Tonight."

"When soundtracks do well, everyone jumps on the bandwagon," cautions Manton. "People get indiscriminate soundtrackitis. It's a huge effort to make soundtracks really work—on the screen and on a record."

One place it's working is Arista Records, where the double-barreled hits "Boomerang" and "The Bodyguard" have put the company at the forefront of the current soundtrack surge. Arista chief Clive Davis takes the long view. "As much as I'm excited about our success, this isn't the first or last time it's happened," he says. "There've been many dramatic examples of hit soundtracks in the past. It's always been about the same thing: a merger of music within the context of a film. One drives the other. It's a marriage of mediums."

Gary Lemel, Warner Bros. Pictures' president of music, attributes the "Bodyguard" phenomenon in part to a carefully coordinated campaign between the studio and the label. "When the movie opened, we already had a No. 1 single," he explains. "We had four weeks to build anticipation and had a very strong album. The music helped introduce the movie and then kept it rolling."

Warner Bros. has two music-heavy movies on its slate, and demographics is a key soundtrack consider-



Man Behind The Music: David Foster produced four tracks on the chart-breaking "Bodyguard," including Whitney Houston's "I Will Always Love You."



Unplanned Parenthood: The "Beauty And The Beast" film spawned a soundtrack smash.

ation. Both "Dennis The Menace" and "Free Willy" will skew decidedly young.

The studio has seen soundtrack success with two other projects keyed to specific markets: "Pure Country," with a triple-platinum soundtrack, and the offbeat "Singles." "Singles was tough to market," Lemel reveals. "We used the soundtrack, with Pearl Jam, Soundgarden, Alice In Chains, to key into the film's audience."

Genre-specific soundtracks—whether it's rap, country or kids, don't always ensure sales. "Leap Of Faith" had a great gospel soundtrack," asserts Kathy Nelson, senior VP of soundtracks for MCA Records. "When the film didn't perform, it missed its audience."

"We always try to gear the album to the film's demographics. You can't count on the film driving the album. It's got to stand on its own." Among MCA projects currently on their legs are "Indecent Proposal," with a track by rocker Chrissie Hynde, and the rap comedy "CB-4."

While the New Line film "Surf Ninja" is targeted toward a youth-oriented audience, the music on the soundtrack, says Atlantic VP and GM Paul Cooper, will appeal to "all aspects of the youth market." The soundtrack to the summer '93 release encompasses a variety of genres and includes cuts by Tone Loc, King Missile, Marky Mark, Bad Company and even a cover of "Barbara Ann" by The Bobs. While the album may not fit neatly into any one niche, each single could prove

Continued on page S-6

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The All-time Biggest Soundtrack Hits

From "Poppins" And "South Pacific" To Disco And "Dirty Dancing," Popular Films Have Made Tracks On The Album Charts

BY CRAIG ROSEN

The recent 13-week run of "The Bodyguard" on top of The Billboard 200 puts it in an elite class of soundtracks that have had multiple-week runs at No. 1.

The longest-running No. 1 soundtrack of the past 30 years, "West Side Story," is also the longest-running No. 1 album of the rock era. The album racked up a total of 54 weeks at the top, first hitting No. 1 on May 5, 1962. All the more amazing, "West Side Story" did not benefit from a hit single.

However, like such earlier soundtrack hits as "South Pacific" (No. 1 for 31 weeks in 1958), "West Side Story" rode on a wave of excitement that began on the theater stage and peaked on the big screen. "West Side Story" also offered a youthful and rebellious appeal similar to that of Elvis Presley, who had several No. 1 soundtracks himself, including "G.I. Blues" (No. 1 for 10 weeks in 1960) and "Blue Hawaii" (No. 1 for 20 weeks in 1961).

"West Side Story" was originally recorded in two days in August 1960. Stephen Sondheim wrote the lyrics, Leonard Bernstein the music, and Johnny Green conducted the orchestra. More than 30 years later, Didier C. Deutsch obtained the original 35 mm magnetic four-track recordings from the MGM/UA vaults and transferred them to 24-track digital. The reissue, released in late 1992 by Sony Masterworks, contains approximately 15 minutes of music not included on the original soundtrack album.

Just as "West Side Story" and Elvis became cultural phenomena, so too did the Beatles, scoring multiple-week stays at No. 1 with their first two Capitol albums. But the soundtrack to the Fab Four's first film was the biggest hit of their early career.

Released in July 1964, "A Hard Day's Night" yielded two No. 1 singles, "Can't Buy Me Love" and the title track. The soundtrack topped the album chart for 14 weeks. The title track, as legend has it, was named by Ringo Starr. Says Beatles producer George Martin, "When he had finished one particular track and was feeling a bit tired, he said, 'God, it's been a hard day's night.' The boys thought it was a great title. It was just something he said out of the blue."

According to Martin, only the title track was written specifically for the film. "When the title was decided, John went away and wrote a tune," he says. "That track, of course, starts off on that clanging guitar chord which was devised in order to make an impact on the picture. It was actually written with the idea that it would be the opening track of the picture."

The success of the Beatles may have led some to assume that more traditional musicals were a thing of the past, but Walt Disney, along with the songwriting siblings Richard M. and Robert B. Sherman, would prove that was not the case. In 1965, "Mary Poppins" equaled the 14-week run at No. 1 of "A Hard Day's Night." It also won the Grammy for Best Original Score over the Beatles' first film soundtrack.

The brothers drew on their own experiences for some of the most memorable cuts. "Super-Califragilistic-Expialidocious" was a word the brothers and their friends made up at summer camp. "Let's Go Fly A Kite" was based on their childhood trips to the park with their father.

Like "West Side Story," "Mary Poppins" also succeeded without the help of a hit single. Of the three singles released from the soundtrack, only "Super-Califragilistic-Expialidocious" hit the Hot 100, and that song, performed by Julie Andrews, stalled at No. 66.

The year 1965 could be called the year of the soundtrack. "The Sound Of Music," also featuring Julie Andrews, Elvis Presley's "Roustabout" and



"Super-Califragilistic-Expialidocious": Julie Andrews and the Sherman brothers



Prince's "Purple Rain" contained two Top 5 singles.

"Goldfinger," from the James Bond film, all topped the album chart. And so would another Beatles soundtrack, "Help!"

Although "Help!," with a nine-week run at No. 1, wasn't quite as successful as "A Hard Day's Night," it too featured two No. 1 hit singles, "Ticket To Ride" and the title track.

Although Martin produced the tracks for "Help!," he was not further involved in the project, because he and director Richard Lester didn't get along. Still, he sees "Help!" and "A Hard Day's Night" as influential works. "They set the pattern that it doesn't matter what you do in the film as long as you have good songs," he says.

Simon & Garfunkel weren't actually in "The Graduate," but their music was an essential part of the motion picture. In fact, the song "Mrs. Robinson" is so closely connected to the film that New Line Home Video and Atlantic Records had the Lemonheads

OUTTAKES

Quick Quiz 1: What movies yielded the following soundtrack singles?

- a) "Send One Your Love" by Stevie Wonder
b) "It Must Have Been Love" by Roxette
c) "Kokomo" by the Beach Boys
d) "Crazy For You" by Madonna
e) "Drivin' My Life Away" by Eddie Robbitt

Quick Quiz 2: What hit songs originated in the following movies?

- a) "At Close Range"
b) "The Jewel Of The Nile"
c) "The Magic Christian"
d) "You're A Big Boy Now"
e) "The Adventures Of Ford Fairlane"

- a) "Live To Tell" by Madonna
b) "When The Going Gets Tough, The Tough Gets Going" by Billy Ocean
c) "Come And Get It" by Badfinger
d) "Doin' The Home Soun" by the Lovin' Spoonful
e) "Cradle Of Love" by Billy Idol

2. Answers:

- e) "Koolhae"
d) "Vision Quest"
c) "Lockin'"
b) "Pretty Woman"
a) "The Secret Life Of Plants"

1. Answers:

record a version of the classic hit to help promote the recent 25th-anniversary home video edition.

Although Simon & Garfunkel's "Mrs. Robinson" topped the Hot 100 for three weeks in June of 1968 and was the only song written specifically for the film, the hit rendition was not one of the two versions included on "The Graduate" soundtrack, which topped the album chart for nine weeks. Although it was primarily known for the Simon & Garfunkel material, "The Graduate" also included music by David Grusin, who would go on to become an acclaimed jazz artist and the "G" in GRP Records.

It would be a decade between "The Graduate" and the next big blockbuster soundtrack, but that album would have an almost unprecedented impact.

At Coury still remembers the day he received a call at his New York hotel room from Robert Stigwood. At the time, Coury was an executive at Capitol Records and Stigwood was attempting to woo him to his recently established RSO Records.

"He called me and told me to go down in the lobby and pick up New York magazine with an article by Nik Cohen in it called 'Tribal Rites Of Saturday Night.' I went down to the lobby to get it, and he called me back and said, 'I'm going to take that story and make a movie, and you are going to have the biggest soundtrack ever.'"

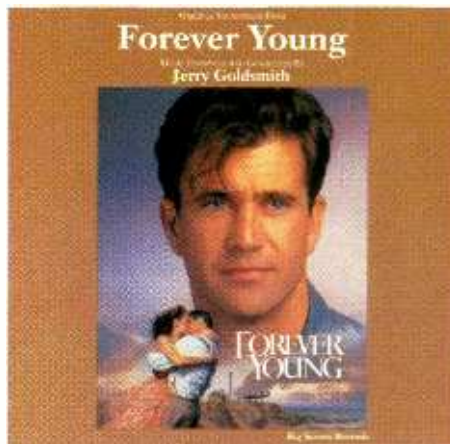
Stigwood's predictions were not too far off the mark. "Saturday Night Fever" topped the Billboard Top Pop Albums chart for a whopping 24 weeks in 1978 and spawned four No. 1 hit singles—Yvonne Elliman's "If I Can't Have You" and the Bee Gees' "How Deep Is Your Love," "Night Fever" and "Stayin' On The Floor."

Continued on page S-7

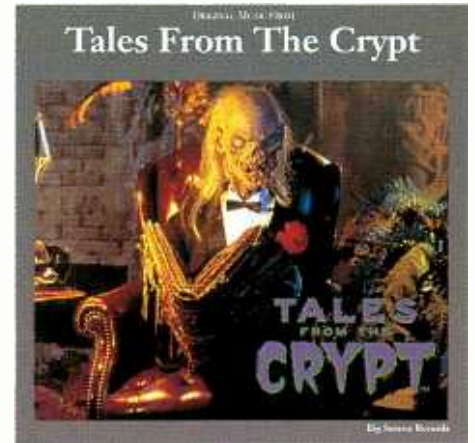
Big Screen Records



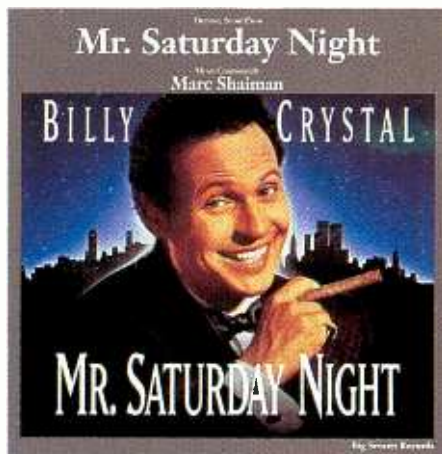
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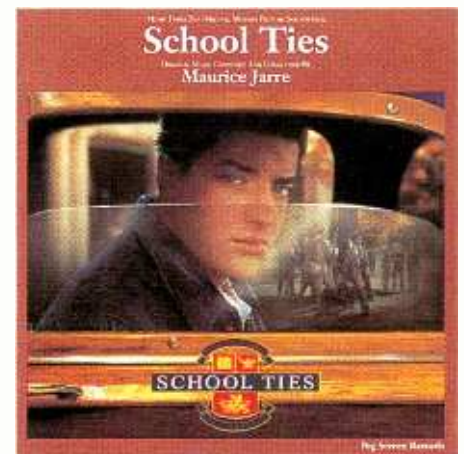


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Setting A New Precedent In Film Soundtracks



(4/2-24476)



(4/2-24456)

Original Soundtrack From Forever Young
Music Composed and Conducted by Jerry Goldsmith.

Motion Picture Artwork © 1992 Warner Bros

Original Score From Used People
Music Composed by Rachel Portman.

Motion Picture Artwork © 1992 Largo Entertainment

Original Score From Mr. Saturday Night
Original Music Composed by Marc Shaiman.

Motion Picture Artwork © 1992 Castle Rock Entertainment

Original Music From Tales From TheCrypt
Music from the HBO series

Artwork © 1992 Tales From The Crypt Holding

Music From The Original Motion Picture Soundtrack School Ties
Original Music Composed and Conducted by Maurice Jarre.

Motion Picture Artwork © 1992 Paramount Pictures

Original Score From Radio Flyer
Music Composed and Arranged by Hans Zimmer.

Motion Picture Artwork © 1992 Columbia Pictures Industries, Inc

Music From Hear My Song
Music Composed and Conducted by John Altman.
Video Cassette now available on Paramount Home Video!

Motion Picture Artwork © 1992 Miramax Films



(4/2-24454)





MOVIE MUSIC
Continued from page S-3

popular in its individual radio market.

Another Atlantic soundtrack—for the Paramount film "The Crow"—is now in the works. Cooper says that, although the soundtrack is basically geared toward an alternative audience, "there are no limitations." He says the film, based on the J. O'Barr comic book, has "strong possibilities of a cult following," and Atlantic is now finalizing deals with contributing acts that fit that bill.

Marketing today's soundtrack is a complex and costly effort, asserts Harlan Goodman, Paramount Pictures' senior VP of music. "With 'The Addams Family' and Hammer, we had a single, videos, a trailer and interviews," he says. "It all contributed to the success of the film." Paramount is also gearing up for "Beverly Hills Cop III," for which, Goodman explains, "singles and videos will be key marketing tools."

Exposure through music videos is a well-established avenue for soundtrack promotion. "It's very helpful to have a song that stands alone in a video," says Michael Dilbeck, Sony Pictures' executive VP of music. "It's the same audience going to movies and buying records." With two major summer contenders in the wings, Sony soundtrack hopes are riding high. "Aside from 'The Last Action Hero,' there'll be an important soundtrack for 'Poetic Justice,' which features Janet Jackson," says Dilbeck.

"Poetic Justice" will be released on Epic's

Soundtrax label, where a wide-ranging approach has put a new spin on movie music. "Honeymoon In Vegas' combined pop, rock and country with the one thing that unites them all—Elvis," says Soundtrax president, Glen Brunman. "We wanted to be as innovative as possible with the marketing campaign, with an emphasis on point-of-purchase. People got the message—it's a platinum album."

Brunman, whose label will release "Sleepless In Seattle" with a soundtrack of vintage '40s and '50s cuts, shares the concern about market saturation. "Something like 'Bodyguard' distorts the true value of soundtracks," he says. "Everyone wants a hit single, but not every film has a place for one."

Alternatives are also explored at Giant Records' Big Screen soundtrack wing. "Hollywood sometimes gets carried away," asserts Big Screen Records president, Tim Sexton. "They try to shoehorn music into a movie to get the marketing spin. What you want is an emotional connection to a moment in the film. And that doesn't always have to be in a single format."

Sexton goes on to reveal Big Screen's unique niche. "By releasing album scores, the instrumental music, we've tapped into a growing market," he says. "Scores like 'Out Of Africa,' 'Dances With Wolves' and 'Ghost' are million sellers." Big Screen's current product includes "Used People," "Forever Young" and "Hear My Song."

"Music is always the last creative element to go into a film," says Sexton. "It's also one of the most important." ■

The View From Abroad

BY PAUL SEXTON

Europe has fallen equally under the spell of "The Bodyguard" soundtrack. The album has been No. 1 in Belgium, Denmark, France, Germany, Greece, Holland, Italy, Norway, Portugal, Spain, Sweden, Switzerland and the U.K., where it has remained out of sight of readers of Billboard's "Hits Of The World" column due to its exclusion from the Artist Albums chart. However, it spent seven straight weeks atop the compilation chart, only relinquishing the top spot in late February.

Blockbuster Boyz

Arista's other U.S. blockbuster, "Boomerang," was markedly less successful across Europe, despite the enormous achievements of the Boyz II Men single "End Of The Road," from the album. Bram Stoker's Dracula" has charted of late for Columbia, helped by the inclusion of BMG-signed Annie Lennox's Europe-wide hit single "Love Song For A Vampire." Of the last year's other major Hollywood scores, "Sister Act" has performed especially well on the Hollywood label in Germany, recently reaching the Top 5.

Likely to draw attention throughout Europe this fall will be CAM's "Tutto Fellini," a deluxe double-CD set (featuring a 170-page booklet) of scores from all 22 of

the legendary director's films. The Italian label has begun re-releasing its prestigious back catalog through the CAM Soundtrack Encyclopedia imprint. Among the 100 titles already out are classic scores from such film composers as Nino Rota, Ennio Morricone and Mikos Rozsa.

Temps' Track Hit

In the U.K., strong sales have lately been achieved by several TV soundtracks, notably Barrington Pheloung's series of three Virgin albums of music from the hugely popular detective series "Inspector Morse." Telstar's "Head Over Heels," the soundtrack to a recent rock 'n' roll-era musical series, has figured prominently in the compilation chart of late, while impressive sales continue to be achieved by catalog items such as MCA's "The Commitments"—now double platinum in the U.K., with more than 600,000 units to its name—and RCA's "Dirty Dancing," which has sold more than 1.5 million copies in Britain alone.

Also of note was Epic's achievement with the "My Girl" soundtrack turning the Temptations' title song into the major British hit single it never was in the 1960s. It peaked at No. 2 and was the U.K.'s 22nd best-selling single of 1992. ■



"Drac" has done bloody well.

The Top Film Soundtracks chart covers a 52-week period, from the March 3, 1992, issue to the Feb. 27, 1993, issue. Ranks are based on sales accumulated during the time these titles appeared on The Billboard 200. Sales data for The Billboard 200 is provided by SoundScan.

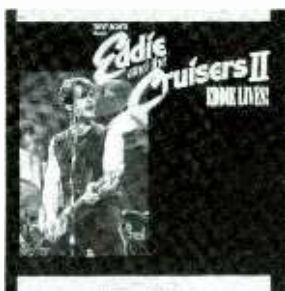
TOP FILM SOUNDTRACKS

Pos.	Title (Label)
1	"The Bodyguard" (Arista)
2	"Boomerang" (LoFace)
3	"Pure Country" (MCA)
4	"Wayne's World" (Reprise)
5	"Beauty And The Beast" (Walt Disney)
6	"Singles" (Epic Soundtrax)
7	"Aladdin" (Walt Disney)
8	"Sister Act" (Hollywood)
9	"Ma' Money" (Perspective)
10	"Honeymoon In Vegas" (Epic Soundtrax)
11	"The Commitments" (Beacon)
12	"Rush" (Reprise)
13	"The Last Of The Mohicans" (Morgan Creek)
14	"Juice" (Soul)
15	"The Mamba Kings" (Elektra)
16	"Trespass" (Sire)
17	"Home Alone 2" (Fox)
18	"Far And Away" (MCA)
19	"The Commitments - Vol. 2" (Beacon)
20	"Bram Stoker's Dracula" (Columbia)

Scotti Bros. Records soundtracks sales in excess of 10,000,000 units.



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5203 2/4 SB



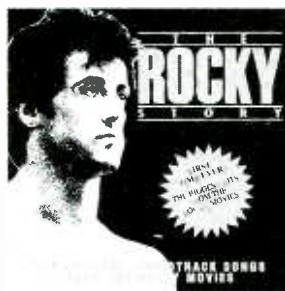
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72392 75410 2/4



5201 2/4 SB



72392 75240 2/4



72392 75241 2/4



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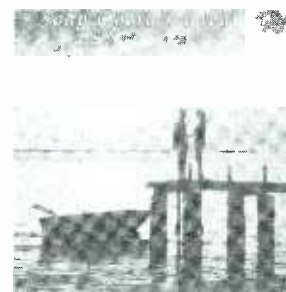
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72392 75242 2/4



72392 75272 2/4



72392 75234 2/4



72392 75400 2/4

SOUNDTRACK HITS

Continued from page S-4

Alive." It is still the largest-selling soundtrack of all time, with sales of more than 25 million.

According to Coury, a large part of the success of "Saturday Night Fever" was due to the unique collaborative effort of Stigwood's record and film companies. "We were part of the same company," he says. "We worked hand in hand. There wasn't some big corporate umbrella we had to pierce."

That synergy would also play a big part in the success of "Grease," which spent 12 weeks at No. 1 on the album chart in the summer and fall of 1978 and gave birth to a number of hit singles. "You're The One That I Want," a duet featuring leads Olivia Newton-John and John Travolta, hit No. 1 on the Hot 100, as did the title track performed by Frankie Valli. "Hopelessly Devoted To You" and "Summer Nights" fared almost as well, peaking at No. 3 and 5, respectively.

As with "Saturday Night Fever," two of the three soundtracks with the longest runs at No. 1 in the '80s carried a familiar theme—dancing.

"Footloose" rocked up a 10-week stay at No. 1 in 1984, buoyed by the No. 1 singles "Let's Hear It For The Boy" by Deniece Williams and the title track, performed by Kenny Loggins. The album produced a total of five Top 40 hits, tying the mark set by "Saturday Night Fever" and "Xanadu."

"Dirty Dancing" logged 18 weeks at No. 1, thanks in part to the hit single "(I've Had) The Time Of My Life" by Bill Medley & Jennifer Warnes. Jimmy Ienner, who served as executive producer of the soundtrack, says the album, single and film were hits largely for their emotional impact. Yet the choice of pairing Medley with Warnes was seen by some as less than righteous. "Bill had an emotional voice, like the Patrick Swayze character, and Jennifer had a voice that mirrored Jennifer Grey's character," Ienner says. "A lot of people wanted me committed. They were picking out rooms with little flowers."

Yet "Footloose" and "Dirty Dancing" were no match for Prince's reign. In 1984, Prince & The New Power Generation's "Purple Rain" topped the Top Pop Albums chart for 24 weeks, matching "Saturday Night Fever."

Harking back to the film days of Elvis and the Beatles, Prince basically played himself in the semi-biographical film, and that allowed him plenty of opportunity to perform songs from the soundtrack in the film.

The album contained several hit singles, including "When Doves Cry" and "Let's Go Crazy," which both went to No. 1, and the title track, which peaked at No. 2.

With "The Bodyguard," Whitney Houston is enjoying similar success, largely due to the record-breaking single "I Will Always Love You."

According to Arista VP/GM Roy Lott, that song originally was not going to be included in the film. Instead, the centerpiece was an old Motown song. "We had expressed concern that this is an opportunity for something to be a potential hit single, and we didn't think that song would be a potential hit," he says.

Finally, music supervisor Moureen Crowe brought "I Will Always Love You," a Dolly Parton composition that had been a two-time hit for the country star.

"Everyone liked it," Lott says. "From Kevin [Costner] to Whitney to Clive [Dovis] and everyone at Arista." According to Lott, it was Costner's suggestion that the song begin as a cappella number. "He thought it would work better from a dramatic standpoint in the film," Lott says.

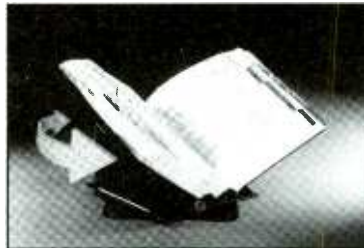
Although Lott says "The Bodyguard" soundtrack has done more for the film than the film has done for the album, the fact that Houston performs in the movie is a plus. "Having an artist perform in the film is the best of all worlds," he says. ■



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'TRACK TRIVIA

■ The two most successful singles of the rock era are from soundtracks. Which films provided the songs? "The Bodyguard" and "Boomerang." The former featured co-star Whitney Houston's version of Dolly Parton's "I Will Always Love You," which holds the record as the longest-running No. 1 single of the rock era (14 weeks). "Boomerang" contained "End Of The Road" by Boyz II Men, which was No. 1 for 13 weeks.

■ Of all the James Bond theme songs to make the Hot 100, only one has gone all the way to No. 1: "A View To A Kill" by Duran Duran. Two Bond themes peaked at No. 2: "Live And Let Die" by Wings and Carly Simon's "Nobody Does It Better" from "The Spy Who Loved Me."

■ Winning an Oscar for Best Original Song and topping the Hot 100 do not necessarily go hand in hand. Of the 37 tunes to win an Academy Award in this category, only 14 have been No. 1 on the Billboard pop singles chart. From 1981 to 1987, every Oscar-winning song went to No. 1, but from 1988 to 1991 none of the winners were chart-toppers. Of the 1992 nominees, only one has gone to No. 1: "A Whole New World" by Peabo Bryson & Regina Belle, from "Aladdin."

■ One of the most successful soundtrack singles of the rock era wasn't from a soundtrack at all. Debby Boone's "You Light Up My Life" was No. 1 for 10 weeks, out many people forget that Boone did not sing the hit in the movie.

That honor went to Kacey Cisyk. Boone's vocal was recorded over the same instrumental track that Cisyk used.

■ The "Rocky" films have produced two No. 1 hits. "Gonna Fly Now" by Bill Conti was included in the first of the series, and "Eye Of The Tiger" by Survivor was the theme song for "Rocky III." Survivor almost didn't get the chance to provide a song for the film—early on, Sylvester Stallone decided to use a song that had already been a hit—"Another One Bites The Dust" by Queen. Fortunately for Survivor, Stallone changed his mind and decided to look for an original song.

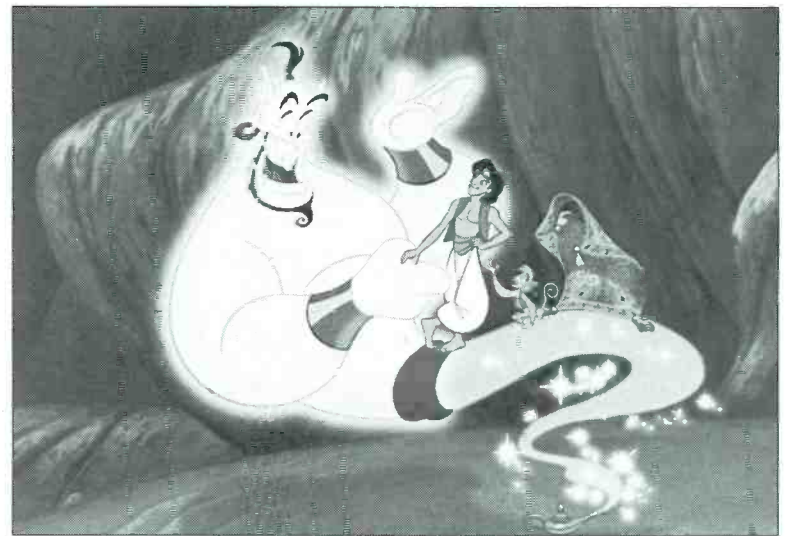
■ When Simple Minds recorded Keith Forsey and Steve Schiff's "Don't You (Forget About Me)" for "The Breakfast Club," it was only the second song they had recorded but not written. The first was a cover of Lou Reed's "Street Hassle." Simple Minds weren't Forsey's first choice to sing the film's theme; he turned to them after Bryan Ferry turned him down.

■ Both of Bryan Adams' No. 1 singles were from soundtracks. "Heaven" was No. 1 in 1985, two years after it was used in the Christopher Atkins film "A Night In Heaven." His second chart-topper was "(Everything I Do) I Do It For You" from "Robin Hood: Prince Of Thieves."

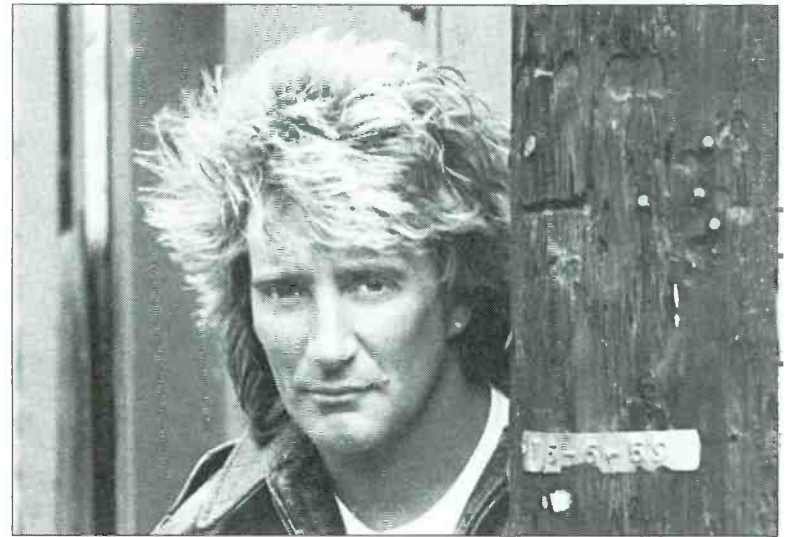
■ When Huey Lewis was asked to write a song for the film

"Back To The Future," he came up with a ditty called "In The Nick Of Time." But negotiations dragged on forever, and Lewis ended up giving the song to another film—"Brewster's Millions," starring Richard Pryor. Banes Howe, music supervisor for "Back To The Future," was upset at losing the song, but Lewis promised he'd write another one. Not only did he write "Back In Time," but he also came up with "The Power Of Love," which ended up going to No. 1.

■ Dionne Warwick's version of "That's What Friends Are For," recorded with Gladys Knight, Stevie Wonder and Elton John, was Billboard's No. 1 single of 1986. Songwriters Burt Bacharach and Carole Bayer Sager were inspired by Elizabeth Taylor to donate proceeds from the songs to the American Foundation for AIDS Research. But the song was not written for Dionne Warwick. Bacharach and Sager composed it four years earlier for the film "Night Shift," and Rod Stewart sang it on the soundtrack. "The record company didn't want to consider it as a single for Rod because they thought it was too soft," says Sager. "The song quietly disappeared into oblivion."—F.B.



"Aladdin" music copped an Oscar and topped the Hot 100.



Stewart had "Friends" before Warwick.

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GOOD
MOVIE
LATELY?**

Soundtracks are an integral part of both the movie and music industries and their importance is ever increasing. As soundtracks top the charts, the entertainment industry listens with anticipation.

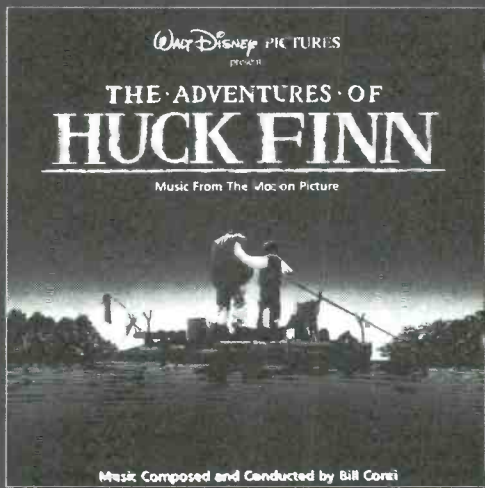
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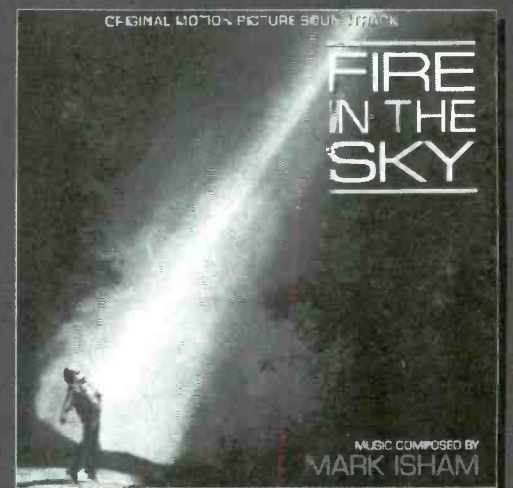
Film Music Has A Home On Varese Sarabande Records.



RICH IN LOVE
Music by Georges Delerue
VSD/VSC-5370



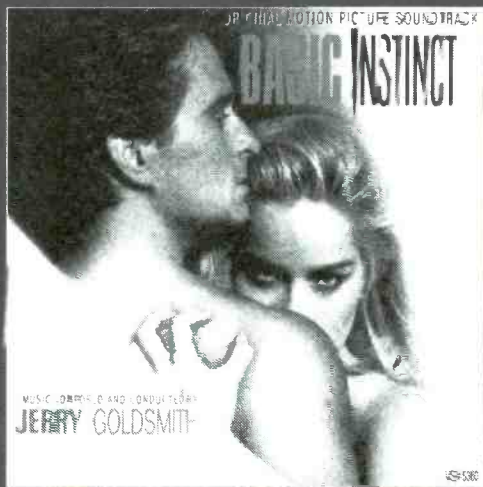
THE ADVENTURES OF HUCK FINN
Music by Bill Conti
VSD/VSC-5418



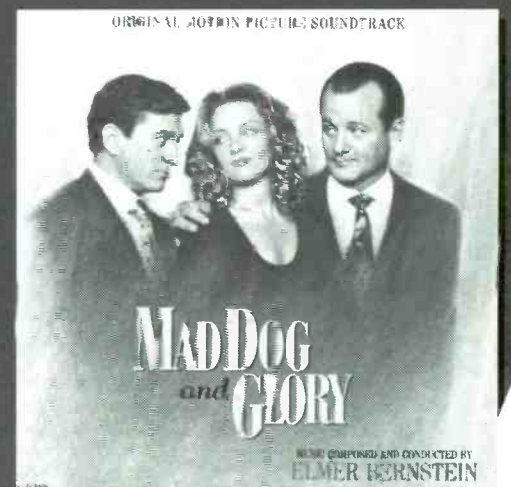
FIRE IN THE SKY
Music by Mark Isham
VSD/VSC-5417



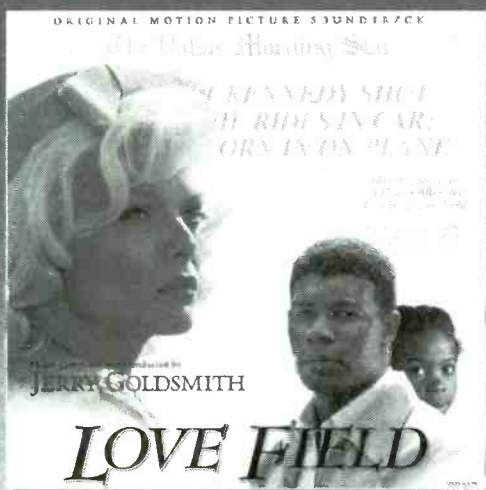
UNTAMED HEART
Music by Cliff Eidelman
VSD/VSC-5404



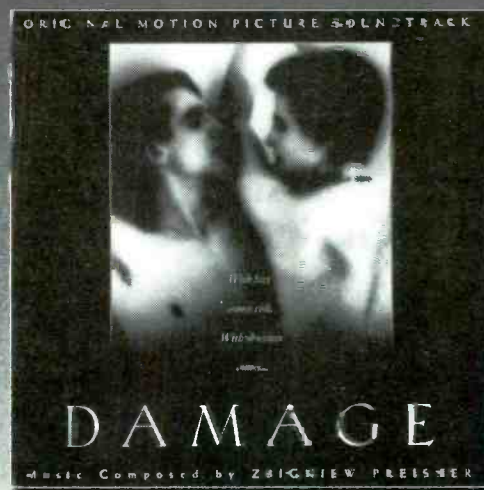
BASIC INSTINCT
Music by Jerry Goldsmith
VSD/VSC-5360



MAD DOG AND GLORY
Music by Elmer Bernstein
Featuring Luis Prima
VSD/VSC-5415



LOVE FIELD
Music by Jerry Goldsmith
VSD/VSC-5316



DAMAGE
Music by Zbigniew Preisner
VSD/VSC-5406

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IFPI Files Suit Against 5 Singapore CD Traders

■ BY CHRISTIE LEO

SINGAPORE—Authorities here are getting tough on pirates, now threatening the profitable market for Chinese-language CDs.

Global label group IFPI has initiated lawsuits against five Singapore-based companies for allegedly trading in more than 40,000 pirated compact discs last year.

According to Giouw Jui Chiang, IFPI's Asia-Pacific director, these cases will be prosecuted in court without compromise. "It's time to get tough with companies trading in pirated CDs," he says. "The situation is definitely getting out of control."

Until recently, CD pirates have kept to international repertoire, with Chinese artists being pirated on cassette. But the recent trend shows an upsurge in local product being copied.

IFPI surveys show that the Singapore-manufactured pirate CDs were sold in Hong Kong, East Malaysia, Canada, and Macau.

More than 60% of the merchandise features regional artists, mostly popular Cantonese and Mandarin performers. International product accounted for nearly 40%, including the blockbuster soundtrack to "The Bodyguard," which currently ranks as BMG's best-selling soundtrack in Indonesia, Malaysia, and Singapore.

"We've traced the source of the pirated CDs to a local manufacturing plant and have taken appropriate action to halt production," says Giouw. He adds that IFPI has also managed to persuade the factory to assist the association in its case against the five companies, two of which are locally registered record companies, involved in the illegal trading of pirated CDs.

IFPI statistics show that more than 2.6 million CDs, worth \$19 million, were sold in Singapore last year. It was the first time CD sales outlasted cassettes, previously the market's most popular format. Giouw observes that pirated-CD sales also increased from \$380,000 in 1991 to nearly double that value last year.

"We're experiencing a situation where music pirates have merely switched formats from cassettes to CDs," he says. "They used to earn profits of between 38 and 75 cents for pirated cassettes. Now, their profits range from \$1.90 to \$2.25 for pirated CDs."

Swedes Abroad Swell STIM Revenues

■ BY KEN NEPTUNE

STOCKHOLM—Compositions performed by Abba and Roxette kept Swedish music high on the world's charts last year and contributed to a 19% increase in foreign income for Sweden's performing rights society STIM.

The boost contrasted sharply with domestic performance income, which rose below the rate of inflation.

Total gross revenues for the society in 1992 were \$26.9 million (207 million

Swedish kronor), up 5.4% over last year. Deductions for commission and administration shrank from 19.5% of gross revenue in 1991 to 18.5% last year.

Monies paid to STIM from sister societies for performance of Swedish music increased by 19% to \$7.16 million (55.2 million kronor). This increase comes partly from favorable currency fluctuations, but also reflects strong performance of Swedish acts overseas.

Abba compositions experienced a

Frank's French Hit Arouses Skeptics

■ BY EMMANUEL LEGRAND

PARIS—Frank Black, former leader of now-disbanded cult group the Pixies, has enjoyed the most rapid rise and fall on the French chart. In the second week of March, "Los Angeles," the first single from his eponymous solo album, entered the Top 50 singles chart at No. 11, and quit the chart the following week. This one-shot raised many questions about the French chart system, and will be analyzed by the industry.

This unprecedented event is the result of a coup set up by Virgin, 4AD's licensee in France.

Gerard Beullac, who runs Virgin's specialized department Labels, explains: "Initially, this operation was not created to get into the Top 50. We had decided to release a limited-edition CD-single for the hardcore fans of the Pixies and decided that it would be in store only for one day, Feb. 19."

Only a selected number of retailers were involved. Says Beullac, "The result exceeded our expectation. All 4,000 units went in half a day and the that was enough to push the single onto the charts."

Beullac says reactions within the industry ranged from interest to skepticism, especially after industry body SNEP stopped endorsing the Top 50 chart late last year, due to discrepancies in the results.

According to Beullac, what made the Black single's entry on the charts



The Right Day. Britain's secretary of state for national heritage, Peter Brooke, announces the launch of National Music Day in the company of Right Said Fred's Fred, left, and Richard Fairbrass. The U.K. event takes place June 26-27 around the country.

possible is a recent change in the monitoring system. At the end of January, Top No. 1, the company in charge of the charts, introduced a computerized point-of-sale system, which takes into account the different types of stores, specialized retailers, and chains monitored by Ipsos, and hyper- and supermarkets monitored by Nielsen.

Comments Beullac, "The fact that we have been able to chart this single shows that the previous system wasn't working, and that with a more accurate system, it is possible to break singles through specialized retailers only and very narrowcasted promotion."

Sources say due to the flat market and the high volume of sales on this single, it made sense for it to enter the charts, although Nielsen did not report any sales (which is normal, as no hypermarket was involved), while "Los Angeles" was high on Ipsos' sales compilation.

Chart specialists consider that the changes in the monitoring system have brought a quicker and more accurate chart, which should prompt SNEP to re-evaluate its decision on the singles chart.

Industry sources are confident FNAC will be soon added to the Top 50 singles chart. Some industry managers resent deeply the fact that the 38-store FNAC chain, which represents some 25% of France's music sales, and is often ahead of trends, is

not part of the panel. Adding FNAC will give the charts a greater dynamism and rapidity. But so far, FNAC management has strongly resisted all demands to be part of the album chart panel.

Pony Canyon, Life Records Create Pact

■ BY STEVE MCCLURE

TOKYO—Leading Japanese independent label Pony Canyon has moved into the Malaysian market via a new joint venture with long-established local indie Life Records.

The new company, Ponycanyon Entertainment Malaysia, is 75% owned by the Japanese record firm, with the remainder belonging to Life. PEM is capitalized at 1 million ringgits (approximately \$388,000).

"Malaysia is a developing market," says Harry Kaneko, Pony Canyon GM for corporate development. "It's also close to Indonesia, so if we develop Malaysian artists, then we can try to promote them in Indonesia, as well as promoting Indonesian artists in Malaysia."

The new venture is to begin operations by marketing Pony Canyon Japanese product and work by Wester artists under license.

Life Records president Ng Cheong Hock will serve as PEM's senior managing director and will report to Kaneko in Tokyo. The new company has 12 staffers, including one representative seconded from Pony Canyon, who will be based in Kuala Lumpur, the Malaysian capital. Pony Canyon has expanded rapidly in the last few years, establishing subsidiaries in South Korea, Hong Kong, Singapore, and Taiwan.

EMI Goes For Maximum Exposure For Its Artists

HOW DOES a record company guarantee its acts press, radio, and TV exposure in Japan, Australia, New Zealand, South Africa, Southeast Asia, Mexico, Argentina, Chile, Brazil, and Venezuela—and do it all in one week?

Simple. Fly in media from all those markets for a marathon of concerts and interview sessions, as **EMI Music International** in London did at the end of March, when, as good luck would have it, EMI label acts including **Duran Duran**, **Jesus Jones**, **Go West**, and **Arrested Development** all had planned shows in or around London.

"We just happened to see they were all performing back to back" on consecutive nights, says Mario Ruiz, VP of marketing for EMI Music International, who then began coordinating the media roundup with executives at EMI affiliates in each market involved. In addition to the participation of the performing acts, interview availability was secured with **Monie Love**, **Lulu**, **Karl Wallinger** of **World Party**, **Chesney Hawkes**, the **Quireboys** and others.

The timing was right for EMI Music International to boost new albums by each of these acts, including Duran Duran's new self-titled release, Jesus Jones' "Perverse," Go West's "Indian Summer," Arrested Development's upcoming "Unplugged" album, Monie Love's "In A Word Or 2" (on Warner Bros. in North America but Cooltempo/Chrysalis in the U.K.), Lulu's comeback album, "Independence," World Party's "Bang!," Hawkes' "Get The Picture," and the Quireboys' sweetly titled "Bitter Sweet & Twisted."

Ruiz, who previously worked with Sony (then EMI) in Latin America, recalls capitalizing on artist appearances in Florida, Texas, or Southern California to fly in media representatives from Latin American markets.

However, this was the first media event of its kind and scale EMI Music International has staged in the U.K., says Ruiz, and he is delighted with the level of participation. Some 21 journalists and broadcasters were flown to London for the week of EMI exposure.

But is such an event worth the considerable expense of airline tickets, hotel rooms, cocktail parties and such? In EMI's view, apparently so. And figures may back up them up. By rough estimates, the 21 media organizations involved reach a combined international audience of more than 20 million.

SHAGGY DEAL: In the wake of the success of his single "Oh Caro-

line" on the independent label Greensleeves, which has hit No. 1 on the U.K. singles chart, **Shaggy** has been signed for markets outside the U.K. by Virgin Records, which will release his debut album in the U.S. . . . Virgin also has secured the signing of **Ice-T** and will release his new "Home Invasion" album outside of the U.S., while the rapper's release comes from Rhyme Syndicate/Priority Records . . . Austin, Texas, singer/songwriter **Laurie FreeLove**, whose debut album on Ensign Records earned a critical buzz last year, was subsequently dropped from the label in the companywide roster cuts at EMI in 1992. But FreeLove remains signed to Ensign's publishing arm, Dizzy Heights Music, and has relocated to London to seek a new deal, with management by **Aaron Sixx** or **Aura Entertainment**.

MOSCOW SPRING: Boris Yeltsin may have problems with his ties to the U.S. nowadays, but that's not a concern of the Russian pop-culture tabloid **Student Meridian**. Founded in 1971, the

870,000-circulation Russian-language monthly reports on pop music and youth culture in Russia, Europe, and North America for a predominately Russian readership. And it now has a U.S. representative, **Mike O'Hara**, who is forwarding English-language press information to the Moscow office for editorial consideration and translation. O'Hara can be reached at the Student Meridian, 902 S. Main Ave., Scranton, Pa. 18504.

BORDER CROSSINGS: With their new album, "Live: Right Here, Right Now," charting across Europe, the boys of Van Halen open their first European tour since 1985 Tuesday (30) in Munich . . . Dance act **Ten City** opens a two-week tour of the U.K. Monday (29), booked by the Concorde International Artistes agency, on the heels of Ten City's new deal with Columbia Records. The band's debut album for Columbia features the track "Fantasy," a club hit last summer in Chicago, New York, and London . . . Freebird flies overseas. The reunited **Lynyrd Skynyrd** lands April 18 at the Hammersmith Apollo in London backed by Def American artists the **Red Devils**.

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.



by Thom Duffy

Greece Hopes For Sales Turnaround

New Copyright Law Could Help End 4-Year Slump

BY JOHN CARR

ATHENS—Greece's music business executives are hoping this year for a long-awaited upturn in sales. Bolstering hopes are a brand-new copyright law and lower retail prices for sound-carrier hardware.

Labels cite the two factors as making them bullish for 1993, expecting a reverse of four straight years of plunging sales. Market figures for 1992, just released by the local IFPI branch, confirmed a general drop of some 30% to 2.6 million units.

The value of sales rose by 16% to \$48 million (10.8 billion Greek drachma), although after accounting for inflation, the market experienced a slight decline in real terms.

The passage of a Greek copyright law, after years of wavering by successive governments and months of hard work by a special commission, promises to deliver a knockout blow against audio- and videocassette piracy and to guarantee more revenue from performing rights. "It's going to be our savior," says PolyGram Greece managing director Viko Antippas.

However, success in the war against piracy relies on Greece's judiciary and police enforcing the provi-

sions of the new law, which sets jail terms of between one and 10 years and fines of up to \$50,000 for convicted pirates. The provisions could take time to enforce. "The money won't automatically fall into our pockets," cautions IFPI attorney Takis Damaskinos. "We'll have to work at it."

BLANK-TAPE LEVY

The copyright law also cheers the country's music industry—one of Europe's smallest—by enacting a levy of 6% on retail sales of blank cassettes and all audio and video hardware. The revenue collected will be divided among copyright-owning labels, artists, and producers.

Low consumer spending on durable hi-fi and video equipment in 1992, in fact, was one reason the labels were in the doldrums. This year, that will probably change. The Greek state recently abolished its 40% sales tax on such goods, and slashed the value-added tax from 36% to 18%. Executives are hoping the lower equipment prices will boost cassette and CD sales, though vinyl remains surprisingly strong in this market. Compact disc sales still represent only 23% of Greece's total sound-car-

rier market, according to one industry leader.

International repertoire suffered in 1992, with a drop of at least one-fifth over the previous year. The biggest-selling international album was Michael Jackson's "Dangerous," with unit sales of just 30,000.

The arrival of the European Community single market has brought the local music business another headache in the form of parallel imports, including cassettes of dubious legality. "We are many ways a backward market," says BMG's Miltos Karadasas.

Rosi Seen As Likely To Take Reins At Phonogram Italy

BY DAVID STANSFIELD

MILAN—Industry observers here expect Andrea Rosi, marketing director of Warner subsidiary CGD Records, to replace Bruno Tibaldi as managing director of Phonogram Italy.

A 12-year PolyGram veteran, Tibaldi resigned two weeks ago (Billboard, March 27), as did Phonogram vice managing director and director of public relations, Danilo Ciotti.

No official explanation has been given for the double departure. In an internal statement also released to Billboard, PolyGram Italy president Stefano Senardi confirms resignation dates for both executives, thanks them for their work, and indicates he will cover both positions in the interim.

Rosi is strongly tipped to succeed Tibaldi because of past links with Senardi, who has headed PolyGram Italy since last September. A 10-year CGD employee, Rosi was named that firm's marketing director when Senardi was promoted to managing director in 1991.

Rumors have been circulating for some time in the industry about Tibaldi's likely departure, but observers were surprised by Ciotti's exit. He joined PolyGram at about the same time as Tibaldi. In 1990, a separate Phonogram division was launched and Ciotti moved from his Rome-based position as PolyGram promotions/PR director to join Tibaldi in Milan.

Some believe the resignations were linked to poor domestic-artist results. A Phonogram source says the company has suffered a decline in Italian artists recording for PolyGram. On taking up the presidency last year, Senardi commented, "The company has done one of the best jobs in the world with classical music. The same is true of its pop labels, like A&M, London, and so on. But we need to have much stronger local repertoire."

Neither Tibaldi nor Ciotti could be reached for comment, but a source close to the ex-managing director says he has no intention of returning to the music industry.

Cinea Joins P'Gram Fold

Joint-Production Plans On Slate

BY PHILIPPE CROCC

PARIS—PolyGram France has acquired a 50% stake in Cinea, a movie production company that has scored a number of box-office successes, including "Monsieur Hire," "Romuald Et Juliette," and "Un Coeur En Hiver" (Billboard, March 27).

PolyGram Audiovisual president Jose Covo says his company has also agreed to joint productions with Cinea in years to come, as part of an audiovisual development program that should ensure 30% of revenue coming from cinema projects by the end of the century.

Cinea's sales in 1992 totaled 2.62 billion francs (\$648 million). Target for this year is 3.5 billion francs (\$1.4 billion), from video and cinema activities.



Creating A Stir. U.K. indie label Creation Records opened its New York offices with a celebration last month. Seen partying are Creation's Alan McGee, Peter Shersin from Columbia, and Jerry Jaffe, from Creation label MBJ. Last year, Creation did a deal with Sony's licensed repertoire division for the world outside the U.K.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FINLAND: Here, as elsewhere in Europe, the veteran stars of the '70s are packing in the crowds on the comeback trail. **Remu**, the only surviving member of **Hurriganes**, the undisputed rulers of '70s Finnish rock, now croons cabaret-jazz with his **All-Stars** band and hosts a weekly club night in Helsinki's stock exchange building. Meanwhile, a **Hurriganes** boxed set is selling briskly. **Danny & Armi**, the duo that scored the biggest hit of 1977 with "Tahdon Olla Sulle Hyvin Hellä," is reuniting for a tour in April, as is prog-rock combo **Wigwam**, which split up in 1979. Other schlagermeisters such as **Katri-Helena** and **Tapani Kansa** have never gone away, doing steady business everywhere from summer barn dances to the Helsinki-Stockholm luxury liners. **Hector**, this country's melancholy answer to **Bob Dylan**, is touring again this spring with frequent Eurovision song-contest entrant **Pave Maijanen**. And the first Finnish punk band, **Sleepy Sleepers**, who have evolved since the '70s into the notorious **Leningrad Cowboys**, just earned their own brand of beer—export only.



WIF STENGER

EGYPT: The continuous search for new sounds has taken **Muhammad Mounir** through a variety of styles inspired mainly by Western trends. This is especially evident on his new release, "The Length, The Colour, And Freedom" (Sound Of America), a real melting pot of an album that combines rock, reggae, jazz, and Egyptian elements, which all flow smoothly throughout. The result is a comfortable listening experience interrupted by improvisations on various instruments, notably electric guitar and keyboards. Now a household name, Mounir began his career in the early '70s, when his distinctive vocal lines and modern outlook first captured the imagination of the youth market. Creatively ambitious and commercially successful, Mounir's music combines the skill of the contemporary craftsman with a nostalgic tone conjured by his voice and melodies.

MUHAMMAD HAJAZI

NORWAY: Singer, guitarist, and songwriter **Embee Normann** says she is inspired by "trolls" and "trollsk" atmosphere, which adds a mysterious, gloomy, and yet very peaceful ambience to her music. Her voice has a sensuous purity, and the adult-oriented, acoustic guitar music on her latest album, "Wonderland" (Stageway/BMG), is like balm for tired ears. On some tracks there is a faintly celtic lilt to her singing, a distant icy echo of **Enya**. Even on a lighter, funky, sax-based piece called "Stormy Weather," her music evokes a mood of total relaxation.

KAJ ROGER OTTESEN

AUSTRALIA: Unchallenged as this country's finest postwar comic talent, **Barry Humphries** is best known internationally for his alter-ego characters **Dame Edna Everage** and **Sir Les Patterson**. In his homeland, where he is a revered pioneer of the arts, his first comedy monolog recordings appeared on the independent Melbourne label **Score** in 1956 and continued to be issued by **EMI** and **Phillips** during the '60s. A year ago, the specialist reissue imprint **Raven** released a 77-minute CD anthology titled "Moonee Ponds Muse." Now, to mark the staging of a major surrealism exhibition at the Australian National Gallery in Canberra, **Raven** and **Humphries** have put together a sequel CD, "Dada Days," which includes 30 minutes of private recordings painstakingly rescued from 78-rpm discs cut by **Humphries'** university **Dada-ist** group in 1951-52. It also makes available the first official **Dame Edna** recording, "The Migrant Hostess," from a 1956 **Score** EP. "Dada Days" will be sold exclusively by the National Gallery for the duration of the exhibition, and then given a general release by **Raven/EMI**.

GLENN A. BAKER



FRANCE: While jazz and world music have long been a significant part of the scene here, France has lagged behind her Belgian and German neighbors in the field of techno. Now the situation is changing, as major labels create specialist dance divisions to exploit this rapidly expanding genre. The latest and most active of these is the dance department of **FNAC Music**, which is signing and developing a roster of local acts that includes **Laurent Garnier**, **Shazz**, **Deepside**, and **Lunatic Asylum**. All are being launched internationally. Head of this special division, **Eric Morand**, describes dance as a "highly emotional" form of music, which he believes explains its natural appeal to the French. "We are seeking first and foremost to develop dance acts with staying power," he says, "not just one-hit wonders."

PHILIPPE CROCQ

MTV ASIA

(Continued from page 40)

video, is the real political hot potato for satellite TV in the region.

Video suppliers say MTV is no threat to governments. "It is important to young people, and as long as it doesn't get out of control, I can't see officials objecting to it," says **Paul Ewing**, VP and Southeast Asia regional director for **Warner Music International**.

BMG International's director of A&R and marketing for Asia Pacific, **Dwayne Welch**, says he discusses with MTV programmers the videos that best fit regional sensibilities. He feels the success of the station's format has been inevitable because of the increased purchasing power of Asian youth. It is also gaining strength as a social force as well as a marketing tool.

YOUTH MEDIUM

"A more powerful youth medium has been needed for a long time. Kids here have become more sophisticated in their views of sex and

'It is really a simple question of being sensitive to religions . . . We wouldn't show nudity in Muslim countries'

politics than I think most governments realize," Welch says. "Being sensitive in its content has allowed MTV to get across important messages, like AIDS awareness."

Welch adds that there could easily be a backlash if MTV executives were to lose sight of the impressionability of Asian youth. No one at the channel wants to lose broadcast rights through a government's claim that music videos are inciting teenagers to use drugs or commit violence—often an excuse for social problems arising from economic development.

SMALL NUMBER OF OUTLETS

PolyGram's marketing manager for Southeast Asia, **Alex Chan**, feels the biggest obstacle to growth of the music industry as a whole is the small number of media outlets in Asia. "Governments like to control the media," he comments.

There are also the inherent problems of a television station trying to cater to extremely diverse populations (42 countries, 21 major languages, and eight major religions in STAR's region). It is virtually impossible to create a programming mix that is right for everyone. "[MTV] is run almost totally by expatriates, who are technically excellent but who don't always seem to understand the various cultures well," says a senior multinational label executive.

Norman Cheng, president of **PolyGram Far East**, says that with the proper programming, MTV Asia could be as powerful as in any other market. But Asia has little respect for complacency. "It may be an open market right now but [MTV] could lose out to a television station that gets it better," Cheng says.

Canada

Dion Dominates Junos

(Continued from page 40)

Time." Cohen's dry performance underscored his later quip: "It's only in a country like this that I could get the male vocalist of the year."

The choice of **Dion** as Juno host had been much-questioned throughout the Canadian music industry. Hosting an English-language TV awards show seemed an enormous task for someone unable to speak the language four years ago. To further complicate the matter, **Dion** spent most of the week fighting the flu. Although **Dion** often seemed nervous during the show, most agreed that considering the circumstances, she performed admirably.

The evening was not without controversy. During the pretelecast awards, rapper **Devon**, who won for top rap recording, chastised Juno organizers for the lack of black performers on the televised portion of the show. "There are no R&B or black artists performing on the Junos," he said. "It's time to start shaking it up and representing music right across Canada, and stop segregating it and putting it into categories." However, **Devon** was one of several acts featured in pretaped performance clips during the televised portion of the show. There also was a satellite performance by the **Tragically Hip**, on tour in Australia. The act won the award for Canadian entertainer of the year—the Juno's sole fan-voted category.

The complete list of Juno winners is: **Canadian entertainer of the year:** The Tragically Hip (MCA).

International entertainer of the year: U2 (Island).

Best-selling album: "Waking Up The Neighbors," **Bryan Adams** (A&M).

Best-selling single: "Achy Breaky Heart," **Billy Ray Cyrus** (Mercury).

Best-selling francophone album: "Dion Chante Plamondon," **Celine Dion** (Columbia).

Album of the year: "Ingenué," k.d. lang (Sire).

Single of the year: "Beauty And The Beast," **Celine Dion/Peabo Bryson** (Columbia).

Female vocalist of the year: **Celine Dion** (Columbia).

Male of the year: **Leonard Cohen** (Columbia).

Group of the year: **Barenaked Ladies** (Sire).

Instrumental artist: **Ofra Harnoy** (RCA).

Hard-rock album: "Doin' The Nasty," **Slik Toxik** (Capitol).

Most promising female vocalist: **Julie Masse** (Les Disques Victoire).

Most promising male vocalist: **John Bottomley** (RCA).

Most promising group: **Skydiggers** (fre).

Country female vocalist: **Michelle Wright** (Arista).

Country male vocalist: **Gary Fjellgaard** (Savannah).

Country group or duo: **Tracey Prescott & Lonesome Daddy** (Columbia).

Songwriter of the year: k.d. lang & **Ben Mink**.

Best children's album: "Waves Of Wonder,"



Juno winners included, clockwise from top, **Celine Dion**, **Michelle Wright**, and **k.d. lang**.

Jack Grunsky (BMG Kidz).

Best classical album/solo or chamber ensemble: "Beethoven: Piano Sonatas," **Louis Lortie** (Chandos).

Best classical album/large ensemble: "Handel: Excerpts From Floridante," **Tafelmusik** (CBC Records).

Best classical composition: "Concerto For Flute And Orchestra," **R. Murray Schafer** (CBC Records).

Best dance recording: "Love Can Move Mountains (Club Mix)," **Celine Dion** (Columbia).

Best jazz album: "My Ideal," **P.J. Perry** (Unity).

Best rap recording: "Keep It Slammin'," **Devon** (Capitol).

Best R&B/soul recording: "Once In A Lifetime," **Love & Sas** (RCA).

Best roots/traditional album: "Jusqu'aux P'tites Heures," **La Bottine Souriante** (Disques Mille Pattes).

Best world beat recording: "Spirits Of Havana," **Jane Bunnett** (Denon/CBC Radio).

Producer of the year: k.d. lang, **Ben Mink**, and **Greg Penny** for lang's "Constant Craving" and "The Mind Of Love."

Recording engineer of the year: **Jeff Wolpert** and **John Whynot** for "The Lady Of Shallott" by **Loreana McKennitt**.

Best video: "Closing Time" by **Leonard Cohen**, directed by **Curtis Wehrfritz**.

Best album design: **Rebecca and Kenny Baird** for "Lost Together" by **Blue Rodeo**.

Hall of Fame Award: **Anne Murray**.

The Walt Grealis Special Achievement Award: **Brian Robertson**.



Barenaked Ladies accept the Juno award for group of the year.

THE ECHO AWARDS

A BILLBOARD EXPANDED SECTION ON THE GERMAN MUSIC INDUSTRY HONORS

Healthy Image Of German Music Biz Resonates At Modest Echo Ceremony

■ BY DOMINIC PRIDE

BERLIN—Echoes have a habit of fading away, but in less than a year the German music industry's awards already are starting to make a noise.

When more than 400 industry leaders and artists assembled for the second Echo ceremony March 15 at Berlin's Wintergarten, it was difficult to believe only 10 months had passed since the first Echo Awards in May of last year.

This year the media were allowed to see what they had missed when they were excluded last year, and the show was exposed to the scrutiny of national TV, radio, and press.

The development of the Echo Awards reflects the growing self-confidence of the German market, now the largest in Europe and a center for export of talent. Yet the lack of glitz and glamour at the awards also reflected German reluctance to shout louder about what are undeniable achievements.

Gerd Gebhardt, chairman of the German Phono Academy, which organizes the Echoes, comments, "It's our evening at the Echo Awards, it's our chance to build up our image. But there's still a little reluctance on the part of the German industry to party, to congratulate ourselves."

Continues Gebhardt, "We have proved that we are an important market, that we have our own stars, and that we're not just an appendix of someone else."

Gebhardt, also managing director of Warner Music Germany, says the aim of the Echoes is to become a full-fledged awards ceremony such as the Grammys, with a powerful knock-on in sales terms. Warner Music singer/songwriter Marius Muller-Westernhagen, looking more like a bank manager than a rock'n'roller, was the star of the show at Echoes (see results, page 46).

"If I could hope to gain the same sales push as Clapton did from the Grammys, I would be very happy," observes Gebhardt.

Sales are just one part of the ultimate intention of Echo. The German music business has for years suffered from an image that has made politicians and es-



'We have proved that we are an important market, that we have our own stars, and that we're not just an appendix of someone else'
—Gerd Gebhardt

tablishment press stay away from the industry, while patronizing serious music and other forms of culture.

The Echo Awards could play a vital part in building the bridge with politicians and serious media. For the second year, Germany's parliamentary president, Rita Suessmuth, attended the awards, and received a check for \$60,000 (100,000 marks) for AIDS charities.

Suessmuth looked relaxed at the awards, joking that last year she had received 35,000 marks more, whereupon Peter Schenkel, owner of the Wintergarten, agreed to make up the shortfall. Phil Collins also pledged another 100,000 marks to match the initial amount, underlining the fund-raising power of the business. With other donations from around the hall, the event raised more than \$187,000 (300,000 marks).

This year another prominent politician, federal president Oskar LaFontaine, was also present, although Gebhardt expressed dismay that the mayor of Berlin, a senior figure, was unable to attend.

This year the Echo ceremony was opened to the public gaze, with national media present. While the show attracted no criticism for the content, it was felt by many there that it lacked pace and dynamism. Live music came from Die Fantastischen Vier, Sony's German-language rap act (Billboard, March 27), which performed its latest single, "Saft"

(Juice), a plea for safe sex with graphic references to exchange of fluids.

Reinhard Mey, recipient of the Lifetime Achievement Award, received a standing ovation for his unexpected live rendition of one of his works, and he promised his work to date was "just a start."

An equally rapturous reception awaited harmony group Die Prinzen (the Princes), Hansa's five young singers from Dresden, the former East German town. The group was introduced as being "happier millionaires than young pioneers" (a reference to the old Communist youth organization).

The only controversy of the evening turned out to be an issue that united the entire audience. Kai Havaii, of the band Extrabriet, churlishly introduced the winner of the best-female-artist award as Nicole, not Sandra, the real winner.

Her husband, producer Michel Cretu, stormed on stage and made an impassioned plea for "decent presenters next year," much to the approval of all present.

The significance of holding the awards at the Wintergarten was not lost on everyone. Although now in a different location, the Wintergarten was one of the foremost cabaret clubs in Berlin in the decadent '20s. One guest remarked he only hoped it would inspire those present to achieve the same level of sophistication the country once possessed.



MARIUS MUELLER-WESTERNHAGEN: The Warner Music singer/songwriter collected three Echoes



MICHAEL JACKSON: The King of Pop won an Echo for best international male artist.



DIE PRINZEN: The Hansa act, from the former East Germany, captured an award for best national group.



NICKI HARRIS: Snap, of which Harris is a member, picked up two awards at the Echo ceremony.



ANNIE LENNOX: The RCA recording artist took the Echo for best international female artist.



GENESIS: The year-end chart position of the seminal group's "We Can't Dance" brought the band the best-international-group honor.



DIE FANTASTISCHEN VIER: Named best newcomer, the rap act turned in an energetic live performance at the Echo ceremony.



KASTELRUTHER SPATZEN: The veteran Koch International act, which has 19 gold and 11 platinum albums to its credit, won this year's Echo for best folk music.

Labels Enjoy Share Of The Glory Industry Recognizes Best Of The Best

■ BY DOMINIC PRIDE

BERLIN—A bespectacled and sober-looking Marius Mueller-Westernhagen proved an almost permanent fixture at the Echo Awards podium March 15, carrying off prizes for best national male artist, best German producer, and most successful video of the year.

"Jaja," Westernhagen's triple-platinum album (1.5 million units sold), proved Germany was capable of building its own megastars at home. But while Westernhagen single-handedly cleaned up for Warner Music, other labels could also rightfully claim the night was theirs.

Virgin and its roster also took three prizes. After seven years of hit singles, Sandra finally won the recognition of the German business, with the Echo for best national female artist of the year. Her award came mainly from strong sales of her "Greatest Hits" album.

The members of Genesis traveled from London to receive their prize for best international group, based on "We Can't Dance," which scored highest on the year-end chart.

The joint marketing campaign with Volkswagen, which involved Volkswagen sponsoring the Genesis tour and producing a special-edition VW Golf automobile, was among last year's most successful campaigns in Europe, winning marketing campaign of the year.

Technically, BMG and its affiliates garnered the most awards. RCA artist Annie Lennox won best international female artist, although she remained home from the awards to care for her newborn baby. Frankfurt's Logic Records, a BMG joint venture, took two Echoes,



HOWARD CARPENDALE: The Polydor artist was named best schlager (ballad) artist.



NICOLE: The Jupiter artist took home an Echo award for best female schlager artist.



REINHARD MAY: Intercord's May accepted the Echo Lifetime Achievement Award.

thanks to Snap. The group's "Rhythm Is A Dancer" won for single of the year, and the act took the prize for most successful artist abroad, mainly as a result of "Rhythm" and the album "The Madman's Return."

Hansa, BMG's Berlin-based label, basked in the success of its signee Die Prinzen (the Princes), the first act from the former East Germany to achieve postunification success. The group earned the Echo for best national group for its platinum-selling (500,000) first album, "Das Le-

ben Ist Grausam" (Life Is Cruel), and the follow-up "Kuessen Verboten" (Kissing Forbidden).

EMI took both classical awards, with Deborah Sasson winning best national classical artist, mainly on the basis of her new album "The Best Of Me." British violinist Nigel Kennedy appeared on video after winning his Echo for best international classical artist, earned chiefly through his sales of Beethoven's Violin Concerto, with the Symphony Orchestra of North German Radio.

(Continued on page 50)

Artists Can Count On Echo Awards Charts Are Solid Source For Determining Winners

BERLIN—If Echo is still learning from its own brief experience, it could nevertheless teach other, more established award ceremonies how to avoid the jealousy and bitterness that often follow the announcement of the winners.

All the artists who walked off the stage clutching trophies the night of March 15 did so safe in the knowledge that they had some tangible reason for winning. The German Phono Academy uses the Media Control charts, published in German trade magazine Der Musikmarkt, as the basis for its awards to artists.

One disadvantage of such a charts-based system is that it makes the winners easier to predict; anyone with a calculator could have pinpointed the outcome with a high degree of accuracy. However, the system appears for the most part to have avoided the usual Brits or Grammys postaward griping, when accusations of block voting and vested interests circulate in print or rumor.

For the national and international group of the year, and male and fe-

male artist of the year, Echo used the data from the Musikmarkt Top 100 album charts from March 1, 1992, to Feb. 28, 1993. The winners are those with the highest placing on the year's chart.

The same rules are applied to the male and female artist and group in the volksmusik category.

POINTS SYSTEM

For the most successful single of the year, the academy uses a points system, with the German-produced winner having scored the highest position on the year's singles chart.

A similar rule applies to the prize for most successful music video, with the additional proviso that the vocals have to be in the German language, and the song must have been published in 1992.

In the category of most successful national artist abroad, the academy uses year-end charts from the U.S., Japan, U.K., France, and Italy. Chart placings in these markets are given points, and are added up with a weight according to the market size.

The two classical awards are for the highest-selling classical albums in the calendar year 1992, a criterion that applies only to new recordings.

Singles and album charts are combined for the producer-of-the-year award to Feb. 28, with the album charts having a weight three times as great as the singles charts.

The academy's board decides on the prize for the most promising newcomer—an award for artists whose name appeared for the first time on Der Musikmarkt's Top 100 albums chart. Solo artists who were formerly members of a band that had a chart placing before 1992 were excluded.

Other categories are decided by academy nominees. The Lifetime Achievement Award jury is made up of press and broadcast media representatives, concert promoters, and industry figures. Marketing campaign of the year is decided by retailers; the retailer of the year by sales chiefs of the record company members of the academy; and the media man of the year by the academy's board.

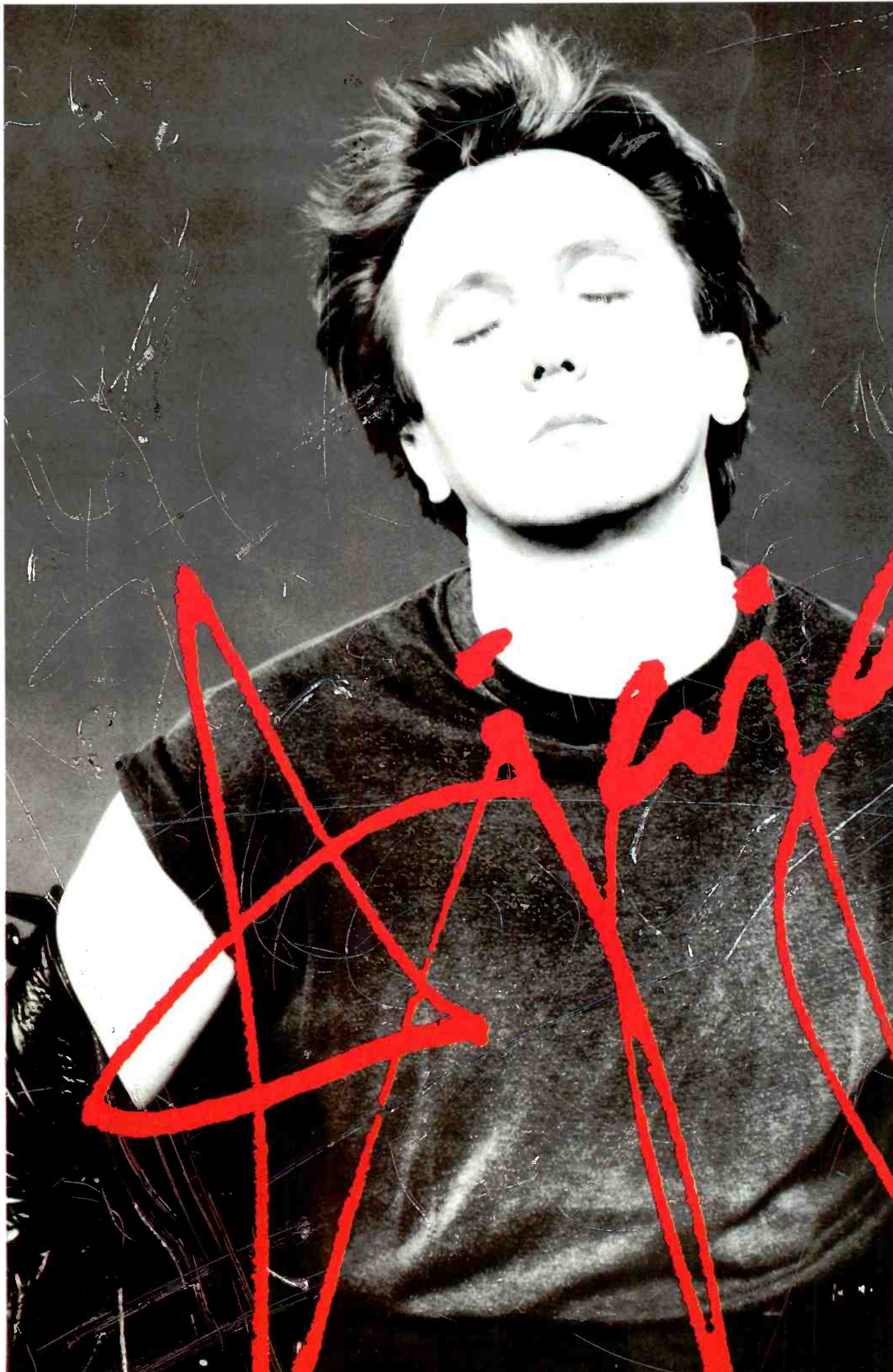
DOMINIC PRIDE

ARTIST OF THE YEAR

Marius Müller-Westernhagen



Echo.
Deutscher
Schallplattenpreis
1992



3-time winner in
following categories:

-  NATIONAL MALE
ROCK/POP ARTIST
OF THE YEAR
-  PRODUCER
OF THE YEAR
-  LONG-FORM
MUSIC VIDEO
OF THE YEAR

All of us at WEA Music
are very proud and happy
to congratulate you on this
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Keep on rockin' Marius!

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Echo Awards

Echo Celebrates 2nd Year

BERLIN—The German music business gathered March 15 at Berlin's Wintergarten for the second annual Echo Awards, honoring national and international recording artists and industry professionals. Rita Suessmuth, president of the German parliament, was among the guests of honor, and she accepted a donation of 100,000 marks (\$60,000) raised by the industry for the Joint Committee of German AIDS Foundations.



Berlin's Wintergarten, site of the 1992 Echo Awards.



Two members of Die Fantastischen Vier mug for the camera after receiving their award for best German newcomer.



Mingling at the reception, from left, are Dieter Oehms, head of Philips Germany; Christoph Schmidt, managing director of BMG Ariola; and Gerd Gebhardt, chairman of the Phono Academy and managing director of Warner Music Germany.



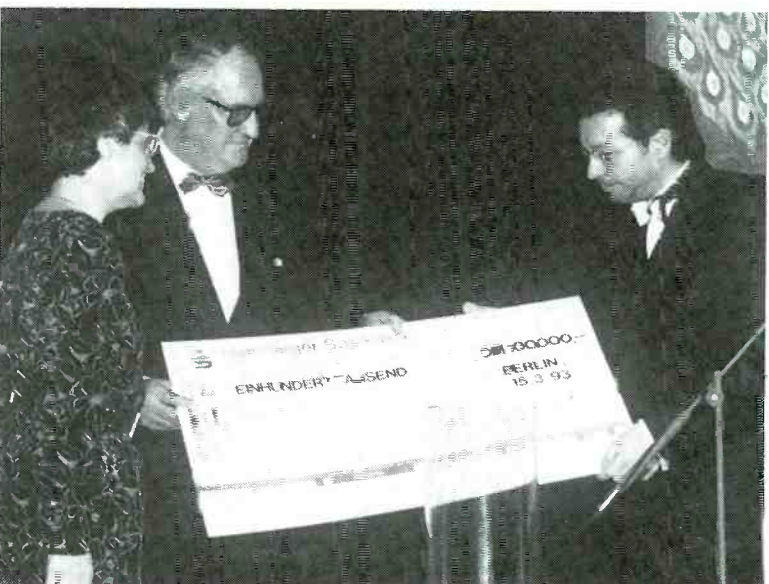
Monti Lueftner, left, former president of BMG Ariola GSA, relaxes with producer Ralph Siegel and his wife during the pre-show cocktail reception.



Wolf D. Gramatke, left, president of PolyGram Germany, enjoys the Echo festivities with Popkomm principal Dieter Gorny.



Sharing the Echo podium, from left, are Mike Rutherford, Tony Banks, and Phil Collins of Genesis, and Marius Mueller-Westernhagen. Genesis won an accolade for best international group, and Westernhagen took three prizes, including best German rock/pop artist.



Phono Academy chairman Gerd Gebhardt, right, hands over the donation check for 100,000 marks (\$60,000) to Rita Suessmuth, president of the German parliament. Shown, at center, is Academy managing director Werner Hay.



Phil Collins meets Rita Suessmuth, president of the German parliament, during the Echo dinner, with former Virgin Records International managing director Jon Webster, center.



Die Prinzen accept their Echo award for best German rock/pop group.



Heinz Canibol, left, managing director of MCA Music Entertainment Germany, socializes with Manfred Zumkeller, president of Warner Music Europe.



Helmut Fest, left, president of EMI Music for the GSA territories, chats with Professor Reinhold Kreile, board chairman of GEMA.

Congratulations
to the winners
of the Echo Award



International Artist Of The Year 1992. MICHAEL JACKSON
Newcomer Band Of The Year 1992 (Local). DIE FANTASTISCHEN VIER



Sony Music Germany.
The Artist Development Company.

Sony Music International

CASEBOOK: SANDRA

BIZA IS NOW THE more temperate home of Sandra, who was born in Germany's Saarland and won this year's Echo for best female artist. Sandra lives and works with Romanian-born producer Michel Cretu, the mastermind behind the group Enigma, which gave Virgin the European-wide million-selling album "MCMXC A.D." and the single "Sadness—Part 1."

Sandra produced the sensuous breathy vocals on the Enigma album, but is known to millions of Europeans as a star in her own right.



SANDRA

Last year, she produced her sixth album, "Close To Seven," which consolidated her position at home and led to greater success abroad. Her critics may have labeled her a one-hit wonder in the '80s, but the album and the Europe-wide summer hit "Don't Be Aggressive" proved them wrong. Sandra's "Close To Seven" has passed the 200,000 sales mark worldwide, and her greatest-hits compilation has exceeded 400,000 units sold.

Sandra's first single, "Maria Magdalena," went to No. 1 in Germany in 1985, selling 5 million copies worldwide and topping national charts from Greece to Mexico. Her expertly produced pop sound has since become the blueprint for many other acts.

In 7½ years, she has amassed more than 30 gold discs and has a healthy following in such far-flung countries as Japan and Russia. Her album sales have topped the 4-million mark.

At home, she's had eight top-10 singles out of 18 releases. Her "Greatest Hits" album was released in the fall last year. In 1991, she was voted best female singer for the fourth consecutive year by Germany's pop magazine Bravo.

Yet success in the prestige markets of the U.S. and the U.K. has eluded her, an ironic state of affairs considering her achievements are based entirely on English-language songs. Thanks in some part to the success of Cretu's Enigma project, "Close To Seven" received a warmer welcome in the U.K.

Virgin says its commitment to Sandra is even stronger this year, with plans including new videos and the remixing of old tracks.

LABELS ENJOY SHARE OF THE GLORY

(Continued from page 46)

conducted by Klaus Tennstedt.

Michael Jackson was among the absentee Echo winners, despite having recently overcome his reluctance to face the public. Sony Music Germany managing director Jochen Leuschner picked up Jackson's award for best international male artist. The presence of Sony Germany's rap act Die Fantastischen Vier made up for the missing Jackson. The group's energetic live performance set the stage for its victory in the best-newcomer category.

Polydor's Howard Cependale was on holiday, and could not return to receive his award for best schlager (ballad) artist.

Independents had their moment at the ceremony. Intercord's Reinhard Mey not only walked off with the Lifetime Achievement Award, but also sang an impromptu cappella version of one of his songs "Zimmer 110" (Room 110). Mey recorded his first album for Intercord some 25 years ago; along the way he has recorded more than 250 songs in German and French. Most of his 17 albums have gone gold.

Independent label Jupiter had Echo success with Nicole winning best female schlager artist.

Koch International act Kastelruther Spatzen won the best-folk-music honor. The group, whose most recent album is "Eine Weisse Rose," has 19 gold and 11 platinum discs to



NIGEL KENNEDY: The British violinist appeared on video after winning for best international classical artist.



DEBORAH SASSON: The EMI artist won best national classical artist, based on her album "The Best Of Me."

its credit.

Professor Dr. Reinhold Kreile, president of the board GEMA, Germany's authors rights society, presented awards to composers and lyricists. Erich Liessman, who, under the name Jean Frankfurter, has composed songs sung by almost all the postwar schlager artists, won the entertainment-composer award. The lyricist-of-the-year award went to Irma Holder, who has written lyr-

ics for Frankfurter's melodies.

Professor Wolfgang Rihm, most famous for his chamber opera "Jakob Lenz," won the Echo for best classical composer.

Echoes also were awarded to industry members: Karlheinz Koegel, owner of airplay and sales data company Media Control, won media man of the year, and retail store of the year went to Rimpotontraeger, Tuebingen.

CONGRATULATIONS

To Our Echo Award
Winning
Artists/Writers

die fantastischen Vier

S.m.u.d.o.



DJ
Hausmarke



And. ypsilon



Hausmeister
Thomas D.



gewinnt



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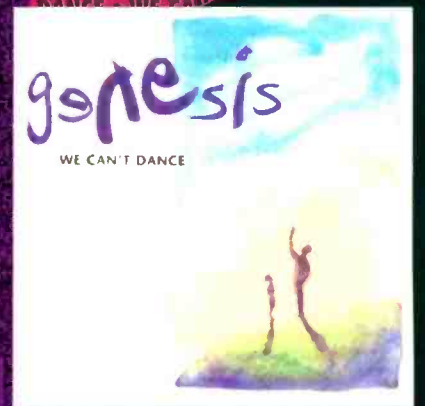
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Virgin Schallplatten congratulates
the ECHO award winners 1992



genesis

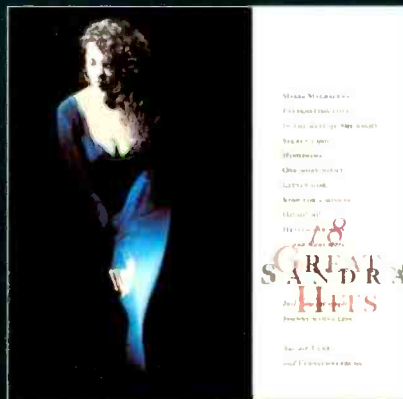


ECHO AWARD WINNER 1992 :

- most successful international band of the year
- best marketing campaign of the year

Virgin CONGRATULATES THE ECHO AWARD WINNERS

**SANDRA
18
GREATEST
HITS**



**ECHO AWARD WINNER 1992: most
successful national artist of the year**

**S
A
N
D
R
A** Echo
Award
Winner
1992

CONTINUOUS ARTIST DEVELOPMENT...

NEW ACTS BREAKING:

Element of Crime



Terry Hoax



Uwe Ochsenknecht

Valerie's Garten



Vo Pa



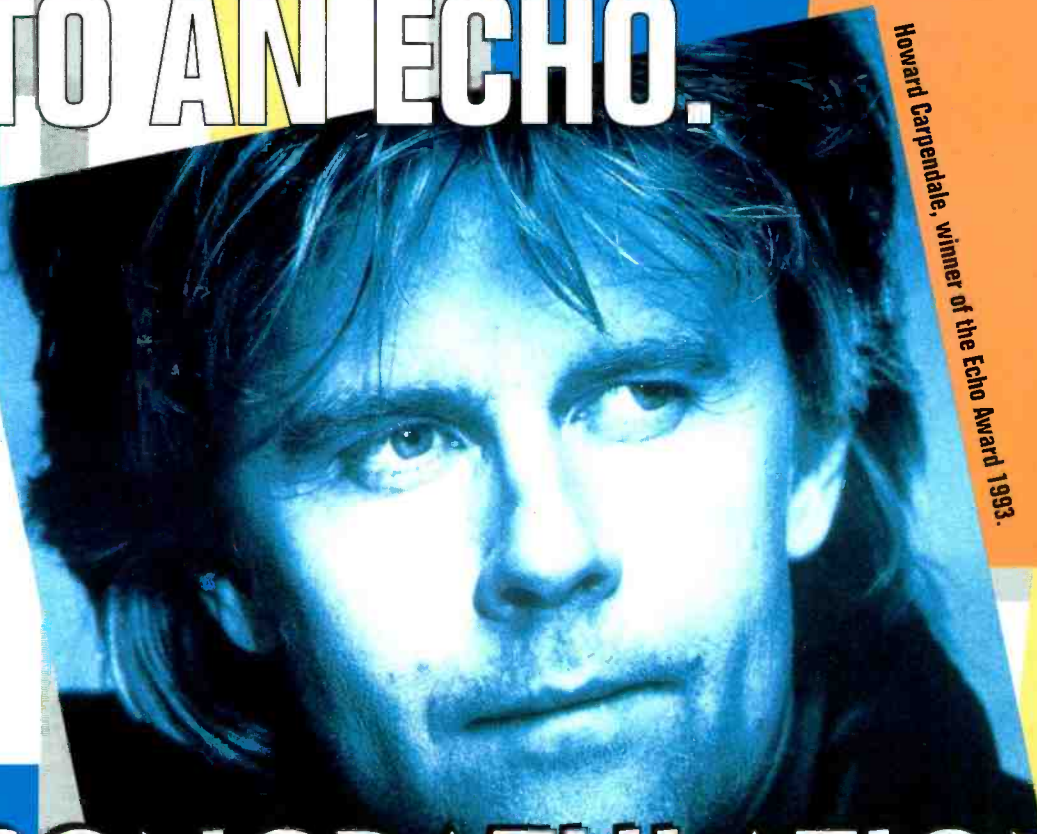
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Phillip Boa



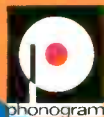
...LEADS TO AN ECHO.

Howard Carpendale, winner of the Echo Award 1993.



CONGRATULATIONS HOWARD CARPENDALE!

PolyGram



THE GERMAN SOUND GOES GLOBAL

A BILLBOARD EXPANDED INTERNATIONAL SECTION

A New Generation Is Overcoming Old Barriers

BY WOLFGANG SPAHR

FOR YEARS, pop product from Germany flopped in the world marketplace. Some blamed the language barrier; others the unsalable banality of many of the releases. Today things are different. "Made In Germany" has become a seal of quality, a hallmark of commercial viability, with more than 50 acts, covering just about every style—rap, folk, rock, pop, jazz, new age—making themselves at home around the world.

The change can be traced to a new generation of songwriters, artists, and producers. But there is also a political factor: Social tensions among young people following the reunification have led to German-produced music that is more committed, convincing, and courageous. As a result, there's a special quality evident in the German domestic music scene.

For starters, many international artists are using German studios, an interchange helping local talent sell itself internationally. And German subsidiaries of multinationals are more consistent in exploiting local talent, with the result that the ears of the world have opened up for product from Berlin, Munich, Frankfurt, and Hamburg.

And should the big companies miss out on something, there are plenty of indies keeping close tabs on Germany from offices in London, Los Angeles, and New York.

German producers like Michael Cretu (Sandra, Enigma), Michael Muenzing and Luca Anzilotti (Snap), Frank Farian (Milli Vanilli), Jack White (David Hasselhoff), and Dieter Bohlen (Blue System, Bonnie Tyler, Dionne Warwick) are ensuring Germany's voice can be heard.

The dance scene is particularly strong. The Muenzing/Anzilotti team (co-owners of Logic Records, profiled on page 52), produce Snap, Off, and 16 Bit. At Matiz/AC16 are Ingo Haus, Helmut Hoinkis, Alex Christensen, and Hajo Panarinfo, who produce U96, Chocolate, and Oliver Cheatham. Thorsten Fenslau (owner of the Abfahrt label) broke Culture Beat and LDC while Bass Bumpers' Euro success is attributable to Henning Reith and Caba Kroll. Success stories for Allstar Productions (Matthias Grien and Jam El Mar) include B.G. The Prince Of Rap, Jam & Spoon, and Dance 2 Trance on the Jam label.

Germany's menu of product with international potential is long and impressive. Virgin's Enigma, with unit sales in excess of 10 million, has been released in 38 countries. Sandra gets global release schedules; Die Toten Hosen is released in 11 countries. Blind Guardian does well in Japan. Warner Music has Alpha-ville out in 30-plus territories and, on a direct signing, has long produced Italian duo Al Bano and Romina Power in Germany. Warner also has Edelweiss, Charade, Daffy Duck,

and Vernon.

Errol Brown (ex-Hot Chocolate) is exclusively with East West Records in Germany and produced by Bohlen, and the London Boys are big abroad. Phonogram's international triumphs include Doro, Nina Hagen, the Scorpions, and Yello, while Inter-cord's Captain Hollywood and Dance 2 Trace have charted high around the world.

EMI Electrola signed British singer Maggie Reilly to a direct deal in Germany; other company notables

include Axxis, Fisher Z, Broom, MSG, and Jennifer Rush. BMG Ariola Hamburg's international successes include Inker & Hamilton, Accept, and Sydney Youngblood. Snap has topped the 10 million unit sales mark for BMG Ariola Munich, and Dr. Alban (another Muenzing/Anzilotti production credit) is also scoring heavily.

In Berlin, Hansa, part of the BMG Ariola group, has Blue System, Tyler, and Warwick in the pan-European charts. Polydor's German rap

group U96, with DJ Alex Christensen, has sold more than 6 million units in more than 20 countries—and the company has Leila K., Turbo B, and James Last. The latter has for 25 years been the epitome of German success abroad and he still packs 'em in on tour.

International high-flyers for Sony Music include Badesalz, B.G. The Prince Of Rap, Pink Cream 69, Muenchener Freiheit, Die Fantastischen Vier, Paris Red, and pan-flautist Edward Simoni.

The list is long—and it grows longer by the month.

Gerd Gebhardt, chairman of the nonprofit German Phono Academy, also managing director of WEA Germany, keeps close tabs on German creativity. Since reunification, the academy has concentrated on the new Federal States which, after 40 years of communist rule, clearly needed time to adjust to the western music market and its habits.

Gebhardt is convinced there are hundreds of talented rock and pop acts and writers of genuine pan-European potential just "waiting to be discovered." But he is concerned German artists are often not taken seriously by a media that favors international productions. "Domestic talent needs all the help it can get to grab some space in the never-ending glut of international exposure. Our creativity has never been greater, and the whole world could profit from it," says Gebhardt.

Wolf D. Gramatke, president of PolyGram, says the German-language market—taking into account border regions of neighboring countries—is now about 150 million people, a statistic that gives national product a true European dimension.

PolyGram, the German market leader in national repertoire, cites Howard Carpendale, Udo Lindenberg, James Last, Ute Lemper, Philip Boa, Matthias Reim, the Scorpions, U96, and Uwe Ochsenknecht as examples of acts that fire an audience Europe-wide. The PolyGram philosophy is to make available to domestic artists all the backup available from its multinational know-how and energy.

Gramatke's concern is that national product does not get a fair deal from the media, asserting the retailers order product only after it gets airplay, thereby "creating a perfect 'Catch 22' situation."

Peter Zombik, managing director
(Continued on page 56)



A variety of German acts, veterans and newcomers alike, are making themselves heard around the globe. Shown, clockwise from top left, are Sony Music act Badesalz; RCA's Accept; Electrola's Jennifer Rush; East West Records' Errol Brown; Warner Music act Charade; Phonogram's Nina Hagen; and Mercury/Phonogram's the Scorpions.

International Pop Beats Path To German Producers' Doors

BY ELLIE WEINERT

IT'S NOT ONLY German performing and songwriting talent earning acclaim in the international pop music business of the '90s. German-based producers also are immensely successful—evidenced by the way so many international acts are using their services.

One of the most successful teams is that of DJ/producers Alex Christensen, Ingo Hauss, Hayo Panarinfo, and Helmut Hoinkes, collectively known as Matiz, whose techno version of the movie theme "Das Boot" by U96 sold more than 1 million copies worldwide. It was the first techno track to reach No. 1 in Germany and went platinum after 13 weeks at the top.

Two years earlier, Matiz had a pan-European dance hit with "Ritmo De La Noche" by Chocolate (East West Records), which charted in Germany, Holland, and Spain. The latest Matiz output is the new U96 single, "Love Sees No Color," and album, "Unplugged."

Zurich-born Armand Volker, a long-time musician/producer, collaborated with Michael Cretu on Moti Special, Sandra, and Cretu (as performer) before becoming producer for Muenchner Freiheit, one of Germany's most successful pop bands. Volker's international standing was heightened in 1987 with the Freiheit English-language single "Keeping The Dream Alive" (Sony), which hit No. 12 in the U.K., and with Italian singer Gianni Nannini's Europe-wide hit "I Maschi" (Metronome), the single "Careless



German studio standouts, clockwise from top left, Frank Farian, Armand Volker, Michael Cretu, and Dieter Bohlen have been making quite a production lately in the international pop-music scene.

Love" by the duo Swimming With Sharks (WEA), and (working again with Cretu) Hubert K's "Limousine," which reached No. 6 on Billboard's Dance Club Play chart.

Volker is enjoying current success with "Echoes," the album by Maggie Reilly—the former Mike Oldfield singer signed to EMI Electrola in Germany. The album and the track "Everytime We Touch" had a pan-European release and reached No. 1 (scoring platinum) in Norway, Finland, and Denmark.

Michael Cretu's first international success as producer and artist in his own right was "Samurai," a Virgin single release that went to No. 4 in Italy

and No. 1 in Greece, and struck gold in Sweden. His big breakthrough as producer was with Sandra's "Maria Magdalena" (Virgin), which had 22 weeks at No. 1 Germany (going gold) and was a hit in Sweden, Norway, France, Portugal, and Holland. He's followed through with a string of successive hits with her.

Because of his Enigma triumphs, which he also produced, Cretu was handed the German record industry's Echo Award last year as the most successful German artist abroad. The album "MCMXC A.D." sold 6 million units worldwide (collecting 33 gold and 20 platinum certifications, including the U.K. and U.S.). It became the biggest-selling German-produced album ever. The single "Sadness—Part 1" went No. 1 in 24 countries, gold in 10 European territories, No. 5 in the U.S., platinum in Germany, and silver in the U.K. Cretu is working on an Enigma follow-up.

Dieter Bohlen, who emerged as half of the Modern Talking duo, which he also produced, is another German production success. All 16 albums of his solo project Blue System made the charts, and all went gold. A new Blue System single ("History") and album ("Backstreet Dreams"), came out in March. Bohlen produced some of the tracks on the "Bitterblue" album by Bonnie Tyler (a British act signed direct to Hansa in Germany) and her "Angel Heart" package, and both were major sellers. Her chart-riding "Best Of..." album was a joint venture between Sony Music and Hansa. Former Hot Chocolate singer Errol Brown is



Shown, top row from left, are Tim Renner, A&R marketing director, Polydor Progressive Music, and Hayo Panarinfo, a member of the Matiz production team. In front row, from left, are Ingo Hauss, Matiz; composer/lyricist Klaus Doldinger; Helmut Hoinkes, Matiz; U96 alterego Alex Christensen; and Goetz Kiso, managing director, Polydor.

another international star produced in Germany by Bohlen.

Frank Farian is similarly successful with the revival of one of his first groups, Boney M. Following the "Mega-Mix" single, the band mounted a major European promotion tour. MTV, radio, Europe-wide exposure, plus releases in Canada, South Africa, and Australia have followed, and the group is set to play Russia, the U.K., and the Far East this year.

With the Boney M. return already big business, other Farian priorities include Mauritius-born singer Nemorin, with the single "It Feels Good To Be Loved," and ethno-pop album "Creole Dance" (sung in English and Creole), plus the group Try'N'B.

The production team of Tony Hendrick and Karin Hartmann, whose Coconut label is distributed by BMG Ariola, has had consistent success with the trio Bad Boys Blue since the band's

formation in 1983: seven albums with consistent sales of between 60,000 and 100,000 units and 16 top-20 singles. The band, released worldwide, has sold 110,000 on a back-catalog release, and the current album, "Totally Bad Boys Blue," is already gold.

Bad Boys Blue, via Zoo, broke in the U.S. with the single "Save Your Love," and the new album is set for release in Canada, the U.S., and the Far East—linked to a long promotional tour.

In 1991, the Hendrick/Hartmann team scored with the pop-dance hit "Nothing Compares To You" by Chynna Phillips; three follow-up singles also charted. The duo's newest success is male singer Haddaway, whose international launch includes a video and album as follow-up to his "What Is Love" single.

Another major German producer is Jack White, who had a string of
(Continued on page 59)

Frankfurt Label Logic Goes On The Record Via Dance Hits

BY THOM DUFFY

WHEN LOGIC Records officially opened its doors in Frankfurt in 1988, the label's co-founders made a clear declaration of their priorities.

"The record, the record, and the record," recalls Luca Anzilotti, who, with fellow DJ/producer Michael Muenzing and co-founder Matthias Martinsohn, launched what has become Germany's hottest international dance label. As Anzilotti explains, Logic's foremost concern from the start has been not on fancy marketing or promotion but rather on finding the groove that moves fans, from the dance clubs of Frankfurt to record shops around the world.

From such early projects as Moses P, 16 Bit, and Off to the blockbuster of "The Power" by Snap to the more recent achievements of Dr. Alban, Rapination & Kym Mazelle, Eden, Sound Factory, and productions by Detroit's Blake Baxter, Logic consistently has scored commercial success while maintaining all-important credibility in the club community.

Through joint-venture and worldwide distribution with BMG, and with the opening in late 1991 of an office in London under Conrad von Loehney-

sen, their longtime liaison with BMG Ariola Munich, Logic Records also has achieved its goal of a global presence. "Logic is not a German label," notes Martinsohn. "Logic is a European label targeting international dance music."

The Logic Records partnership has its roots in the clubs of Frankfurt, specifically the Dorian Gray, where Martinsohn had been manager while Anzilotti and Muenzing worked as DJs. "I was always very impressed with Michael's style, his use of synthesizers and drum computers," recalls Anzilotti. The two began their friendship talking about technology and with "endless nights playing computer games," says Anzilotti. "It's not much different than what is basically going on now," he adds, describing a production partnership that has involved uncounted hours in the studio spent constructing dance tracks with cutting-edge technology.

Logic existed in name only when the sales of 16 Bit tracks such as "Where Are You" and Off's "Electric Salsa" allowed the company to set up shop in Frankfurt. "We were all coming out of the club field, the marketing and promotion of discotheques," says Martinsohn. "We had a lot of experience."

That included the negative experience of dealing with established record labels as DJ/producers. "When you popped into a major company, they did



Michael Muenzing, left, and fellow DJ/producer Luca Anzilotti, right, have launched hot dance label Logic Records along with co-founder Matthias Martinsohn.

not take you seriously," says Martinsohn. "We said, 'OK, we have to find our own structure.'"

The structure ultimately included Logic's distribution and licensing through BMG worldwide, although, Martinsohn notes, "BMG doesn't ask for any influence in marketing decisions." However, BMG's international clout and Arista Records' licensing and marketing of Snap led to platinum sales of "The Power" in the U.S. by mid-1990.

Logic still owns the Omen club in Frankfurt, and observers in the dance music community say Logic has proven equally adept at tapping into the styles of house, techno, trance, or whatever may fuel movement on a dance floor. "Michael and I have always had a very broad sense of taste in music," says Anzilotti.

Logic also has responded to marketplace changes with such moves as the introduction of Logic Light, a label for more pop-oriented tracks that are un-

likely to find support in the clubs. "The days are gone when a 'Billy Jean' [by Michael Jackson] is being played in the clubs, because the sound has changed so drastically," says Anzilotti. "So we have to make a distinction between what is a club track with crossover potential and what is a good pop track."

At the other end of the spectrum, Logic uses an imprint it calls Save The Vinyl for vinyl-only distribution of tracks produced or licensed by Logic solely for DJs. "It's just a platform for releasing personal favorites," says Anzilotti. But offering that platform also to the productions by other DJs allows Logic to stay in touch with the street. If a Save The Vinyl track takes off in the clubs, it may be commercially released by Logic proper.

"This is just another part of the philosophy we have of keeping our finger on the pulse," says Anzilotti. "I regularly club in London. I know, for example, that the common beats per minute now is between 130 and 136."

"To Michael and I, as producers, what matters is giving the people who do tracks with Logic the opportunity to express themselves. It's not just turning out tracks, it's songwriting," he continues. "If you have a good record, we are going to do everything in our power to give this act the best opportunity it has on the market."

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"BEST ALBUM BY A BRITISH ARTIST"

WITH HER DEBUT SOLO ALBUM

"DIVA"

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GRAMMY NOMINATIONS

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German Sound

CASEBOOK: U96

BY DOMINIC PRIDE

THE FACE BEHIND last year's smash hit "Das Boot" remains a mystery to many of U96's fans, even though almost 1 million Germans bought the single. Yet to regulars of Hamburg's Trinity or Zeppelin clubs, Alex Christensen is no stranger.

He is the DJ who, as the brains behind U96, produced the nation's first techno chart topper. The single gave rise to the album "Das Boot," which captured the essence of the vibrant German dance scene in the early '90s. U96 went on to fire the imagination of the rest of Europe and beyond with chart action from Scandinavia to Israel.

The U96 single and album pay homage to Germany's musical past in more ways than one. The first single was a techno reworking of the theme from the film "Das Boot," the modern black-and-white movie about a wartime U-boat captain and crew. The ill-fated submarine's name was, of course, U96.

Starring German rock star Herbert Grönemeyer, the movie has since become a cult classic, not least because of the haunting theme music by Klaus Doldinger, a veteran jazz musician and founder of experimental band Passport.

The U96 single defied all conventional wisdom and took the record company Polydor by surprise. Neither radio nor MTV had worked the single, which was issued only in maxi-cassette and CD formats. Says Tim Renner, head of A&R and marketing for Polydor Progressive Music in Hamburg, "This started in the clubs. We didn't do any promotion in the traditional sense at first."

The single eclipsed all others at the start of last year. It was No. 1 for a record 13 weeks in Germany and ended up at No. 11 in the Coca-Cola Eurochart for 1992, a placement that took into account chart-topping singles in Austria and Switzerland, and top-10 placings in Norway, Finland, Sweden, Denmark, the Netherlands, and Belgium.

For the second single, "I Wanna Be A Kennedy," also taken from the U96 album, Christensen made no concessions to airplay. The heavier techno/ambient sound was lifted from the '80s electro-disco hit "Fade To Grey" by Visage. John F. Kennedy is also brought on board, with U96 snatching moments from his inauguration speech. On the album, U96 also tips its hat to the founding father of techno, fellow German act Kraftwerk, with a sample from that band's seminal album, "Autobahn."

U96's album "Das Boot" was recorded in just one month, when Christensen and his production team locked themselves away in the backyard Matiz studio in Hamburg. The tracks blend techno, house, and ambient beats with sonar, radio, and underwater noises to create an album that's still riding the crest of the techno wave in Germany.

Polydor's Renner says Christensen and his team are in the studio recording their new U96 album, provisionally titled "Unplugged," for release in May and are readying a new single, "Love Sees No Color."



U96

NEW GENERATION OVERCOMES OLD BARRIERS

(Continued from page 53)

of the Federal Assn. of the Phonographic Economy, has written an open letter to the TV and radio stations protesting how viewer-listener ratings battles and in-fighting for advertising revenue means established top acts get the exposure, while the newcomers are largely disregarded.

Louis Spillmann, Phonogram managing director, believes it is no easier nowadays to release German product abroad—though the success of dance acts is an exception. But he notes the Scorpions have been "outstandingly good" for years, that Yello has found its feet in the U.S. and elsewhere, and that Doro, Nina Hagen, and Stephan Eicher are popular in pan-European terms.

Jurgen Otterstein, managing director of East West Records, signs international artists direct to Germany. He notes the success of Errol Brown, former Hot Chocolate singer; Lalo Schifrin, film composer and jazz musician; and the London Boys, with more than 1.8 million albums sold worldwide. Otterstein says the dance label Ultraphonic and his team plan a 1993 emphasis on

dance product with international potential.

Herbert Wandjo, director of artist marketing at Sony Music, says, "When we look at the performance of German artists outside the [Germany, Switzerland, Austria] territory, we have to rate them according to repertoire category but there is, as yet, no international German music as such. In dance, we're already established as a viable and independent repertoire source." Top German acts, including B.G. The Prince Of Rap, Culture Beat, and Ben Liebrand from Sony's own Dance Pool label, have helped raise the profile of German DJs, producers, and artists to an extremely high international level, he says. "The Frankfurt sound is a marketable commodity, and this trend will continue as continental dance fans favor German dance music."

Sony had great success with Nena's "99 Red Balloons" and also with Andreas Vollenweider, and there is also the "previously unimaginable" pan-European success of
(Continued on page 59)



This is ... er...



and what's her name...



and um, you know...



O well, who cares?



Nobody.



But you'll find her interesting enough.



Eh, what was the name again?



Oh yes, Jennifer Rush.



You already know Herbert.



His new album will be out soon.



But we can't reveal the title.



That wasn't what we meant!



That's better.



Now we come to the heavy stuff.



What about "Throw that beat in the garbagecan"?



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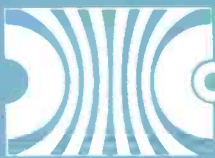
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INTERNATIONAL POP BEATS PATH TO GERMAN PRODUCERS' DOORS

(Continued from page 54)

schlager hits in the '70s and made international charts with Laura Branigan. He signed British artist Tony Christie to the White label, owned by BMG, and his album "Welcome To My Music" was released throughout Europe, South Africa, and the Far East. "Welcome To My Music II," boosted by Christie's tour energy, is already a hit. White also scored with U.S. actor/singer David Hasselhoff's albums "Looking For Freedom," "Lonely Is The Night," "David," and the latest, "Everybody's Sunshine."

Michael Holm has a 20-year track

record as producer and artist in German schlager. Among his biggest successes are a cover of "Mendocino" and an original German-language version of "When A Child Is Born." Musically inspired after a South American trip in 1978, he started on his Cusco project, and the collaboration with keyboard player/arranger Kristian Schultze has produced 14 albums. The U.S. release of the album "Apurimac," created for a Japanese documentary film, sold 250,000 units, made No. 4 on Billboard's New Age Albums chart and was nominated for a Grammy. Since

then, the albums "Mystic Island," "Water Stories" and the current "Cusco 200" have all gone top 10 on the New Age Albums chart.

In the dance field, the DMP (Dance Music Productions) team (Markus Eisele, Dieter Stehele, Oliver Reinecke and Giora Schein) have registered major sales with AWS ("Without A Fight") on Mikulski, "Der General" by Two Extreme (Global/BMG), and "Temporary Thing" by Voyage de Vinyl (Intercord). The DMP success saga continues with the "More And More" single by Captain Hollywood Project (Intercord), which went No. 1 in Germany and top 20 in Denmark, Austria, Switzerland, Norway, France, and Israel. Following the second single, "Only With You" (No. 5 in Germany), an album is on the way.

Jam El Mar has a classical music background, but is noted internationally as producer of B.G. The Prince Of Rap (Sony), who had a U.S. hit with "This Beat Is Hot" and whose album "The Power Of Rhythm" has been released worldwide.

With DJ Dag, Jam El Mar produced the top-10 single "Power Of American Natives" by Dance 2 Trance (Intercord), which reflected Dag Lerner's love of Native American musical culture. The album "Moon Spirits" is set for release in the U.S. (via Profile), the U.K. (Logic), France (Sony), Benelux (Dureco), Sweden (Mega), and Spain (Max), with Japan to follow.

NEW GENERATION OVERCOMES OLD BARRIERS

(Continued from page 56)

German hip-hop with Die Fantastischen Vier. Says Wandjo, "You can't plan for the unforeseeable, the unexpected, but Enigma has for sure proved just how big German acts can be worldwide."

The dance/club music sector has given Warner/Chappell Music Germany its biggest recent international hits. Snap is probably Germany's hottest music export, and "Rhythm Is A Dancer" was Europe's biggest-selling single of 1992—"a truly global success story," according to managing director Ed Heine, who also extols U96, Culture Beat, and Bass Bumpers. He expects the Captain Hollywood Project, which went platinum for the debut single "More And More," to provide a new chapter. The firm's rock acts Pink Cream 69, Blind Guardian, Heaven's Gate, and Thunderhead are also scoring worldwide.

Says Heine, "We also sign writer/producers who, though not performers, find their own high levels of international success." He cites Frank Peterson, co-writer of Enigma hits and Sandra successes, now working on an album with Sarah Brightman; and the Klarmann/Weber team, whose songs have been recorded by Chaka Khan, Randy Crawford, Exposé, and others. Writer/producer/artist Bohlen has completed a second album with Tyler.

"Warner/Chappell gives full support to writers who are genuinely trying to find their own style of music and don't just copy the latest British or American trends," says Heine. "Germany needs something a little different and a little special if it is to remain an important international talent source."

IMPORTANCE OF MTV

Helmut Fest, president of EMI Music Germany, Switzerland, and Austria, says, "Statistically, the last couple of years have shown some improvement in the success ratio of German-originated music outside the German-speaking countries, mainly in the dance sector. But I feel we need to have MTV play a role to support further exploitation of German records at the international level."

But the consumer comes in for a bit of criticism from Michael Anders, managing director of BMG Ariola Hamburg, for being "far too willing just to rely on the established names. New names are especially hard hit." But Anders notes his firm's success

with Inker & Hamilton and Sydney Youngblood, both produced in Germany and now registering in charts outside Germany. He adds BMG Ariola Hamburg is pledging its fullest attention to the national music scene in coming months.

Also willing to take risks in support of national talent is Intercord Stuttgart, where managing director Herbert Kollisch says, "Our success, especially with Captain Hollywood and Dance 2 Trance, is proved by the charts. Our foreign partners are listening most intently to music made in Germany."

Polydor's national music share of total gross is up 40%, says Gotz Kiso, managing director, which "proves our artists are enjoying increasing popularity at home and abroad. But it's still very difficult to hang on in there against the immense glut of international releases."

Virgin Music Munich's managing director, Udo Lange, says, "Our artists, producers, and record manufacturers have to find a route away from just imitating Anglo-American trends. We have to find a musically independent direction." But he points with corporate pride to Enigma, to Krefeld-based rock band Blind Guardian (with a recent No. 1 hit in Japan), and to Sandra, "by far the most successful German singer abroad since her debut in 1985."

Peter Ende, managing director of EMI Publishing, takes a positive attitude. "Measured against the overall development of national repertoire, our efforts at EMI Publishing deserve top ratings. Our strength is underpinned by success with our own productions, such as Lalerie's Garten, the Fantastischen Vier, Nena, the debut album of Wiebke Schroeder, and Bandit, as well as the international success of national groups like Chroming Rose, Fischer Z, and 21 Guns."

Heinz Canibol, managing director of MCA Music Entertainment, Hamburg, says, "Of course it's painful for local superstars to realize that their world market is simply the GSA territories and that success outside this region is a rare exception. And if they try it with English-language versions of their songs, they come to appreciate just how tough the international competition is. Sure, German dance music crossed the borders relatively easily, but then again dance music is international music anyway."

CASEBOOK: ANNE-SOPHIE MUTTER

HERBERT VON KARAJAN called her the greatest child prodigy since Menuhin. That was 16 years ago, when 13-year-old Anne-Sophie Mutter performed a violin piece at the Lucerne Music Festival. Von Karajan was so impressed with her performance that he invited her to appear at the 1977 Salzburg Whitsun Festival. That same year, she was named star of the year by Munich's Abendzeitung.

In 1978, Mutter made her debut with the Berlin Philharmonic Orchestra under von Karajan. Toward the end of that year, she played her first concert with the London Philharmonia under Daniel Barenboim. She has since performed throughout Europe, North America, and the Far East. In 1979, she was awarded the Deutscher Schallplattenpreis as artist of the year. Other citations include the Italian critics' Maschera d'Argento, the West German Regio Prize for Music, and a Grammy nomination.

Born in Rheinfelden, Mutter studied violin from the age of 5. Concentrating initially on the conventional classical violin works, she extended her repertoire in the mid-'80s to include contemporary compositions, giving the first performance of Witold Lutoslawski's "Chain" for violin and orchestra. He was so excited by her interpretation that he composed for her a new orchestral version of his "Partita."

Works have been specially written for her by other contemporary composers, including Switzerland's Norbert Moret and Poland's Krzysztof Penderecki, who also is writing a new violin concerto she will premier in Leipzig in June. German contemporary composer Wolfgang Rihm also wrote a work specially for her. She played it for the first time at the Lucerne Music Festival.

With film-star good looks and a penchant for appearing on stage in a body-hugging dress, the 29-year-old Mutter combines a glamorous presence with a genuine virtuoso talent. It's a talent that travels well in the world of music.

MIKE HENNESSEY



ANNE-SOPHIE MUTTER

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EUROCHART HOT 100		3/27/93		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS	THIS WEEK	LAST WEEK
1	1	NO LIMIT 2 UNLIMITED BYTE	SOUNDTRACK THE BODYGUARD ARISTA	1	1
2	3	I FEEL YOU DEPECHE MODE MUTE	STING TEN SUMMONER'S TALES A&M	2	6
3	2	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA	ERIC CLAPTON UNPLUGGED DUCK/REPRISE	3	4
4	6	GIVE IN TO ME MICHAEL JACKSON EPIC	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN	4	6
5	4	ALL THAT SHE WANTS ACE OF BASE MEGA	PAUL McCARTNEY OFF THE GROUND PARLOPHONE	5	3
6	5	LITTLE BIRD/A SONG FOR A VAMPIRE ANNIE LENNOX RCA	MICK JAGGER WANDERING SPIRIT ATLANTIC	6	5
7	10	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS	7	7
8	11	OPEN SESAME LEILA K. COMA	MICHAEL JACKSON DANGEROUS EPIC	8	8
9	9	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN	BONEY M GOLD-20 SUPER HITS HANSA	9	6
10	14	OPEN YOUR MIND USURA deCONSTRUCTION	ROD STEWART LEAD VOCALIST WARNER BROS	10	10

16	NEW	DEEP EAST 17 METRONOME
17	14	SASCHA TOTEN HOSEN VIRGIN
18	11	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
19	20	BECAUSE THE NIGHT CO.RO ZYX
20	17	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
1	1	ALBUMS
2	6	SOUNDTRACK THE BODYGUARD ARISTA
3	2	STING TEN SUMMONER'S TALES A&M
4	3	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
5	4	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
6	5	BONNIE TYLER THE VERY BEST OF COLUMBIA
7	NEW	MICK JAGGER WANDERING SPIRIT ATLANTIC
8	8	ACE OF BASE HAPPY NATION METRONOME
9	10	BON JOVI KEEP THE FAITH MERCURY
10	9	MICHAEL JACKSON DANGEROUS EPIC
11	7	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER MUSIC
12	13	BONEY M GOLD-20 SUPER HITS HANSA
13	12	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON/METRONOME
14	NEW	ABBA GOLD POLYSTAR
15	11	ROD STEWART LEAD VOCALIST WARNER BROS
16	15	FANTASTISCHEN VIER 4 GEWINNT COLUMBIA
17	NEW	PHILLIP BOA AND THE VODOOCLUB BOPHENIA POLYDOR
18	NEW	FURY IN TH SLAUGHTERHOUSE MONO SPV
19	14	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
20	NEW	MANFRED MANN'S EARTH BAND BLINDED BY THE LIGHT ARCADE
		EAST 17 WALTHAMSTOW METRONOME

2	NEW	MARIKO NAGAI OPEN ZOO FUN HOUSE
3	NEW	THE CHECKERS FINAL-LAST BUDOKAN LIVE WARNER MUSIC JAPAN
4	1	MORITADOUJI BOKUTACHINO SHIPPAI WARNER MUSIC JAPAN
5	2	KEIZO NAKANISHI STEPS PIONEER/LDC
6	NEW	DAVID COVERDALE & JIMMY PAGE COVERDALE PAGE SONY
7	3	SOUNDTRACK THE BODYGUARD BMG/VICTOR
8	5	SING LIKE TALKING ENCOUNTER FUN HOUSE
9	9	DREAMS COME TRUE THE SWINGING STAR EPIC/SONY
10	7	ERIC CLAPTON UNPLUGGED WARNER MUSIC JAPAN

FRANCE		(Nielsen/Europe 1) 3/21/93	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON RCA	TYCOON STARMANIA EPIC
2	3	ALISON JORDY SONY MUSIC	STING TEN SUMMONER'S TALES POLYDOR
3	2	ONLY THE VERY BEST PETER KINGSBERY EPIC	SOUNDTRACK THE BODYGUARD RCA
4	4	WOULD I LIE TO YOU? CHARLES & EDDIE EMI	JORDY POCLETTE SURPRISE SONY MUSIC
5	6	HEAL THE WORLD MICHAEL JACKSON EPIC	JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA
6	7	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
7	11	GIVE IN TO ME MICHAEL JACKSON EPIC	
8	5	I FEEL YOU DEPECHE MODE VOGUE/BMG	
9	10	DUR DUR D'ETRE BEBE! JORDY SONY MUSIC	
10	12	SLEEPING SATELLITE TASMIN ARCHER EMI	
11	14	ACHY BREAKY HEART BILLY RAY CYRUS PHONOGRAM/POLYGRAM	
12	NEW	POUR L'AMOUR D'UN HELENE AB/BMG	
13	NEW	AIME-MOI ENCORE LES CHARTS POLYGRAM	
14	13	CONQUEST OF PARADISE VANGELIS CARRERE	
15	16	LITTLE BIRD/LOVE SONG FOR A VAMPIRE ANNIE LENNOX RCA	
16	NEW	TO LOVE SOMEBODY MICHAEL BOLTON COLUMBIA	
17	15	BECAUSE THE NIGHT CO.RO PANIC/POLYGRAM	
18	18	SWEAT A LA LA LA LONG INNER CIRCLE WEA	
19	20	SWEET THING MICK JAGGER ATLANTIC	
20	NEW	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT ATOLU/POLYGRAM	

7	4	POW WOW REGAGNER LES PLAINES . . . REMARK/ POLYGRAM
8	7	MICHAEL JACKSON DANGEROUS EPIC
9	11	MICK JAGGER WANDERING SPIRIT ATLANTIC/ CARRERE
10	15	VANGELIS 1492 CONQUEST OF PARADISE CARRERE
11	8	GOLDMAN JONES FREDERICKS SUR SCENE COLUMBIA
12	9	JOHNNY HALLYDAY BERCY 92 PHONOGRAM/ POLYGRAM
13	REN	JEAN-PHILIPPE AUDIN & MODENA OCARINA DELPHINE/SONY
14	REN	DIDIER BARBELIVIE VENDEE 93 TALAR
15	12	HELENE HELENE AB/BMG
16	20	LAURENT VOULZY CACHE DERRIERE ARIOLA/BMG
17	14	ALAIN BASHUNG OSEZ JOSEPHINE BARCLAY/ POLYGRAM
18	NEW	DIVERS ARTISTES STARMANIA WEA
19	16	B.O.F. ARIZONA DREAM PHONOGRAM/POLYGRAM
20	10	LUCIANO PAVAROTTI & LU DALLA PAVAROTTI & FRIENDS DECCA/POLYGRAM

AUSTRALIA		(Australian Record Industry Assn.) 3/28/93	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	CAT'S IN THE CRADLE UGLY KID JOE PHONOGRAM	ERIC CLAPTON UNPLUGGED WARNER MUSIC
2	3	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN/EMI	KENNY G BREATHLESS BMG
3	4	GIMME LITTLE SIGN PETER ANDRE MELODIAN/ FESTIVAL	SONIA DADA SONIA DADA FESTIVAL
4	1	YOU DON'T TREAT ME NO GOOD SONIA DADA FESTIVAL	SOUNDTRACK THE BODYGUARD BMG
5	7	IF I EVER FALL IN LOVE SHAI MCA	DEEP FOREST DEEP FOREST COLUMBIA
6	5	YOU AIN'T THINKING (ABOUT ME) SONIA DADA FESTIVAL	THE DOORS THE BEST OF THE DOORS WARNER
7	6	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA	ARRESTED DEVELOPMENT 3 YEARS, 2 MONTHS AND 5 DAYS IN THE LIFE OF CHRYSALIS
8	8	LAYLA (ACOUSTIC) ERIC CLAPTON WARNER	PAUL McCARTNEY OFF THE GROUND EMI
9	12	HOUSE OF LOVE EAST 17 POLYDOR	STING TEN SUMMONER'S TALES POLYDOR
10	16	TRUGANINI MIDNIGHT OIL COLUMBIA	PAUL McCARTNEY ALL THE BEST EMI
11	9	DECEMBER 1963 (OH WHAT A NIGHT) THE FOUR SEASONS CURB/SONY	THE CULT PURE CULT VIRGIN
12	11	I'M EVERY WOMAN WHITNEY HOUSTON BMG	COMPANY OF STRANGERS COMPANY OF STRANGERS COLUMBIA
13	NEW	GIVE IN TO ME MICHAEL JACKSON EPIC	THINGS OF STONE AND WOOD THE YEARNING COLUMBIA
14	13	IN THE STILL OF THE NITE BOYZ II MEN POLYDOR/ POLYGRAM	VAN HALEN LIVE: RIGHT HERE, RIGHT NOW WARNER
15	10	BED OF ROSES BON JOVI PHONOGRAM	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM/POLYGRAM
16	15	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALIS/EMI	SOUNDTRACK THE JACKSONS: AN AMERICAN DREAM POLYDOR/POLYGRAM
17	NEW	MR. WENDAL/REVOLUTION ARRESTED DEVELOPMENT CHRYSALIS	METALLICA METALLICA PHONOGRAM
18	14	SWEET LULLABY DEEP FOREST COLUMBIA	MICHAEL JACKSON DANGEROUS EPIC
19	18	GANGSTA BELL BIV DEVOE MCA	LIVING COLOUR STAIN
20	NEW	WHEREVER I MAY ROAM METALLICA PHONOGRAM	BOYZ II MEN COOLEYHIGHHARMONY POLYDOR

JAPAN		(Music Labo) 3/29/93	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	NEW	AINO MAMANI WAGAMAMANI BOKUWA KIMIDAKEWO KIZUTUKENAI B'Z BMG/ROOMS	MARI HAMADA ANTI-HEROINE MCA/VICTOR
2	1	YAH YAH YAH CHAGE & ASKA PONY CANYON	
3	3	ROAD THE TRABRYU MELDAC	
4	2	TOKINO TOBIRA WANDS TOSHIBA/EMI	
5	4	SURECHIGAINO JUNJOH T-BOLAN ZAIN	
6	NEW	MUNASAWAGINO AFTER SCHOOL LINDBERG TOKUMA JAPAN	
7	5	MAKENAIDE ZARD POLYDOR	
8	7	BOKUTACHINO SHIPPAI MORITADOUJI WARNER/ JAPAN	
9	NEW	GOGATSUNO WAKARE YOSUI INOUE FOR LIFE	
10	NEW	MUGONZAKA KAORI KOZAI POLYDOR	

SWEDEN		(GLF) 3/24/93	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	NO LIMIT 2 UNLIMITED BYTE	ERIC GADD ON DISPLAY METRONOME
2	2	I FEEL YOU DEPECHE MODE MUTE	ATOMIC SWING A CAR CRASH IN THE BLUE SONET
3	3	ALL THAT SHE WANTS ACE OF BASE MEGA	ACE OF BASE HAPPY NATION MEGA
4	4	MORE AND MORE CAPTAIN HOLLYWOOD MEGA	VARIOUS ARTISTS ABSOLUTE DANCE 2 EVA
5	9	ORDINARY WORLD DURAN DURAN PARLOPHONE	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
6	NEW	SING HALLELUJAH! DR ALBAN SWEMIX	SOUNDTRACK THE BODYGUARD ARISTA
7	10	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA	FREDA ALLA BEHOVER RECORD STATION
8	6	DEEP EAST 17 POLYDOR	ERIC CLAPTON UNPLUGGED WARNER
9	5	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA	MICK JAGGER WANDERING SPIRIT ATLANTIC
10	NEW	HAPPY NATION ACE OF BASE MEGA	STING TEN SUMMONER'S TALES A&M

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	OH CAROLINA SHAGGY GREENSLEEVES	HOT CHOCOLATE THEIR GREATEST HITS EMI
2	8	INFORMER SNOW EASTWEST AMERICA	LUNNIG AMAZING THINGS CHRYSALIS
3	3	MR. LOVERMAN SHABBA RANKS EPIC	RENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
4	2	NO LIMIT 2 UNLIMITED PWL CONTINENTAL	COVERDALE PAGE COVERDALE PAGE EMI
5	NEW	YOUNG AT HEART THE BLUEBELLS LONDON	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
6	6	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN	K.D. LANG INGENUE SIRE
7	13	CAT'S IN THE CRADLE UGLY KID JOE MERCURY	STING TEN SUMMONER'S TALES A&M
8	NEW	PEACE IN OUR TIME CLIFF RICHARD EMI	ANNIE LENNOX DIVA RCA
9	5	GIVE IN TO ME MICHAEL JACKSON EPIC	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
10	NEW	JUMP THEY SAY DAVID BOWIE ARISTA	RANDY CRAWFORD THE VERY BEST OF RANDY CRAWFORD DINO
11	9	SHORTSHARPSHOCK (EP) THERAPY? A&M	GLENN MILLER THE ULTIMATE GLENN MILLER BLUEBIRD
12	7	LITTLE BIRD/LOVE SONG FOR A VAMPIRE ANNIE LENNOX RCA	PINK FLOYD THE DARK SIDE OF... HARVEST
13	10	TOO YOUNG TO DIE JAMIROQUAI SONY	DINA CARROLL SO CLOSE A&M
14	11	LOOKING THROUGH PATIENTS EYES P.M. DAWN GEE STREET/SLAND	ROD STEWART ROD STEWART, LEAD VOCALIST WARNER BROS.
15	4	STICK IT OUT RIGHT SAID FRED AND FRIENDS TUG	MICHAEL JACKSON DANGEROUS EPIC
16	22	WHEN I'M GOOD AND READY SYBIL PWL INTERNATIONAL	SIMPLY RED STARS EASTWEST
17	12	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA	DEACON BLUE WHATEVER YOU SAY, SAY NOTHING COLUMBIA
18	18	BORN 2 B.R.E.E.D. MONIE LOVE COOLTEMPO	TAKE THAT TAKE THAT AND PARTY RCA
19	NEW	PRESSURE US SUNSCREEN SONY	HOTHOUSE FLOWERS SONGS FROM THE RAIN LONDON
20	36	DON'T WALK AWAY JADE GIANT	TASMIN ARCHER GREAT EXPECTATIONS EMI
21	15	CONSTANT CRAVING K.D. LANG SIRE	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF COOLTEMPO
22	33	SHOW ME LOVE ROBIN S CHAMPION	BUDDY HOLLY & THE CRICKETS WORDS OF LOVE POLYGRAM
23	14	ANIMAL NITRATE SUEDE NUDE	BONEY M THE GREATEST HITS TELSTAR
24	34	MORE, MORE, MORE BANANARAMA LONDON	EN VOGUE FUNKY DIVAS EASTWEST AMERICA
25	17	DEEP EAST 17 LONDON	EAST 17 WALTHAMSTOW LONDON
26	NEW	JUMP (LIVE) VAL HALEN WARNER BROS.	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
27	NEW	IT WAS A GOOD DAY ICE CUBE 4TH + B'WAY	THE STEREO MCS CONNECTED 4TH + B'WAY
28	26	THEM BONES ALICE IN CHAINS COLUMBIA	MIDGE URE/ULTRAVOX/BAND AID/VISAGE/PHIL LYNOT IF I WAS: THE VERY BEST CHRYSALIS
29	NEW	HEAVEN MUST BE MISSING AN ANGEL WORLDS APART ARISTA	FRANK BLACK FRANK BLACK 4AD CAD
30	20	BAD GIRL MADONNA MAVERICK/SIRE	R.E.M. OUT OF TIME WARNER BROS.
31	25	LABOUR OF LOVE (REMIXES) HUE & CRY CIRCA	THE QUIREBOYS BITTER SWEET & TWISTED PARLOPHONE
32	NEW	CHOK THERE APACHE INDIAN ISLAND	ELKIE BROOKS ROUND MIDNIGHT CASTLE COMMUNICATIONS
33	31	IT STARTED WITH A KISS HOT CHOCOLATE EMI	CHER CHER'S GREATEST HITS: 1965-1992 GEFEN
34	16	LOST IN MUSIC (SURE IS PURE REMIXES) SISTER SLEDGE ATLANTIC	DURAN DURAN DURAN DURAN PARLOPHONE
35	21	THE LOVE I LOST WEST END featuring SYBIL PWL SANCTUARY	THE SHAMEN BOSS DRUM ONE LITTLE INDIAN
36	28	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA	NANCI GRIFFITH OTHER VOICES/ROBINS MCA
37	NEW	HERE WE GO AGAIN! PORTRAIT CAPITOL	ABBA GOLD POLYDOR
38	37	THIS TIME DINA CARROLL A&M	LIONEL RICHIE BACK TO FRONT MOTOWN
39	27	CRYSTAL CLEAR THE GRID VIRGIN	DAVID ZINMAN/LONDON SINFONIETTA GORECKI SYMPHONY NO.3 ELEKTRA NONESUCH
40	29	WHY CAN'T I WAKE UP WITH YOU? TAKE THAT RCA	LEO SAYER ALL THE BEST CHRYSALIS

NETHERLANDS		(Stichting Nederlandse 40) 3/27/93	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	NO LIMIT 2 UNLIMITED BYTE	ERIC CLAPTON UNPLUGGED REPRISE
2	2	OPEN SESAME LEILA K URBAN	SOUNDTRACK THE BODYGUARD ARISTA
3	3	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
4	5	I WILL ALWAYS LOVE YOU TEARS N'JOY RCA	GOLDEN EARRING THE NAKED TRUTH COLUMBIA
5	8	GIVE IN TO ME MICHAEL JACKSON EPIC	STING TEN SUMMONER'S TALES POLYDOR
6	6	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN	MICK JAGGER WANDERING SPIRIT ATLANTIC
7	9	SING HALLELUJAH! DR ALBAN ARIOLA	CANDY DULFER SAX A GO GO ARIOLA
8	10	LUMBERJACK JACKYL ARIOLA	BONEY M GOLD-20 SUPER HITS HANSA
9	4	MOCKIN' BIRD HILL ROOTS SYNDICATE POLYDOR	LIONEL RICHIE BACK TO FRONT MOTOWN
10	NEW	MR. BLUE RENE KLIJN POLYDOR	JOCELYN BROWN SHE'S GOT SOUL ARCADE

GERMANY		(Der Musikmarkt) 3/16/93	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	ALL THAT SHE WANTS ACE OF BASE METRONOME	ERIC CLAPTON UNPLUGGED REPRISE/WEA
2	2	NO LIMIT 2 UNLIMITED ZYX	SOUNDTRACK THE BODYGUARD ARISTA/BMG
3	3	HOPE OF DELIVERANCE PAUL McCARTNEY PARLOPHONE	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY
4	4	I FEEL YOU DEPECHE MODE MUTE	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/CEMA
5	6	OPEN SESAME LEILA K. COMA	STING TEN SUMMONER'S TALES A&M/PLG
6	5	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA	ABBA GOLD POLYTEL
7	10	WHAT IS LOVE HADDAWAY COCONUT	ARRESTED DEVELOPMENT 3 YEARS, 2 MONTHS AND 5 DAYS IN THE LIFE OF CAPITOL/CEMA
8	7	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD	RANKIN FAMILY FARE THEE WELL LOVE CAPITOL/CEMA
9	8	OPEN YOUR MIND USURA RCA	BARENAKED LADIES GORDON RCA/BMG
10	12	SING HALLELUJAH! DR. ALBAN LOGIC	NEIL YOUNG HARVEST MOON REPRISE/WEA
11	9	EXTERMINATE SNAP LOGIC	
12	NEW	GIVE IN TO ME MICHAEL JACKSON EPIC	
13	13	POWER OF AMERICAN NATIVES DANCE 2 TRANCE BLOW UP/INTERCORD	
14	15	IN THE BEGINNING BEAUTIFUL WORLD WEA	
15	16	OUT OF SPACE PRODIGY BLOW UP/INTERCORD	

CANADA		(The Record) 3/15/93	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	INFORMER SNOW EASTWEST	ERIC CLAPTON UNPLUGGED REPRISE/WEA
2	2	HIP HOP HOORAY NAUGHTY BY NATURE ISBA/TOMMY BOY	SOUNDTRACK THE BODYGUARD ARISTA/BMG
3	3	BED OF ROSES BON JOVI MERCURY/PGD	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY
4	4	MR. WENDAL ARRESTED DEVELOPMENT CHRYSALIS/CEMA	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/CEMA
5	5	CAT'S IN THE CRADLE UGLY KID JOE MERCURY/PLG	STING TEN SUMMONER'S TALES A&M/PLG
6	8	I FEEL YOU DEPECHE MODE SIRE/WEA	ABBA GOLD POLYTEL
7	7	BAD GIRL MADONNA SIRE/WEA	ARRESTED DEVELOPMENT 3 YEARS, 2 MONTHS AND 5 DAYS IN THE LIFE OF CAPITOL/CEMA
8	6	ORDINARY WORLD DURAN DURAN CAPITOL/CEMA	RANKIN FAMILY FARE THEE WELL LOVE CAPITOL/CEMA
9	9	MAN ON THE MOON R.E.M. WARNER BROS./WEA	BARENAKED LADIES GORDON RCA/BMG
10	10	IN THE STILL OF THE NIGHT BOYZ II MEN MOTOWN/EMI	NEIL YOUNG HARVEST MOON REPRISE/WEA

Retail

Radio Tunes In To Music Mktg. Retailers Gauge Effect Of Two Startup Cos.

■ BY EARL PAIGE
and ED CHRISTMAN

ORLANDO, Fla.—Music retailers, already concerned about record clubs biting into market share, now have a whole new segment of direct marketers to worry about: radio stations that seek to sell their listeners albums containing songs played on their stations.

Currently, there appear to be two direct-marketing operations focusing on moving product through radio, tagging an 800-number. The two companies provide mail-order fulfillment services to orders generated from listeners of some 60-70 radio stations across the U.S. The larger one, based in St. Paul, Minn., operates under the name Select Music Service and is owned by Rivertown Trading Co., which is the for-profit arm of Minnesota Public Radio. The other direct-marketing operation is Monterey, Calif.-based SoundServe, an independent company recently started by four entrepreneurs.

At the annual convention of the National Assn. of Recording Merchandisers, held March 6-9 here, Jack Eugster, chairman and CEO of The Musicland Group, said, "We're going to watch [the radio-based mail-order services] closely to determine their impact on our business."

The radio station activity is particularly sensitive for Woodland, Calif.-based Valley Record Distributors, which is supplying product and information for both operations. "At this point, I cannot comment because some negotiations are under way," said Barney Cohen, owner of Valley and a NARM board director. His firm also helps Minneapolis-based Musicland and other large music chains in fulfillment of special orders.

RIVERTOWN GETS SELECT-IVE

Rivertown Trading, which operates the Select Music Service, is a lifestyle mail-order house begun some 10 years ago by Minnesota Public Radio. The company publishes two catalogs: Wireless, which is mailed to listeners of public radio; and Signals, which targets viewers of public television.

The Wireless catalog features such items as Star Trek coffee mugs, a tropical fish watch, cinnamon-scented beeswax apple candles, a Route 66 sign,

hand-laced moccasins, a Far Side calendar, a "Wonders Of The World" book, the "Nat King Cole: The Trio Recordings" album, the "Best Of Ernie Kovacs" video, and plenty of other music and video titles.

Its mail-order catalog is advertised through the Minnesota Public Radio network. In addition, the company is branching out into using commercial radio to increase its direct marketing business. Rivertown Trading recently acquired Tony Quin Enterprises, which operates under two names. Music Barn provides mail-order services to commercial radio stations playing country music, and Music-Link targets other radio formats. Terms of the deal were not released.

Tony Quin, VP of Select Music Service, said the company currently is running its operation with about 60 stations. In fact, Quin labeled its effort with those 60 stations a test, adding, "We haven't even rolled it out yet." There are 11,000 stations in the U.S., a

market that Quin hopes to tap in to substantially.

Its main approach to business is offering to sell listeners music played by the radio station they are listening to. But the pitch goes beyond those songs, as commercials tout Select Music Service's 85,000 SKUs, with "quite a number" of titles selling below list price, Quin said. He adds the mailing cost for the consumer can be as little as \$2.50, with the purchase arriving within 48-72 hours in most instances.

"Our whole business is direct-to-consumers music sales," he said. "We have the systems and are [continuing] to put an enormous investment into systems so we can get even more efficient. To the consumer, our operation has to seem like magic." They call up, order, and take delivery two days later, he said. Quin declined to reveal revenues but said the company generates some 2 million transactions per year.

In California, Terry Gillingham, VP
(Continued on page 66)



A Touch Of Classical. Maestro Leonard Slatkin, front, signs autographs at Streetside Records on Delmar Boulevard in St. Louis to celebrate the grand opening of the store's new classical room. The party also kicked off "St. Louis Symphony Month," during which Streetside will donate 50 cents from every classical sale at all 12 St. Louis locations to the St. Louis Symphony Orchestra. Shown in back row, from left, are classical marketing manager Robin Weatherall; advertising/marketing coordinator Sharon Kolons; store manager Jerry Price; director of retail Bob Hayes; VP Randy Davis; and RCA Midwest classical marketing manager John Ryan.

N.Y.'s Record Runner Stays In The Indie Race

The following story is part of an ongoing series chronicling the myriad forms of grass-roots music retailing.

■ BY DON JEFFREY

NEW YORK—Greenwich Village has its share of big record chains, but to many serious music lovers, the



LORUSSO



CHARAS

neighborhood is prized for its community of independent retailers, each of which occupies a special niche that chains like Sam Goody, Tower, and Coconuts fail to reach.

One such record store, Record Runner, has built a cult following among those who collect punk and new wave recordings of the '80s, as

well as the alternative rock of today.

On the walls of the narrow Record Runner outlet are vinyl singles of British and Irish groups such as Wham!, U2, and Dead Or Alive in picture sleeves with titles in Japanese or Spanish, or Italian, at prices ranging from \$4 up to \$65 and higher. These collectibles provide healthy profit margins for two businessmen who operate among the Village's network of specialty music retailers.

John Pita, a 39-year-old Greenwich Village native whose hobby was collecting '50s rock records, opened Record Runner in 1979 as a way to "support my habit" of buying old music. About eight years ago, he took on a partner, Valerio Lorusso, a 37-year-old native of Italy who was studying for his M.B.A. at Columbia Univ. Another avid record collector, Lorusso helped build up Record Runner's core business and expand it into other areas.

The small storefront, in a five-story brick building on Jones Street, nestled between Florence Prime Meat Market and Billiards And Darts, is

now the headquarters of a mail-order, retailing, and wholesaling operation for albums, singles, and other pop-music-related merchandise.

The 10-by-35-foot store's inventory includes about 4,900 albums, of which about 3,000 are vinyl and 1,900 are CDs. Sales are about equally divided between vinyl and CD, as well as be-

between current product and catalog, although in their best year, the partners rang up revenues of nearly \$750,000. The recession has shaved annual sales to under \$500,000. Still, there is no red ink at Record Runner.



"We were profitable right from the start," says Lorusso. "But in the beginning, expenses were a lot less than they are now. It was easier then."

The focus is alternative rock, a kind of music that draws hundreds of stu-

dents from nearby New York Univ. and from the unmistakably hip neighborhood. The partners buy new independent albums and singles directly from labels like Sub Pop, Matador, Caroline, and SST, while major-label titles are purchased from Universal One Stop and CD One Stop. "We're trying to do

what the other stores don't," says Pita. For instance, he is stocking vinyl copies of the latest Dinosaur Jr. album, when most retail chains have abandoned vinyl.

Nevertheless, over the last two years—with big webs such as Trans World Music Corp. and The Musicland Group opening, respectively, their Coconuts and Sam Goody formats a mere four blocks away—Rec-

(Continued on page 63)

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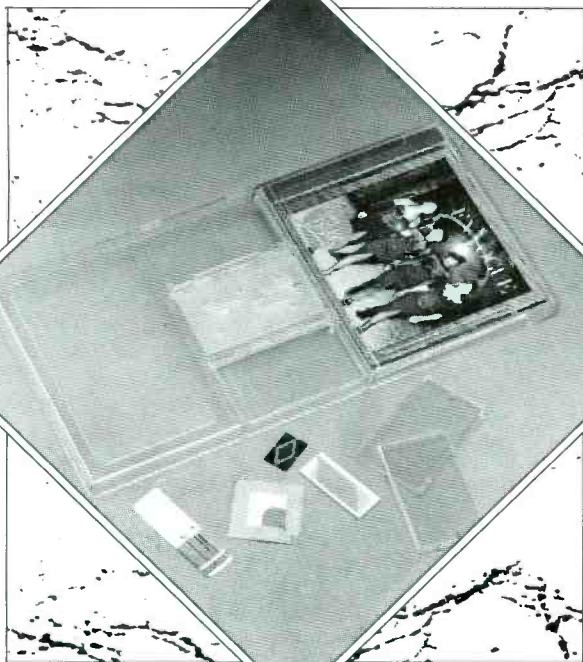
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BMG Is Branching Out; Record Shop For Sale?

WHO'S ON FIRST: BMG Distribution has shuffled the deck, making branch manager changes at three of its nine locations. In Atlanta, a longtime veteran of the record wars, Fred Love, has announced his retirement, effective April 16. Tom O'Flynn, BMG's Washington, D.C., branch manager will move down to Atlanta to fill Love's slot, and Washington's current sales manager, Steve Taylor, moves up to replace O'Flynn. In New York, BMG branch manager Curt Swedlow has left the company. He will be replaced by Dickie Zwirn, who currently is marketing manager in the Los Angeles/San Francisco branch. . . . By the way, Zwirn will become the third female branch manager working at the major distribution companies, joining Kathy Aderman, CEMA's Washington, D.C., branch manager, and K.P. Mattson, PGD's Los Angeles branch manager.

PLACE YOUR

Orders: The 1993 Billboard Record Retailing Directory has just been published. The directory, which contains more than 7,400 listings, including independents, chain headquarters, and chain stores, is priced at \$99 and can be ordered by calling 800-344-7119.

RUMOR MILL: One of the rumors that made its way through the recent National Assn. of Recording Merchandisers convention is that Sausalito, Calif.-based **The Record Shop** is up for sale. Executives at the 30-unit chain were unavailable to comment. But sources say the usual suspects were looking at the chain—Minneapolis-based **The Musicland Group**, Albany, N.Y.-based **Trans World Music Corp.**, North Canton, Ohio-based **Camelot Music**, and Torrance, Calif.-based **Wherehouse Entertainment**—with some already eliminated from bidding.

CHAPTER 11: Gemini Distributing Inc., an independent distributor and one-stop based in Norcross, Ga., has filed for protection under Chapter 11 of the U.S. bankruptcy laws. According to documents filed with Georgia's Northern District of the U.S. bankruptcy court, as of Nov. 30, 1992, the company had liabilities of \$1.99 million and assets of \$1.51 million. The documents state that as of March 16, 1993, the company had unliquidated secured debt of \$945,198, divided among 11 creditors; and \$843,600 of unliquidated unsecured debt to 104 creditors. The five largest unsecured creditors, according to the documents, were Atlanta-based **Turner Home Entertainment**, which is owed \$147,347; Washington, D.C.-based **RAS Records**, which is owed \$69,134; Novato, Calif.-based **Grateful Dead Records**, which is owed \$58,708; Fort Lauderdale, Fla.-based **Blockbuster Entertainment**, which is owed \$55,366; and Northridge, Calif.-based **DCC Compact Discs**, which is owed \$51,444.

Geni president **Michael Walker** says he was forced into the move because his bank, **Barnett Bank**, based in

Florida, is withdrawing from the Atlanta marketplace and was about to pull a revolver credit facility. Bank executives were unavailable to comment.

REBATE REVERBERATES: The **Rounder-Ryko** axis has announced that, effective Thursday (1), it will reduce its wholesale price for CDs by 25 cents, in recognition of the cost savings due to the elimination of the longbox. According to a press release, the two labels' joint distribution company—**Rounder Distribution/East Side Digital/Precision Sounds**—is trying to get its distributed labels to do likewise. Some already have announced price reductions, including **American Gramophone** and **Smithsonian/Folkways**.

MAKING TRACKS: Julian Van Erlach has joined Carnegie, Pa.-based **National Record Mart** as VP of operations and corporate development. Van Erlach

previously was VP of merchandising at the troubled **A&A** chain in Toronto, and before that he was staff assistant to the president at **Trans World Music Corp.**

CLEANING OUT THE OLE NARM Notebook: If NARM gave awards for pithy convention quotes, BMG Distribution president **Pete Jones** would have cleaned up this year. Speaking of NARM's breakthrough in security source-tagging, Jones was quoted by outgoing NARM president **Arnie Bernstein** as saying, "We're in danger of making progress." Later, during BMG's product presentation, Jones described his visit to the jolting "Back To The Future" ride at the **MCA/Universal** theme park like this: "I went back to the future, but my dinner went to the past." The "Back To The Future" ride ruled at the convention. The first day, the ice-breaking question was—as it always is—"What time did you get in?" From Sunday until Tuesday, the icebreaker was, "Did you go back to the future?"

BMG, by the way, had one heck of a product presentation at NARM, as the company unleashed a barrage of lasers, smoke, and who knows else they used in the way of special effects, all in 3D. It was mind-expanding, to say the least.

HAIL TO THE CHIEF: NARM announced its new officers for the 1993-94 year, including appointing **Steve Strome**, president of the Troy, Mich.-based **Handleman Co.**, as president of the trade association. The other officers are **Scott Young**, chairman, CEO, and president of Torrance, Calif.-based **Wherehouse Entertainment**, NARM VP; **Ann Lieff**, president of Miami-based **Spec's Music & Movies**, treasurer; and **Barney Cohen**, CEO of Woodland, Calif.-based **Valley Record Distributors**, NARM secretary.

DON'T FORGET to tune into your local ABC affiliate Saturday (3) to see "Spring Break Rave," a report from Florida that will feature a NARM segment.

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by Ed Christman



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NARM Attendees Get Positive Word On Gospel's Potential

■ BY EARL PAIGE

ORLANDO, Fla.—Gospel music is ready to take its rightful place among any of the major genres in today's retail outlets, even though there continues to be confusion about the category.

That was a major thrust of the first seminar on gospel to be scheduled at a National Assn. of Recording Merchandisers annual convention. This year NARM convened March 6-9 at the Marriott World Center here.

One of the points of confusion about gospel is that it contains so much diversity, from rock to rap, with elements of jazz and even heavy metal. "When people realize this diversity, it can be shocking," said moderator Bruce Koblish, executive director of the Gospel Music Assn., making only his second appearance at a NARM event since he assumed the post a year ago.

"The lyrical content is the common ground," not the music styles of the product, Koblish told a jammed room at the March 8 session. But the lyrical message can range widely from a very

overt plea to one that is quite subtle "and ranges well beyond the Christian lifestyle into topics like love and marriage, social and political values, issues of all kinds," said Koblish.

While the crammed room of attendees expressed as much interest as Koblish boasted was due the music, at least one cynical observer noted the session was one of the late seminars, starting at 4:15 p.m. Sessions earlier in the day were poorly attended because music presentations ran over their allotted time, one NARM director admitted.

All the same, the potential of gospel has intrigued NARM leaders ever since last September, when Koblish addressed the annual Wholesalers Conference in Newport Beach, Calif., and told delegates gospel "is bigger than jazz and classical."

At the time, Koblish stunned NARM attendees with figures on artists such as Amy Grant, whose "Heart In Motion" went triple-platinum. Here in Orlando six months later, Koblish showed figures on 11 albums that went

platinum, including acts Take 6, Bill & Gloria Gaither, Stryper, Candle, and Sandi Patti.

Additionally, some 25 albums by gospel acts, among them Carman, BeBe & CeCe Winans, Michael W. Smith, Evie, and Dallas Holm & Praise, have achieved gold status.

This time around, Koblish had not only industry statistics to back up the claim of gospel being among the hottest genres around, but also a panel of experts from almost every segment of the business, including Steven Curtis Chapman, an artist on Sparrow.

Others on the panel included Scott Colley, director of advertising, Western Merchandisers/Hastings Books, Music, & Video; Mark Eastman, mail-order manager, Long's Christian Books & Music; Bill Hearn, president, Sparrow; Terry Hemmings, president/CEO, Reunion Entertainment Group; Barry Landis, VP of marketing promotion, Warner Alliance; and George Stewart, black gospel director, Spectra Distribution.

That gospel has gone far beyond the

Christian bookstore confines is seen in figures Koblish touted showing 24% of all purchases in record stores and 20% in discount stores. Overall, a survey

asking people where they have bought gospel music shows 39% say they have bought albums of the genre in Christian (Continued on page 66)

RECORD RUNNER STAYS IN THE INDIE RACE

(Continued from page 61)

Record Runner cannot rely on the newest alternative hits to drive its business. Its main vehicle is higher-priced collectors' versions of early-'80s punk and new wave. "We can't compete with Tower Records and so we don't go head-to-head with them," says Pita. "Collectibles: That's where we make our profit, not our new releases."

For example, the most expensive title in Record Runner is a double-album of Prince 12-inch mixes called "Pop Life" that was issued only in Japan. It is priced at \$375.

Another touch that differentiates Record Runner from chains is that it merchandises, for example, David Bowie T-shirts and collector copies of magazines with Bowie on the cover in the section with his albums.

Attending to customers and the cash register at Record Runner for nearly five years has been manager Charlie Charas, who is 36 years old. Although he operates in a busy neigh-

borhood in the nation's biggest city, he says the independent retail scene in Greenwich Village is anything but cutthroat. "In such an area, you're inundated with stores. Everyone has their special niche. Most store owners in the area know each other. They're friends. We feed off one another. If I don't carry something, I'll send the customer to another store. Or they'll call me and say they're sending over a customer."

GLOBE TROTTERS

Several times a year, the partners set off on worldwide jaunts to seek the hard-to-find. They have divided the world between them: Lorusso gets Italy and England, Pita takes Japan and Spain. On one of his trips to Japan, Pita met a fellow Bruce Springsteen fan who later became his wife.

The owners attend the major conventions of record collectors and read all the publications that cater to those

consumers. Lorusso's favorite collectors' meetings are the Victoria shows in England in April and September. "That's where I find most stuff," he says.

"We're dealing with collectors all over the world," says Pita. "There's a little more sophistication, a little more understanding, outside America. They seem to understand more the value of these things, or the rarity of them."

Sometimes the two entrepreneurs do not even have to leave their Record Runner store to make a good deal. People will show up at the shop looking to dump their collections, not realizing how valuable they are.

In addition to their retail operation, Lorusso and Pita also own a Record Runner in Madrid that sells mostly indie rock from the U.S.; a mail-order operation; and dabble in wholesaling.

From the tiny back room of their outlet, Pita and Lorusso maintain computer links with thousands of potential mail-order customers around the nation. In the 13 years they have been in this business, they have advertised in various magazines, including Goldmine, building up a large database of steady customers.

And now they are considering branching out more into wholesaling. They believe there is profit in selling independent-label releases to retailers in other countries, especially in South America. The reason is that it is difficult for small foreign retailers to get relatively small amounts of product from various U.S. labels without paying enormous costs. Wholesaling now accounts for about 25% of Record Runner's revenues.

Another area of business the partners are thinking of expanding into is laserdisc. The problem, Lorusso concedes, is that "we don't have much room." But he shrugs off talk about finding a bigger location. "I would hate to increase our overhead. Besides, I like it here. I don't particularly care about large spaces."



Record Runner specializes in selling collectible vinyl titles. Shown above is an array of 7-inch import singles.

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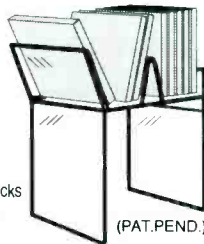
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SXSW Talks Distribution;
Indies Win Austin Awards

DATELINE AUSTIN: While Sugar Hill Records president Barry Poss described the idea of an independent-label panel as an event "a little like discussing the history of the 20th century in 50 words or less," the indie label forum at the South By Southwest Music & Media Conference drew a healthy crowd March 19 at the Austin Convention Center in Austin, Texas.

Inevitably, the recent vicissitudes of the indie distribution scene became a focal point of discussion among key label executives.

"I've been very concerned about distribution lately," said Hightone Records managing partner Larry Sloven. Hightone recently switched to exclusive distribution by Koch International, after having its product handled by a net of 13 regional distributors.

"I don't know that national distribution is necessarily better," Sloven said. "[But] I expected that [regional] distributors would do certain things that at this point they don't do." Sloven complained that the promotional aspect of indie wholesaling is largely a thing of the past.

But, when asked by Jim Parker, president of Atlanta's Sky Records, how he felt about putting his eggs in one exclusive basket, Sloven responded with an extremely long pause and the noncommittal comment, "I guess it depends what basket you put them in."

The establishment of so-called indie labels by the majors drew some flack from the panelists. Flying Fish Records VP J. Seymour Guenther said stingingly that such imprints have become "a fashionable thing" among the majors, which are attempting to "look indie" without taking the risks a true independent does.

Noted Priority Records president Bryan Turner, "Independents want to be majors, and what we're seeing now is that majors want to be independents." He added later, "You can pretend you're an independent, but it's not the truth ... It's another way of [the majors] trying to hedge the future. There's nothing left to buy, so they're trying to create their own."

Pointing out such indie-major associations as Tommy Boy's status as a wholly owned subsidiary of Warner Bros., Poss noted, "When we hand out indie awards [at the NAIRD convention], we're not quite sure [who to give them to]."

Philip Hertz, president of Chicago's Cargo Records, said the majors' "indie" moves came about because "they're seeing a large chunk of change going into someone else's pocket."

INDIE WINS: Unsurprisingly, a number of the 1993 Austin Music Awards, handed out at a ceremony that kicked off SXSW March 17 (see story, page 14), went to independent-label artists.

Musician of the year Alejandro Escovedo recorded his solo album "Gravity" for Austin's Watermelon

Records, a side project co-owned by John Kunz, operator of the city's top indie retailer, Waterloo Records. Best-female-vocalist runner-up Lou Ann Barton and Tish Hinojosa record for Austin's Antone's and Cambridge, Mass.' Rounder, respectively; Hinojosa won the best-folk-artist award. And band-of-the-year runner-up Soul Hat is an act on Austin's Spindletop Records; the group tied for rock band of the year with Arc Angels.

Album-of-the-year honors went to "Across The Great Divide," a tribute to songwriter Jo Carol Pierce issued by Austin's DejaDisc.

DI offers congrats to all these worthy indie artists and their outstanding labels.

FLAG WAVING: The SXSW conference draws its share of weekend warriors to Austin, but one performer on the site, Thomas Anderson, recently emigrated to live in Texas' capital city.

Singer/songwriter Anderson, a longtime resident of Norman, Okla.,



by Chris Morris

arrived in Austin after the release of his album "Blues For The Flying Dutchman" by West Germany's Blue Million Miles Records. The album has been picked up for U.S. distribution by Dutch East India and Twin Cities.

"I lived in Norman for about 10 years," Anderson says. "It was easier for me to get a gig in Berlin than it was to get a gig in Norman."

"Flying Dutchman" has been picking up a good share of positive reviews, most recently from Rolling Stone. This is a source of obvious pleasure to Anderson, himself a rock critic whose work has been published regularly in Billboard's sister magazine Musician, the Bob, and the Austin Chronicle.

"I haven't been able to play live much, but it's great to be able to get my name out," he says.

Anderson needn't worry about making his living from rock writing: His album is a brainy collection of folk-rock compositions that reflects the inspiration of two of his major influences, Leonard Cohen and John Cale. Not surprisingly, the tracks reflect rock iconography: Titles include "Bill Haley In Mexico" and "Whatever Happened To Nash The Slash."

As fine as Anderson's album is, he currently is without an American deal. "I need some management," he says. "I need somebody to show me where to play, what kind of clubs to play in." With talent like his, the dates should be forthcoming with the proper guidance.

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18	16	75	SUMMER ● WINDHAM HILL 11107	GEORGE WINSTON
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20	13	41	YONNONDIO NARADA 62013*	PETER BUFFETT
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5	3	23	SONGS OF FREEDOM TUFF GONG/ISLAND 512280/PLG	BOB MARLEY
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9	14	3	MENAGERIE: THE ESSENTIAL COLLECTION MANGO 9929*/ISLAND	BUCKWHEAT ZYDECO
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11	NEW		THE CELTIC HARP RCA VICTOR 61490*	THE CHIEFTAINS
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14	12	7	FANAFODY GREEN LINNET 4003*	TARIKA SAMMY
15	11	11	DIABLO AL INFIERNO LUAKA BOP 45107*/WARNER BROS.	CUBA CLASSICS 3

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

Trans World's Sales, Profit Up For '92 Corp. Sees 10% Increase Despite Stocking Problems

■ BY DON JEFFREY

NEW YORK—Although Trans World Music Corp. enjoyed 10% increases in overall sales and net profit last year, it suffered from weak same-store sales.

For the year ended Jan. 30, the Albany, N.Y.-based music and video retailer says net income rose to \$13.2 million from \$12 million the year before. Sales jumped to \$454.9 million from \$411.1 million.

But sales for outlets open at least one year were flat in 1992 and increased only 1% in the fourth quarter.

Jeffrey Jones, CFO, says, "We did not do a good job making sure stores were properly stocked in the third quarter and in the first month of the fourth quarter."

Jones characterizes the end of the fiscal year as "a considerable turnaround from the first month of the quarter. We had negative comps in November, so we're very pleased with the overall sales performance." He cites "The Bodyguard" soundtrack in music and "Beauty And The Beast" in home video as strong sales drivers.

"But we still believe a 1% comp is a relatively weak showing," Jones adds.

Craig Bibb, analyst with PaineWebber, says, "They had pretty decent numbers. We were looking for flat, so up 1% [in the fourth quarter] is a positive surprise. They significantly underperformed the other mall operators in the third quarter and the beginning of the fourth quarter."

Merchandise inventory for Trans World's 653 stores at year's end was valued at \$188.1 million, more than 30% higher than the previous year. Jones gives three reasons for the big rise: "a difficult time managing inventory," the opening of new and larger stores (store square footage increased 16% in the year), and an expanding cost per recording unit as higher-priced CDs increasingly overtake cassettes in the music-sales mix.

GAUGING EXPENSES

Expenses rose at a faster clip than sales for the year. Selling, general, and administrative expenses rose 14% to \$147 million. The reasons for the jump in SG&A, according to Jones, were "inflationary pressures" (including an increase in the minimum wage), higher rent payments as leases were renewed, and the opening of new stores.

Trans World debuted 95 new units in the year and closed 36. Jones says 21 of the shuttered outlets "didn't meet ongoing financial targets," two were destroyed by Hurricane Andrew, and 13 were relocated to other sites. The company operates 234 mall units, most of them Record Town; 127 Tape World; and 163 freestanding stores, mostly Coconuts.

Jones estimates 60 new stores will be opened this year, mostly music/home video combo units, and that 25-30 will be closed. One of the new

stores will be the long-awaited Coconuts unit at New York's Rockefeller Center, where opening has been delayed because, as Jones says, "That market's suffering."

Music accounted for 77% of Trans World's revenues last year. Jones says CDs increased to 40% of music sales from 35% the year before, while cassettes fell to 32% from 38%.

SELL-THRU SHINES

Video sell-through is the company's other major business, accounting for 15% of total sales. It showed a "mid-single-digit comp increase," says Jones. Much of the product is sold in the Saturday Matinee sell-through-only outlets. Jones says the Matinee concept is in "break-even state" and adds, "We expect it to be profitable in 1993."

Within the Saturday Matinees, Trans World has been testing for the past year a special section called Kids Matinee that sells children's video and related merchandise. The prototype unit is in the Crossgates Mall in Albany and there are tests in five other units. "We're fine-tuning the concept and expect to roll it out to all 104 Saturday Matinees." He says sales from children's product amounted to 20%-30% of overall video sell-through revenues, or

roughly \$13 million-\$20 million.

Video rental remains a small part of Trans World's business, bringing in only about \$6 million in annual revenues. Although Jones concedes there are long-term doubts about rental, "in the short-term it's an excellent business." Trans World rents videos in 25 Movies Plus outlets and in 19 other stores.

The company also is testing leased music departments in mass-merchandising chains. Its 27 departments in Montgomery Ward "met financial expectations," says Jones. He adds he is "waiting to hear from K mart" about possible expansion of the six-store test in that chain. And he says he expects to have a third leased department in Tandy's The Incredible Universe when Tandy opens its megastore in Dallas.


In the fourth quarter, net profit rose 19.1% to \$13.9 million from \$11.7 million. Sales went up 11.8% to \$178.9 million from \$160 million.

The company's stock rose \$1.25 a share to \$15 in over-the-counter trading the day the results were announced. Despite the rise, the shares are still 40% below their 52-week high of \$25. Analysts say that is because Trans World's numbers are weaker than other retailers.

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RADIO TUNES IN TO DIRECT MARKETING OF MUSIC

(Continued from page 61)

of sales and marketing at SoundServe (Billboard, Feb. 20), said his company is doing business through three radio stations and one syndicator. The company began doing business only in November and is still building up its resources to slowly take on more stations.

SoundServe eventually will target all radio formats, although it began with a classical music station. Initially, it will reach customers through radio, but the company wants to be a full-scale direct-marketing music operations. Gillingham said SoundServe is shooting to have \$70 million-\$100 million in business within five years.

In addition to Gillingham, a 20-year veteran of radio, the company's other partners are Arthur Kolman, formerly a VP of finance with Bechtol, who serves as SoundServe's president; Mik Benedek, a veteran broadcaster, who is VP of affiliate relations; and Louis Razon, who serves as product manager.

Gillingham notes his company is not just selling CDs. It is providing a service to radio stations. Moreover, he said, "We provide information back to the radio stations for future database marketing; we tell them what has been purchased and by which demographic."

SoundServe entices radio station listeners with ads saying listeners can buy any music heard on that station. "Even if the listener doesn't know the name of the song, they can tell us the day and about the time it was played," and SoundServe will look at the stations

programming to see what song was played at that time.

TARGETING OVER-30 CROWD

Like Gillingham, Select Music Service's Quin said his company is focusing on people over 30 years old, many of whom do not go into record stores anymore.

"We are direct marketers and we believe that [direct marketing is an inevitably—a fact of life in every business, not just music," he said. "We will give record clubs and the catalog companies a run for their money. We are looking very carefully at the record clubs because there is a lot we offer that they don't."

Nonetheless, Quin acknowledged retailers view his business with apprehension. He notes some of the radio stations that Select Music Service has approached also have retailers as advertisers, and that there have been instances of the merchants rattling their sabres at the stations, threatening to withdraw ad dollars. But he said, "we want to work with retailers wherever we can."

Unlike SoundServe, whose orders are totally fulfilled by Valley, Select Music Service already buys direct from some of the majors, and uses the California wholesaler for deep catalog. Like the radio stations being threatened with losing ad dollars, sources close to Valley who attended NARM acknowledged the wholesaler expects to receive criticism

from its music accounts.

At this point, most chains are declining comment as they attempt to assess the situation and determine how to counter this development. Some hope to become involved in fulfillment in their regions. "If the orders are being filled out of [California], we can beat that throughout our territory," said the head of one Midwest chain. But the head of one chain threatened to drop Valley as a supplier.

At NARM, Valley's Cohen acknowledged his company is doing fulfillment for two direct-marketing companies, but would not elaborate.

Technology experts at NARM said the public radio plan is viable. In fact, some are looking at other methods of nontraditional mail-order promotions.

For example, Tom Sharples and Charles Garvin, president and chairman, respectively, of Telescan, a music-sampling kiosk system, said they have been talking to Valley about fulfilling orders placed at their kiosks. The pair—founders of the failed Personics in-store custom cassette-delivery system—said Telescan is in 50 Musicland stores, 100 Warehouse Entertainment sites, 40 Hastings Books, Music & Video outlets, and some Wal-Marts.

The two favor some form of fulfillment by retailers who express fear they will somehow be left out of the loop.

Charles Adams, a principal at Central South Music Sales, yet another retail chain with a mail-order operation, said, "What [Valley and Public Radio Music] are doing has been tried over and over, but I have always had a nagging worry that someone would find a way to make it work. This [approach] could be it, with the sophisticated database Valley has in place."

GOSPEL SALES

(Continued from page 63)

tian book stores, 27% have made purchases at church, and 22% at concerts. The figures do not add up to 100% because people make purchases in multiple venues.

Overall, the gospel industry will reach 59 million units by 1996. Currently, the genre breaks out sales showing 50% is contemporary, 30% traditional, and 20% all others, including praise & worship music.

In addition, the gospel concert audience is booming, reaching 56 million in the past two years, with 31 million reporting attendance outside of church concerts.

Another fact bolstering Koblish's contention that gospel music is a fast-growing genre is seen in a statistic: 38.3% of people making gospel music purchases started buying albums of the genre only within the past five years, according to a recent Gallup study for GMA funded by 19 companies.

In addition, several of the panelists referred to the attention the major labels have shown toward gospel to back up their contention that sales of the genre are growing. Moreover, Chapman pointed out the genre is getting more recognition for its artistic merits from such organizations as NARAS, the recording academy, and NARM.

Top Pop Catalog Albums™


THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
1	1	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	*** No. 1 *** TIME PIECES - THE BEST OF ERIC CLAPTON 36 weeks at No. 1	98
2	2	ENYA ▲ ² REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	75
3	3	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210 /PLG (9.98/16.98)	LEGEND	87
4	5	JOURNEY ▲ ⁴ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	98
5	6	JAMES TAYLOR ▲ ⁵ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	98
6	4	MICHAEL JACKSON ▲ ²¹ EPIC 38112* (9.98 EQ/15.98)	THRILLER	10
7	9	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974 /EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	98
8	8	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	98
9	7	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	98
10	11	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	89
11	10	MICHAEL JACKSON ▲ ⁶ EPIC 40600* (9.98 EQ/15.98)	BAD	6
12	13	GUNS N' ROSES ▲ ⁹ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	98
13	18	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	98
14	16	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	98
15	15	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	83
16	19	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	92
17	12	ENYA ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	53
18	21	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	98
19	20	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	96
20	17	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	84
21	24	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	87
22	14	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	96
23	23	ELTON JOHN ● MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	17
24	22	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	98
25	28	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (10.98 EQ/15.98)	HYSTERIA	88
26	30	BON JOVI ▲ ⁹ MERCURY 830264* (7.98 EQ/11.98)	SLIPPERY WHEN WET	38
27	26	THE POLICE ▲ ³ A&M 3902* (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	77
28	31	U2 ▲ ⁵ ISLAND 842298/PLG (9.98/16.98)	THE JOSHUA TREE	66
29	29	MICHAEL JACKSON ● EPIC 35745* (7.98 EQ/11.98)	OFF THE WALL	6
30	27	JIMI HENDRIX ▲ ² REPRISE 2276*/WARNER BROS. (7.98/11.98)	SMASH HITS	43
31	33	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	77
32	34	BEASTIE BOYS ▲ ⁴ DEF JAM 40238*/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	36
33	36	THE BEATLES ▲ ⁸ CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	31
34	32	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	57
35	37	CREEDENCE CLEARWATER REVIVAL ● FANTASY 2 (11.98/18.98)	CHRONICLES VOL. 1	10
36	38	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	98
37	40	THE BEATLES ▲ ⁹ CAPITOL 46446* (9.98/15.98)	ABBEY ROAD	22
38	35	RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	95
39	42	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	89
40	43	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98/15.98)	GRACELAND	23
41	—	SADE ▲ ² EPIC 39581* (7.98 EQ/11.98)	DIAMOND LIFE	1
42	39	LYNYRD SKYNYRD ● MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	16
43	49	THE BEATLES ▲ ⁷ CAPITOL 46443* (14.98/26.98)	THE BEATLES	14
44	41	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	58
45	25	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53435*/SONY (7.98 EQ/11.98)	URBAN CHIPMUNK	4
46	45	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	94
47	47	SIMON & GARFUNKEL ▲ ⁵ COLUMBIA 31350 (9.98/13.98 EQ)	GREATEST HITS	8
48	44	KENNY G ▲ ² ARISTA 8613* (13.98/16.98)	LIVE	20
49	46	KENNY G ▲ ³ ARISTA 8427* (9.98/15.98)	DUOTONES	18
50	48	NEIL YOUNG ▲ ³ WARNER BROS. 2277* (7.98/11.98)	HARVEST	3

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.

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Fun & Sun Aboard At The 35th Annual NARM Meet In Fla.

ORLANDO, Fla.—Retailers, distributors, and record companies discussed industry issues and enjoyed live performances at the 35th annual NARM convention, held March 6-9 at Marriott's Orlando World Center here.



Virgin Records president Phil Quartararo at a special reception for label artist Janet Jackson.



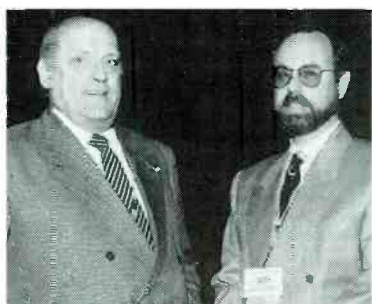
NARM 1992-93 president Arnie Bernstein, left, presents Columbia artist Billy Joel with the Presidential Award, NARM's highest honor.



Billy Ray Cyrus' "Some Gave A11" was named recording of the year in the 1992 NARM Best Seller Awards. Here, Beach Boys Mike Love, left, and Bruce Johnston, right, present the award to David Fitch, PGD VP of sales and national accounts, second from left, and Mercury Nashville president Luke Lewis.



SBK/EMI artist Jon Secada, left, congratulates Columbia artist Mariah Carey, whose "MTV Unplugged" album was named best-selling urban music recording by a female artist.



Convention chairman Scott Young, right, of Wherehouse Entertainment talks shop with keynote speaker Jan Timmer of Philips Electronics, N.V.



Many NARM members brought their families along to the convention. Here, convention chairman Scott Young of Wherehouse Entertainment, his wife Beth, and their two daughters meet cartoon character George Jetson at "A Night At Universal Studios Florida," the opening-night party hosted by Uni Distribution.



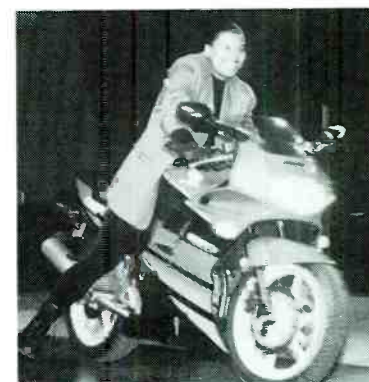
Jon Bon Jovi of Mercury Records band Bon Jovi entertains at the convention's awards banquet.



MCA's Trisha Yearwood makes her NARM convention debut at the Uni product presentation.



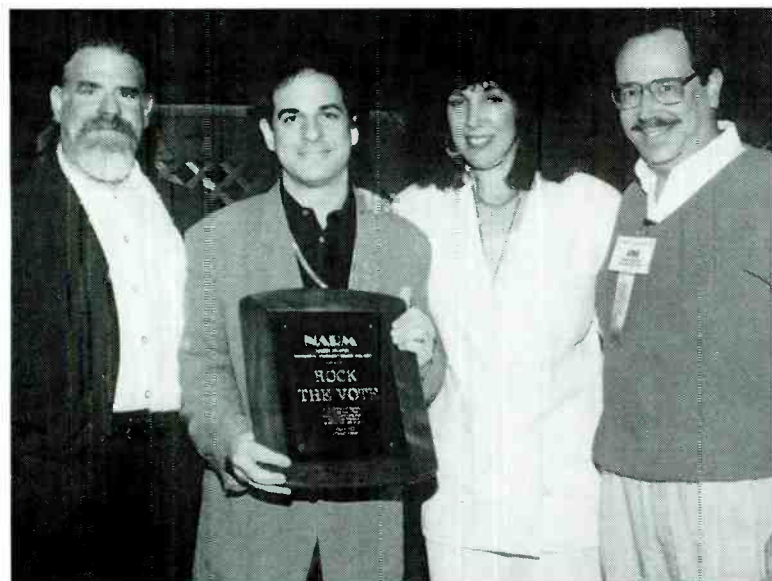
Epic artist Luther Vandross gives label mate Gloria Estefan a lift.



Tommy Boy artist Queen Latifah roars into the independent product presentation on a motorcycle.



NARM's 1993-94 president, Stephen Strome of Handleman Co., left, presents a commemorative plaque to outgoing president Arnie Bernstein of The Musicland Group at the convention's closing banquet.



NARM 1992-93 president Arnie Bernstein, right, presents Rock The Vote with the Harry Chapin Memorial Humanitarian Award at NARM's annual members meeting. Accepting the award, from left, are Rock The Vote co-founder Jeff Ayeroff, board member Jeff Gold, and co-founder Beverly Lund.



Silvertone Records blues guitarist Buddy Guy did a "double shift" at the convention; he performed at the BMG product presentation and the store managers' bash, hosted by Peaches Music & Video.



Rodven recording group Las Chicas Del Can performed at the Latin music reception and dance party hosted by the American Latin Music Assn.



Warner Bros. artist Chris Isaak sang at the store managers' party hosted by Peaches Music & Video. Also performing at the party were Capitol's Charles & Eddie, A&M's Gin Blossoms, Chameleon's Sonia Dada, and Silvertone's Buddy Guy.

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

▶ FRANK BLACK

PRODUCERS: Eric Drew Feldman & Frank Black
4AD/Elektra

Pixies front man, known previously as Francis Black or Charles Thompson, takes on yet a new name and a new solo career. Considering that Black was/is the creative force behind that Boston alternative wunderkind, it's no surprise this record sounds a lot like the Pixies, only slightly more polished around the edges. Modern-rock stations are spinning lead track "Los Angeles" and will want to take their pix among "I Heard Ramona Sing," cover of Beach Boys' "Hang On To Your Ego," and others.

▶ HOTHOUSE FLOWERS

Songs From The Rain

PRODUCER: Stewart Levine
London 828 350

Irish buskers' third go-round is a mixed plate, at times uplifting, at times tentative, but always worth alternative and album-rock consideration. Best moment is the silky first single, "An Emotional Time," on which the vocal sounds as if Roy Orbison were channeled through Chris Isaak. Also worth checking out are gospel-flavored openers "This Is It (Your Soul)" and "One Tongue," as well as new album/college radio track "Thing Of Beauty."

CAROLE KING

Colour Of Your Dreams

PRODUCERS: Carole King & Rudy Guess
King's X/Rhythm Safari

Onetime hit machine's newest is a refreshingly supple collection that holds together better than anything she's done in recent memory and contains all the ingredients for a comeback. Her recent entry from "A League Of Their Own," "Now And Forever," is included, along with torch song "Lay Down My Life," the first single; "Tears Falling Down On Me," a postmortem on the L.A. riots; and "Hold Out For Love," a rock ballad featuring Slash on lead guitar. Varied, but consistently affecting. (Distributed by Priority.)

WARREN HAYNES

Tales Of Ordinary Madness

PRODUCER: Chuck Leavell
Megaforce 202 866 912

On his solo debut, the critically acclaimed guitarist who helped resurrect the Allman

Brothers Band in 1989 thankfully accents songwriting rather than guitar-hero flash. That's not to say the tunes aren't animated by some fiery bottleneck magic, though, particularly on solid, soulful tracks like "Fire In The Kitchen" and "Broken Promised Land." Those and other cuts have legs to make the run at album-rock radio, especially outlets with a Southern bent.

★ DANIEL LANOIS

For The Beauty Of Wynona

PRODUCER: Daniel Lanois
Warner Bros. 45030

Fans of U2, Peter Gabriel, or Bob Dylan can trace here the influence Grammy-winning producer Lanois had on those artists' sound, and vice-versa. More importantly, though, listeners will find 13 inspired story-songs, the most outstanding of which are up-tempo. First radio track "Lotta Love To Give," "Still Learning How To Crawl," and "The Unbreakable Chain" all are ripe for alternative play. Also included is the tantalizing "Sleeping In The Devil's Bed," Lanois' contribution to "Until The End Of The World."

HAMMERBOX

Numb

PRODUCER: Michael Beinhorn
A&M 31454

Latest combo to issue from the Seattle rock maelstrom is this stormy quartet fronted by strong-voiced singer Carrie Akre. While all tunes are loud and forceful enough to grab modern-rock and even album-rock interest, material suffers from a certain sameness that hampers thorough enjoyment of set as a whole. Still, tracks like "When 3 Is 2" and "Anywhere But Here" have punch to spare, and enough voltage to entice airplay.

R & B

▶ D.J. MAGIC MIKE

Bass: The Final Frontier

PRODUCER: D.J. Magic Mike
Magic 9413

Orlando, Fla., DJ brings his taste for big-bottomed bass grooves and his weighty cuttin' and scratchin' skills to the turntable on simultaneous releases. There's a motherlode of hip-hop gems on both albums, and an oddball R&B ballad on this one called "Why Did You Leave," sung by Michael Sterling.

NEW & NOTEWORTHY

BLACK 47

Fire Of Freedom

PRODUCERS: Ric Ocasek & Larry Kirwan
SBK 80686

Irish-Americans from New York are as brazen as the Clash and as connected to their roots as the Pogues, and that's where the comparisons end. Singer/songwriter Kirwan and company produce a brand of rock that must be heard to be believed. Alternative and album-rock formats got a taste last fall with the group's eponymous EP, which generated the single "Funky Ceili" and included tracks on this release. New single "Maria's Wedding" is only one of several potential hits here; others include "40 Shades Of Blue," "Black 47," and the dancehall-inflected title track. Presence of Cars' Ocasek will help the cause.

TASMIN ARCHER

Great Expectations

PRODUCERS: Various
SBK 80134

Black pop/rock singer/songwriter is already a sensation in her native Britain, and deservedly so. She debuts here with an impressively executed

album that showcases her tough-edged vocals, flowing melodies, thoroughbred production, and evocative lyrics. Most radio-accessible tracks are the soaring "Arienne," the rhythmic "The Higher You Climb," and the need-my-space anthem "Somebody's Daughter." This will appeal to alternative-minded and modern-rock fans; Archer will no doubt advance the image of genre-smashing black artists.

NICK SCOTTI

PRODUCERS: Various
Reprise/WB 45018

Former model's smoky baritone triggers memories of Rick Astley on a sturdy debut that deftly straddles the fence dividing retro-R&B and pop/disco. Funky, reverent reading of the Harold Melvin & the Blue Notes gem "Wake Up Everybody" is easily wooing top 40 and urban pundits—which bodes well for the future of album's far stronger originals. Waiting in the wings is the wildly infectious "Get Over," a midtempo throwdown with a cool guest vocal by Madonna, and "Slow Down," with its hearty percussion and sing-along chorus.

SPOTLIGHT



DEPECHE MODE

Songs Of Faith And Devotion

PRODUCERS: Depeche Mode & Flood
Sire/Reprise 45243

British synth pioneers plunge into brave new world of electric guitars, drums, and strings, all supporting David Gahan's haunting, melodic vocals. First single "I Feel You" is a modern-rock smash that crossed over to pop; others, like "Walking In My Shoes" and "In Your Room" (both redolent of the older sound), could do the same. On the other hand, tunes like "Condemnation" and string-drenched "One Caress" are apt to throw fans and programmers for a loop. All are encouraged to stay with the album, though; it gets better with every listen.

▶ D.J. MAGIC MIKE

This Is How It Should Be Done!!!

PRODUCER: D.J. Magic Mike
Magic 9411

Here again, Mike scratches and raps his way through a hip-hop maze of samples, soundbites, disses, and tributes. Artist has three gold records, and these two have already debuted strong on the R&B and pop charts. (Both are distributed by Orlando-based Cheetah Distribution Group, of which Mike is a partner and VP.)

▶ LEVERT

For Real Tho'

PRODUCER: Levert
Atlantic 82462

"Casanova" trio trips backward in a '70s time warp—not a terrible thing in light of R&B's current obsession with sounds of that era. With production paeans to the styles of Kool & the Gang, Curtis Mayfield, and their progenitors the O'Jays, Levert indulges in groovy reminiscing on up-tempo first single "The Good Ol' Days" and evokes the names of legends who have passed on with "Tribute Song." But the trio gets down to business on swing work like "She's All That" and stellar ballads like "My Place (Your Place)."

JAMES BROWN

Universal James

PRODUCER: Robert Cliviles & David Cole. Jazzie B, James Brown & "Sweet" Charles Sherrell
Scotti Bros. 75274

Even with such hotshots as C&C and Soul II Soul's Jazzie B on board, the Godfather can't get on the good foot on this depressingly languid outing. Even the best tracks here sound like retreads of hits from Brown's classic, amped-up '60s period, and one longs for a hot band to drive the derivative grooves. Those in desperate need of some J.B. can spin "Mine All Mine" and "Make It Funky 200," but only in a very tight pinch.

JAZZ

PAUL MOTIAN

On Broadway

PRODUCER: Stefan F. Winter
JMT 849 157

There are no tunes like show tunes, as drummer Motian continues to demonstrate on third volume of his series

devoted to theatrical works. Berlin, Porter, Kern, and Victor Young are among the writers; percussionist's quintet, featuring saxists Lee Konitz and Joe Lovano, guitarist Bill Frisell, and bassist Charlie Haden, draws new improvisational inspiration from these well-worn numbers.

★ JAMES WILLIAMS

James Williams Meets The Saxophone Masters

PRODUCERS: James Williams & Kazunori Sugiyama
DIW/Columbia 53430

Former Jazz Messengers pianist puts his own twist on the classical "Three Tenors" format with a front line of three tenor saxophones—Joe Henderson, George Coleman, and Billy Pierce. Propelled throughout by Williams' funky, on-target playing, sharp traditional set includes manic, solid swing of "Fourplay," beautiful blues impressions of "Calgary," multiple-sax harmonies of sentimental standard "Old Folks," and deeply soulful reed choruses on Harry "Sweets" Edison's "Centerpiece."

LATIN

▶ GRUPO FUEGO

PRODUCER: Enrique Elizondo
Sony Discos/Sony 80994

Initial release under Sony's licensing deal with Discos Santa Fé Intl. is a pleasant pop effort replete with strong harmonies and wonderfully weepy love odes. Evocative, slow-paced ballads "Amiga" and "Amádoté" are sure-fire hits, along with perkier "La Ultima Vez," "Tú Me Haces Falta," and "Nunca Me Lo Das."

ELKIN & NELSON

PRODUCER: Elkin Marín
Sony Latin/Sony 80971

Stateside bow of brother duo from Spain is an uneven, yet intriguing, potpourri of synth-driven covers of Latin American classics and self-penned tales about Brazil and being in love. Pair's chugging remake of "Moliendo Café," plus originals "Samba, Samba" and "Ecos De Amor," provide dancefloor excitement, but much of the rest of the album is hindered by uninspiring numbers that lean too heavily on programmed grooves.

COUNTRY

▶ DWIGHT YOAKAM

This Time

PRODUCER: Pete Anderson
Reprise 45241

The king of the L.A. cowboys returns—hat reassuringly in place, jeans strategically ripped—with a killer batch of songs, each a stylistic little snapshot. From the soulful Hammond B3 on "Home For Sale" to the Stones-like assault of "Wild Ride," Yoakam rocks a little harder this time, while keeping one foot squarely in the country, and he's never sounded better.

▶ MARTY BROWN

Wild Kentucky Skies

PRODUCERS: Richard Bennett, Tony Brown
MCA 10672

Buddy Holly meets Hank Sr. once again on Brown's sophomore effort, as the Kentucky native serves up another solid bunch of songs. Hopefully, Bennett's hi-tech hillbilly production on cuts, like the Everly-esque "It Must Be Rain" and the high lonesome "Freight Train," will break down some doors at radio, because, with songs like these, Brown deserves to be heard.

KENNY BURFORD

It's My Music

PRODUCER: Billy Woods
Shadow 0004

Burford encases this collection of mostly original material in a warm, rich voice and backs it with the swing sounds of fiddle and

SPOTLIGHT



ARRESTED DEVELOPMENT

Unplugged

PRODUCER: none listed
Chrysalis 21994

As the follow-up to the multiformat smash debut "3 Years 5 Months & 2 Days In The Life Of..." (which is still in the top 10), this is an important record for group's career. Jazzy flavor and unburdened funk appeal drive new songs like the locomotive "Natural." Meanwhile, live renderings of hits like "Fishin' 4 Religion" and "Mr. Wendal" groove and sway with more bluesy charm than before. This set—its spirituality, conviction to the black struggle, and all—is the first layer of icing on AD's already splendid cake.

steel. A well-crafted and eminently listenable album. Contact: CC Distributing, P.O. Box 612, Warrensburg, Mo. 64093.

GOSPEL

BRYAN DUNCAN

Mercy

PRODUCER: Dan Posthuma
Myrrh Records 7016953610

Duncan is an underrated singer/songwriter with a nice feel for modern, "lite" R&B. At least two tracks, "Mercy Me (Love Is My Responsibility)" and "Step By Step," have airplay potential. Both are co-written by hit-meister Michael Omartian and feature Dan Posthuma's perky production and some snappy horn charts. Omartian and Robbie Buchanan arranged several of the tracks as well. All of Duncan's albums have something to commend them, and "Mercy" is no exception.

CLASSICAL

▶ BEETHOVEN: MISSA SOLEMNIS

Mei, Lipovsek, Rolfe Johnson, Holl, Chamber Orchestra of Europe, Arnold Schoenberg Chorus, Harnoncourt
Teldec 74884

Flexible tempos and an interpretive approach that makes the most of liturgical and dramatic opportunities. But that's not all. The performing forces are excellent and the recorded sound top-notch. Although Harnoncourt, a towering presence in period performance, uses a modern orchestra here, he does replace a few instruments with historical counterparts to aid clarity. The set should quickly establish itself as one of the select few that stand out among the many versions available.

MOZART: PIANO CONCERTI NOS. 20 & 22

John O'Connor, Scottish Chamber Orchestra, Mackerras
Telarc CD-80308

Simply wonderful. No exaggeration for quick effect, but all laid out logically and with space for the music to breathe and unfold naturally. O'Connor provides his own cadenzas, which, though somewhat lengthy, are unfailingly musical and effective. He's now midway in his recorded cycle of the concertos, working back in time from late to early.

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.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS™

By Seth Goldstein



GOING HOLLYWOOD: Barney the Purple Dinosaur may be headed for the big screen—and further home video riches. Scuttlebutt has **Lyons Group's Sheryl Leach** trekking to Hollywood in May to explore movie prospects. TV, **PBS** especially, is considered too limiting for Lyons, which wants to expand Backyard Gang characters, story line, and audience. Viewers older than 3 generally start losing attention span. **Disney** is the obvious partner, picking up cassette rights in a long-term output deal like the **Jim Henson** properties. Here's one story making the rounds: Leach returned a call to Disney supremo **Michael Eisner**, whose open-checkbook response was, "What do you want?"

WHAT DOES INGRAM WANT? Better terms and conditions from the majors, we're told. Several distributors claim Ingram wants steeper discounts on studio product to reflect its 30% market share. "They've very selectively approached" key suppliers "for extra rebates," says a competitor. One possibility: agree to a yearly goal for all product (vs. title-by-title quotas) and get an extra 1% off. He suggests Ingram is close to its first deal. But it's hard to reconcile this strategy with antitrust laws that allow preferential pricing only if Ingram's customers benefit—difficult since each video title is sold separately. The studios have shot down such requests before, and "I doubt they'd do anything so foolish as to jeopardize their relations" with other wholesalers, notes another distributor. Ingram's **John Taylor** wasn't available for comment. If the rumor picks up steam, it could be a hot topic for poolside chats at the **National Assn. of Video Distributors** conference, May 2-5 in Palm Springs, Calif.

E.T.A.: Disney's "Aladdin" should ride its magic carpet to retail Oct. 5 at \$24.95 with a \$5 rebate. No cross-promotion partner has been named. National advertising begins Oct. 8. Formal announcement will come in a month, allowing Disney time to equal "Beauty And The Beast" sales of 20 million-22 million tapes. **FoxVideo**, meanwhile, is said to have begun dubbing "Home Alone 2" for August release.

Multimedia Firms Pitch Wares But Execs Call Home Vid Format To Beat

BY SETH GOLDSTEIN

PHOENIX—A full card of contenders has lined up at the multimedia starting gates, each anxious for a chance to convince retailers and consumers that their system will be the next, best home entertainment system. First, though, they have to convince industry insiders, such as those who attended ITA's 23rd annual seminar held last month at the Arizona Biltmore.

Billed as "The Brave New World Of Digital," the seminar accurately reflected the optimism shown by six companies that are long on enthusiasm but—with one or two exceptions—short on market experience. Pitching their wares on an ITA multimedia panel were Philips (full-motion video), Pioneer (advanced laser player), 3DO (interactive multiplayer), Tandy Electronics (video information system), Sega (home entertainment CD-ROM), and Nimbus (double-density video CD).

It was apparent from the presentations that the six are competing as much against each other as they are against the veteran thoroughbred, the VCR. Sega of America group VP Doug Glen, in particular, wondered about the "money being spent" on software without any hardware sales. "It's the key," he said. "You have to make the business big enough" for program suppliers to have "a fighting chance of making a profit."

Glen took pains to point out Sega's advanced status: Its CD-ROM unit is a relatively inexpensive add-on to the successful Genesis player. Sales of the add-on have skyrocketed since its introduction during the Christmas season, when Sega got the price down to

\$300. Inventory, according to Glen, "evaporated like spit on the griddle... We could have sold twice" the 200,000 units delivered thus far.

No one else on the panel could make a similar claim. Hugh Martin, COO of 3DO, touted "real products, real applications" for a product backed by an all-star roster of corporate partners, including Matsushita, AT&T, and Time-Warner. But he could talk only about the pyramid of potential customers that starts with 500,000 "innovators" and is followed by 5 million "early adopters," and 50 million other consumers. 3DO's system supposedly will be available later this year, a few months ahead of Philips' full-motion video CD-I and the Nimbus Technology & Engineering FMV disc (Billboard, March 27). But all are susceptible to extensive delays.

Based on what they heard, home video executives at ITA weren't visibly concerned about developments. "My job is safe for another year," quipped one duplicator after hearing Pioneer marketing senior VP Michael Fidler describe the LaserActive system, due to arrive in August.

Consultant Dick Kelly of Cambridge Associates in Stamford, Conn., said home video is still the horse to beat in the any-and-all-format race, largely because cassette rentals and sell-through have been "an absolute gold mine" for Hollywood. Pay-per-view always gets hyped as a contender. However, the studios aren't likely to trade in those dollars for "a wonderful concept [which] to date hasn't proven itself."

Nor will it in the future, Kelly believes. "It's almost impossible for PPV" to drum up the level of viewer buy rates generating income equal to video,

he said.

Kelly was even less sanguine about "incredibly expensive" video-on-demand, an advanced form of PPV. He predicted a flattened growth curve for rental through 1997 but said he expects the economics of high-speed, extended-play duplication to help sell-through make up the revenue losses.

If anyone suffers, it will be the tape suppliers, who face an EP world using one-third the linear footage employed in SP dubbing. Nevertheless, there are limits on EP because the studios "do not want anything hurting the golden goose," Kelly said.

Hollywood says it's open to any and all comers. "We have to be completely dispassionate" about new formats, said Paramount Home Video Division president Robert Klingensmith, the only one of three studio executives scheduled to address ITA who appeared. "Our position is, we are looking at every format possible."

Klingensmith, now responsible for more than 20 domestic and foreign movie venues, has hopes for PPV and is "currently looking at" CD and CD-I technology.

Video Suppliers: Now's The Time To Reinvest

BY PETER DEAN

LONDON—CIC (U.K.), Paramount and Universal's joint venture, will triple its home video marketing budget to more than 12 million pounds (approximately \$18 million) this year in a bid to create brand awareness and broaden the company's base. The announcement comes at a time when many suppliers are reinvesting in video to stem the decline in rental, accelerate growth in sell-through, and perhaps diversify into new entertainment products.

"We're in a recession, but it's the right time to invest," says Graham Gutteridge, CIC's managing director. "The timing is right to get things right—both retailers and consumer's work together more dynamically and are more focused."

"In gross contribution terms, video makes up 60%-70% of our stu-

(Continued on page 75)



The future was in Phoenix at the ITA seminar featuring a panel of multimedia gurus, who presented their choices for an all-digital entertainment future. Top row, shown from left, are Doug Glen, Sega of America; Hugh Martin, 3DO; Frank Muniz, Philips Interactive Media systems; and Peter Laister, Nimbus Technology & Engineering. Bottom row, shown from left, are Michael Grubbs, T.E. Electronics; Michael Fidler, Pioneer Electronics; and moderator Robert Pfannkuch, Telefuture Partners.

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Fed-Up Grocers Fight Back; B'buster Plugs Music Plus

FOOD FIGHT: The wholesale clubs—Pace, Costco, and others—that have so much impact in sell-through cassettes have new competitors on another front. Southern California grocers Vons and Lucky Stores are fighting fire with fire, offering certain food items at bulk-price levels, according to executives. Bulk video could follow.

At a one-day seminar of the International Council of Shopping Centers March 18 in Irvine, Calif., senior Vons VP of real estate Curtis Barlow and Lucky real estate VP Chris Huss explained the strategy.

Vons, with 345 stores and the leader in market share except in Orange County, where it has just 28 units, is going bulk to gain back "customers that have defaulted to the clubs and the multipacks they offer," said Barlow. He added K mart and Wal-Mart also have added food items.

Lucky, meanwhile, has jumped into the fray with a line called Max Product and is offering it in two recently acquired Alpha Beta stores in Las Vegas. The units were converted "to all bulk foods. It's working out very well," Huss noted. Lucky is part of American Stores, which has 925 supermarkets and 750 drug outlets, among them the Sav-On stores on the West Coast.

PUSHING THE PLUS: West Coast Blockbuster Video stores are promoting a rental offer that plugs Music Plus, the recently acquired Los Angeles chain. It's the first such cross-promotion since the deal. Consumers receive \$3 in coupons, good for purchases at Music Plus. Yet another rental push has Blockbuster offering "Teenage Mutant Ninja Turtles: The Movie" at a purchase price of \$1.99 with three rentals. The price otherwise is \$7.95.

OSCAR'S BIG NIGHT: At last count, 20 various Video Software Dealers Assn. local chapters are hosting an Academy Awards party Monday (March 29). Already looking beyond this year's gala is Glen Powers, head of the Southern California Chapter and co-owner of Video Station, Laguna Hills, Calif. "Next year we should really do great because VSDA will be nationally headquartered in L.A."

As it is, the Los Angeles VSDA party at the Westin Bonaventure Hotel, co-sponsored by the Los Angeles Chapter, promises to be much improved over a year ago in Santa Monica. "Our big effort has been to get celebrities," says Powers.

AT THE MEETING: Some VSDA groups are passing up on the Oscar party and scheduling regular meet-

ings. New England Chapter is focusing on its educational forum May 26 at Bentley College, says Wayne Mogel, VP at Star Video Entertainment. "You can't do everything," says Mogel, who sees this year's forum as the best ever with VSDA executive VP Don Rosenberg set to be one guest speaker.

Taking a cue from the White House, Houston Chapter is hosting a town hall meeting April 13 at the Holiday Inn in Beaumont, Texas. British Columbia also is hosting a forum, April 14 at Coast Bastion Inn, Nanaimo.



by Earl Paige

ADD Grocery Stores: Both Vons and Lucky Stores have been blind-sided by two chains

from outside the market that emphasize video using the store-within-a-store concept. ICSC attendees were told. These are Smith's and Albertson's. Vons is fighting back, as well. "Smith's has had a significant impact on our operations," Vons' Barlow told the ICSC attendees.

Vons Super Combination Store, an 80,000-square-foot facility in Simi Valley, Calif., boasts a video store along with services including banking, dry cleaning, photo processing, a pharmacy, and even a post office. It is Vons' first plunge into cassettes.

Actually, the lineup in the Simi Valley store is so complete that Barlow took some heat on the dais from moderator Ranny Draper, owner of Diversified Shopping Centers, Costa Mesa, Calif. With a fully equipped anchor tenant, "What can you hope to attract in the center?" Draper wondered.

American Stores is pushing the large diversified store concept, too, Lucky's Huss told the ICSC seminar crowd. "Don't think of us as just a grocery chain," he said, promising some 100,000-square-foot "side by sides," a Lucky with a Sav-On next door. American also has combined the real estate divisions of both chains.

Both Vons and American are innovating, not waiting on the banks and developers to rejuvenate retailing, Huss commented. American has earmarked \$2.5 billion to pursue site selection, and is lining up exclusive consulting agreements with developers. One such project is set for Chicago, a 100,000-square-foot store that will directly go after Pace, Costco, and other wholesale club outlets.

CALIFORNIA'S COMEBACK: The downturn in California real estate and the economy in general has Vons "doing an about face," in terms of development. "Our 1993 stores have four we own with 11 leases. In 1994, we will own 16 and

(Continued on page 73)

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ ★ No. 1 ★ ★ ★				
1	1	5	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
2	3	4	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
3	6	4	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-13
4	2	7	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh	1992	R
5	36	2	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
6	5	5	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
7	4	6	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R
8	9	4	COOL WORLD	Paramount Pictures Paramount Home Video	Kim Basinger Gabriel Byrne	1992	PG-13
9	7	6	MO' MONEY	Columbia TriStar Home Video 51313-5	Damon Wayans	1992	R
10	10	3	RAPID FIRE	FoxVideo 1978	Brandon Lee	1992	R
11	8	8	RAISING CAIN	Universal City Studios MCA/Universal Home Video 81285	John Lithgow Lolita Davidovich	1992	R
12	23	2	OF MICE AND MEN	MGM/UA Home Video 902693	John Malkovich Gary Sinise	1992	PG-13
13	12	13	HOUSESITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn	1992	PG
14	11	12	BOOMERANG	Paramount Pictures Paramount Home Video 32717	Eddie Murphy Robin Givens	1992	R
15	20	2	WHISPERS IN THE DARK	Paramount Pictures Paramount Home Video 32756	Annabella Sciorra	1992	R
16	13	9	A STRANGER AMONG US	Hollywood Pictures Hollywood Home Video	Melanie Griffith Eric Thal	1992	PG-13
17	14	17	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
18	17	19	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
19	19	24	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
20	21	16	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R
21	NEW ▶		INNOCENT BLOOD	Warner Bros. Inc. Warner Home Video 12570	Anne Parillaud Robert Loggia	1992	R
22	15	11	HONEY, I BLEW UP THE KID	Walt Disney Home Video 1371	Rick Moranis	1992	PG
23	16	8	3 NINJAS	Touchstone Pictures Touchstone Home Video	Victor Wong	1992	PG
24	24	2	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G
25	NEW ▶		BEBE'S KIDS	Paramount Pictures Paramount Home Video 32745	Animated	1992	PG-13
26	18	8	DIGGSTOWN	MGM/UA Home Video M902692	James Woods Louis Gossett Jr.	1992	R
27	25	3	LIGHT SLEEPER	Live Home Video 69006	Susan Sarandon Willem DaFoe	1992	R
28	22	4	SOUTH CENTRAL	Warner Bros. Inc. Warner Home Video 12594	Glenn Plummer	1992	R
29	NEW ▶		WIND	Columbia TriStar Home Video 70733	Matthew Modine Jennifer Grey	1992	PG-13
30	27	15	UNIVERSAL SOLDIER	Carolco Home Video Live Home Video 69032	Jean-Claude van Damme Dolph Lundgren	1992	R
31	30	5	THE WATERDANCE	Columbia TriStar Home Video 91243	Wesley Snipes Eric Stoltz	1992	R
32	28	12	POISON IVY	New Line Home Video Columbia TriStar Home Video 76033	Drew Barrymore Tom Skerritt	1992	NR
33	29	18	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
34	31	12	BUFFY THE VAMPIRE SLAYER	FoxVideo 1972	Kristy Swanson Luke Perry	1992	PG-13
35	32	22	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
36	26	13	PRELUDE TO A KISS	FoxVideo 1971	Alec Baldwin Meg Ryan	1992	PG-13
37	35	2	GUN CRAZY	Academy Entertainment 1570	Drew Barrymore James LeGros	1992	R
38	37	5	STEPHEN KING'S IT	Warner Bros. Inc. Warner Home Video 12198	Richard Thomas John Ritter	1990	NR
39	34	8	STORYVILLE	Columbia TriStar Home Video 92903	James Spader Joanne Whalley-Kilmer	1992	R
40	40	4	ALIEN INTRUDER	PM Home Video 232	Maxwell Caulfield Tracy Scoggins	1992	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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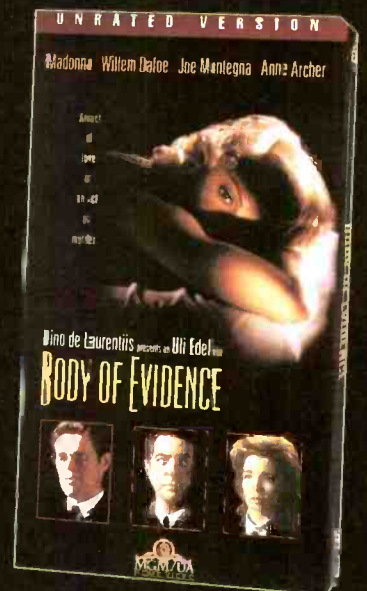
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IBM, Movie Veterans Enter Digital Technology Domain

BY CHRIS MCGOWAN

LOS ANGELES—The movie world is becoming more involved with digital technology as animation and special effects increasingly rely on computer imagery, and numerous studios and production companies expand into interactive multimedia software.

With the goal of taking a leading role in this rapidly expanding hi-tech drama set in Silicon Valley and Hollywood, movie director James Cameron and special-effects veterans Stan Winston and Scott Ross have joined forces with computer giant IBM to form Digital Domain, a new visual effects and digital production studio that will be based in Los Angeles.

Digital Domain will enable film makers "to realize the pictures in their heads," says Cameron, who directed such sci-fi blockbusters as "The Terminator," "Aliens," and "Terminator 2: Judgment Day."

The company will offer a full range of digital services for film, TV, commercials, and simulator attractions. It also will use the talents of in-house visual artists and programmers to create its own intellectual properties for use in traditional media as well as interactive entertainment and education. Games and multimedia spinoffs from movie and TV projects are likely at some point, says Cameron.

Cameron will serve as chairman of the company; Winston and Ross are joining him on the board of directors. Winston created characters and effects for the "Terminator" movies, "Predator," "Aliens," "Batman Returns," and the upcoming "Jurassic Park." He has been nominated for seven Academy Awards. Ross, who served as director of operations and GM for Industrial Light & Magic, the special-effects company founded by George Lucas, and group VP for the LucasArts Entertainment Group, comes aboard as president and CEO.

Digital Domain will be co-owned by IBM and the trio. "We are not only investing in Digital Domain, we're investing in the future," says Lucie Fjeldstad, IBM VP and GM of multimedia. "Our worlds are quickly converging as the power of digital technology transforms the motion picture industry. High-resolution moving images will fundamentally change applications and their development as we

know them today. IBM and Digital Domain are positioned to lead this emerging revolution."

The company hopes to attract film makers who would like to be able to "create dream imagery" or cut budgets on expensive "effects" movies, but are daunted by the technical challenges of working with digital technology, adds Cameron. It will create workstations where directors and producers can have hands-on access to digital compositing and other tools. As for movies using special effects, Cameron says, "We're going from shooting models and doing a lot of camerawork and optical printing to actually creating things in computer space."

Cameron's own movies, especially "The Abyss" and "Terminator 2," are good examples of the increased role of computer effects. In the latter, the "morphing" technique made possible the convincing shape-shifting of the T-1000 android character. Morphing is also being used in television commercials, for example, Philips' CD-I, and music videos.

Cameron continues, "Why not create an environment where you do visual effects but you bring the film maker in and let them participate in the same way they're used to participating in the day-to-day photography of their projects?"

"Now it's reaching a point where you can deal with synthetic characters and synthetic imagery in close to real time as the processing speed of the computers gets faster and faster," he adds. "So we get the directors and producers to come in and play with this stuff, and it becomes more intuitive and creative for them. They get to come and play in the sandbox, too."

By providing such facilities and working on diverse projects, Digital Domain will ultimately create valuable new software, says Cameron. "What history has proven in my direct experience with creating digital imagery for films and television is that in the process of trying to solve a problem that someone has posed, you come up with things. It may be a piece of software code, or physical hardware used to capture some motion data.

"You wind up with a big database of digital imagery," he continues, "a big file if you will of intellectual properties that can be used for other things. And

(Continued on page 77)



Hi-tech special effects for film and video are the domain of Digital Domain, formed by Hollywood wunderkind James Cameron with IBM's help. Key players, from left, are Stan Winston, director; Lucie Fjeldstad, IBM multimedia VP/GM; Scott Ross, president/CEO; Cameron, chairman and director; and Kathleen Earley, IBM multimedia alliances director.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	21	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	2	50	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
3	3	3	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G	24.95
4	NEW ▶		PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
5	4	19	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
6	7	6	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
7	8	8	JFK: DIRECTOR'S CUT	Warner Bros. Inc. Warner Home Video 12614	Kevin Costner	1991	R	24.98
8	6	24	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
9	5	4	SPORTS ILLUSTRATED'S 1993 SWIMSUIT VIDEO	HBO Video 90847	Kathy Ireland Rachel Hunter	1993	NR	12.95
10	10	7	THE MUPPET MOVIE	Walt Disney Home Video	The Muppets	1979	G	22.99
11	15	17	BEYOND THE MIND'S EYE ▲	Miramax Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
12	9	9	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
13	17	25	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
14	13	26	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
15	26	3	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	Michael Jordan	1993	NR	19.98
16	19	26	ERIC CLAPTON: UNPLUGGED ▲	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
17	14	3	LIVE: RIGHT HERE, RIGHT NOW.	Warner Reprise Video 3-38290	Van Halen	1993	NR	29.98
18	NEW ▶		PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95
19	18	5	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group	Various Artists	1992	NR	14.95
20	11	9	PLAYBOY: EROTIC FANTASIES II	Playboy Home Video Uni Dist. Corp. PBV0728	Various Artists	1993	NR	19.95
21	12	7	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
22	39	3	ARIEL'S UNDERSEA ADVENTURES: VOL. 1	Walt Disney Home Video	Animated	1993	NR	12.99
23	16	35	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
24	20	14	CHERFITNESS: BODY CONFIDENCE	CBS/Fox Video FoxVideo 2577	Cher	1992	NR	19.98
25	37	3	ARIEL'S UNDERSEA ADVENTURES: VOL. 2	Walt Disney Home Video	Animated	1993	NR	12.99
26	NEW ▶		PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Uni Dist. Corp. PBV0711	Various Artists	1993	NR	29.95
27	27	95	CASABLANCA (50TH ANNIV.)	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
28	28	5	ROCK WITH BARNEY	The Lyons Group	Various Artists	1992	NR	14.95
29	23	67	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
30	22	4	GREEN JELLO: CEREAL KILLER	Zoo Records BMG Video 11036	Green Jello	1993	NR	16.98
31	NEW ▶		COUNTRY LINE DANCING	Quality Video, Inc. 60053	Various Artists	1992	NR	9.99
32	NEW ▶		STING: TEN SUMMONER'S TALES	PolyGram Video 4400895673	Sting	1993	NR	19.95
33	25	6	BARNEY GOES TO SCHOOL	The Lyons Group	Various Artists	1992	NR	14.95
34	36	97	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
35	24	7	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
36	21	5	HOW GREEN WAS MY VALLEY	FoxVideo 1037	Maureen O'Hara Walter Pidgeon	1941	NR	19.98
37	RE-ENTRY		ARIEL'S UNDERSEA ADVENTURES: VOL. 3	Walt Disney Home Video	Animated	1993	NR	12.99
38	RE-ENTRY		PLAYBOY: BEST OF WET & WILD	Playboy Home Video Uni Dist. Corp. PBV0723	Various Artists	1992	NR	19.95
39	29	2	LAURA	FoxVideo 1094	Dana Andrews Gene Tierney	1944	NR	19.98
40	38	29	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

STORE MONITOR

(Continued from page 70)

lease four," said Barlow, who spent 14 years at Wal-Mart.

"We're relying less and less on the developer community," Barlow noted. "In some cases, Vons will build a store and then sell it to a developer and begin leasing it as a tenant," the newest wrinkle in shopping center operations.

Vons is going after various ethnic and demographic markets under the name Pavilions in upscale neighborhoods; Tianguis in heavily Hispanic sections; and now Williams Bros., a chain along California's central coast. Vons has taken over five Phar-Mor stores from the financially fragile chain, which has long made a big deal of video.

California still has a ways to go. Barlow, quoting an 11% unemployment figure, said: "What's hurting is that the layoffs we're now seeing are white-collar, high-paying jobs. There is still population growth, but it is in changing demographics and this is affecting consumer preferences for goods and services."

Traditional retailers like Melville, Edison Bros., and Limited "won't even talk about California deals," said Candace Rice, VP/director of leasing at Donahue Schriber, Newport Beach. "Workmen's comp is the least of it," alluding to an insurance situation that has California retailers up in arms.

"What Eastern-based chains tell us is that their volumes are the highest in California, but that theft and pilferage is also high, especially in the ethnic markets," Rice told a round-table group.

But Kim Fraser, president of Kim Fraser & Associates, Aptos, Calif., expressed a contrary view in another panel. "They're lining up to get back in those neighborhoods that were burned down last April," she said of the Los Angeles riot. "The reason is, retailers were making money."

AT THE TRUCK STOP: Truck stops are America's new shopping centers for home entertainment, according to Don Paddock, GM at Book-n-Along, a 5-year-old racker out of Missouri, who made his first visit to a National Assn. of Recording Merchandisers convention, held recently in Orlando, Fla.

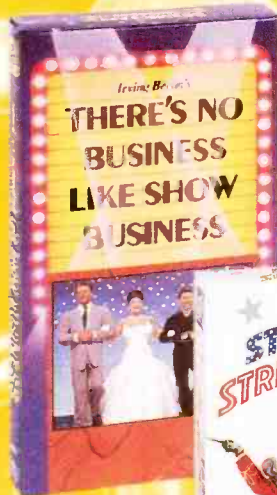
He notes there are more than 40 centers in Oklahoma alone and that "many of these centers are like small cities out in the middle of the state. The traveling public is as important as the truckers. In fact, we're launching our first radio commercials."

Despite the name, Book-n-Along handles home video, music cassettes, paperback books, as well as audio books. The company has expanded from two states five years ago to 30 today.

PIRACY CRACKDOWN: The Motion Picture Assn. of America continues its effort against street vendors in New York. Since a crackdown began six months ago, 75 peddlers have been arrested, according to investigator Tom Schell. In addition, New York's Community Police on Patrol confiscated 11,583 unauthorized copies of MPAA-member movies.

Sales Will Sing With A \$5⁰⁰ Consumer Rebate

Irving Berlin's
There's No Business
Like Show Business
Cat. #1086

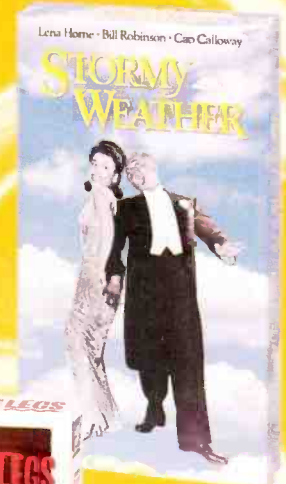


My Fair Lady†
Cat. #7C38

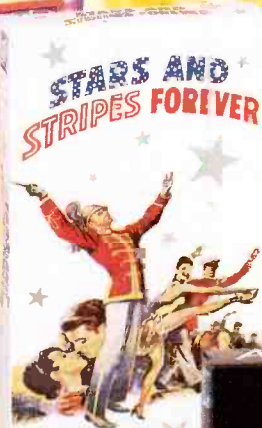


Sun Valley Serenade
Cat. #1735

Stormy Weather
Cat. #1168



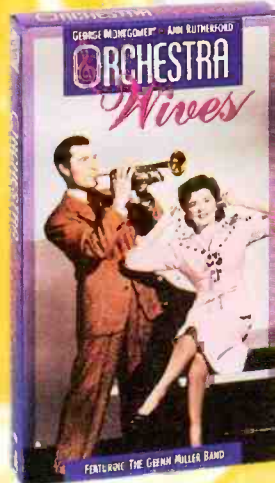
Stars and Stripes
Forever
Cat. #1751



Can-Can
Cat. #1016



Daddy Long Legs
Cat. #1378

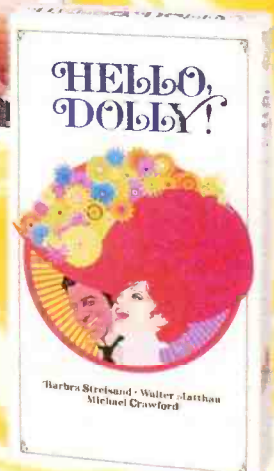


Orchestra Wives
Cat. #1752



All That Jazz
Cat. #1095

Guys and Dolls
Cat. #7039



Hello, Dolly!
Cat. #1001

Consumers will receive a \$5 rebate by mail when they purchase any two of these best-selling musicals by 12/31/93.

Musical lovers are the most avid collectors. Here's the perfect promotion to get them to buy even more.

Dealer Order Date:
April 2, 1993

Street Date:
April 21, 1993

\$19.98*
each

*Double Cassette:
\$29.98*
each

*Suggested Retail Price *Double Cassette

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Movie World Family; 'First' For Sony; 'Street'-Smart Campaign

NEWS OF THE WORLD: Kid video is not just for kids, says Adrian Hickman, GM of Philadelphia video retailer **Movie World**. That's why the three-unit chain doesn't have sections marked "children's": All kid-vid titles are mixed in the family section. "We don't want to alienate any of our customers from a quality video rental," says Hickman. "Many adults enjoy children's videos, so we don't segregate them from our family section."

Movie World's main store is located in Philadelphia proper, with the other two in suburban Conshohocken and Spring House; all are free standing. The main location, a 3,800-square-foot, L-shaped store, carries more than 11,000 titles. The family section includes 700 family and 1,000 children's titles. Family rental rates are \$2.35 per night, compared with \$2.83 for new releases. "Of course, we run two-for-one specials all the time," says Hickman.

Movie World does offer sell-through children's videos, though Hickman says sell-through is "a bugaboo" for a small chain. "We can't move the volume necessary to make it worthwhile and lucrative. To offer rental incentives for sell-through items is counterproductive for us."

He adds, "One thing we are doing to help stimulate sell-through sales is to put a sticker on rental videotapes themselves, saying the title can be bought at Movie World, along with the sell-through price. It works well for music videos, so we've begun implementing it for children's videos as well. By putting the sticker on the actual

tape, the customer sees it while placing the tape in the VCR, and while removing it."

Top children's rental titles for Movie World include "Anne Of Green Gables," PBS' "Wonderworks," "Barney And The Backyard Gang," and the **Shari Lewis** series. One independent title that has gotten good response, Hickman notes, is "Big Rigs . . . Close Up And Very Personal," from **Stage Fright Productions**, Geneva, Ill. "The video consists of no narration, some music, and lots of trucks," says Hickman.

Movie World is in the process of working up specialized children's promotions. "Having a limited budget does not allow for overly fancy displays," says Hickman, "but it does force us to be as creative as possible. One of the ideas we hope to implement is having a children's book section, so that customers can get companion books for the children's videos that have them. Also, we hope to begin a Saturday morning story hour."

SONY STUFF: Sony Kid's Video has added two new programs to its "My First Activity Video" series. "My First Green Video" and "My First Music Video" bring the total number of series titles to six. The former program offers 13 activities that deal with environmental issues showing children how to plant trees, perform air pollution and acid rain tests, and more. The latter presents 10 activities involving the creation of musical instruments from a variety of everyday materials, from



by *Moira McCormick*

soda-bottle water organs to ice cream tub banjos. The series is based on the "My First" children's books from Britain's **Dorling Kindersley Publishers**. Each cassette is \$14.98, recommended for ages 5 to 11. Other titles in the series are "My First Cooking Video," "My First Nature Video," "My First Science Video," and "My First Activity Video."

Sony will debut a new kids' video series based on another Dorling Kindersley book line June 29. Called "See How They Grow," each title in the four-volume series focuses on four animals or insects, explaining how the creatures develop and mature. The four titles—"Pets," "Wild Animals," "Mini Creatures," and "Farm Animals"—are recommended for ages 2 and up, and are priced at \$9.98 each.

Also upcoming this summer is an animated series, "King Arthur and The Knights Of Justice," currently airing on television in syndication. The initial four videos will be available at \$9.98 each.

SUNNY DAYS: **Random House Home Video** has debuted a new marketing campaign for its "Sesame Street" line. Titled "Bring Home The Magic," the campaign features a variety of new "Sesame Street" display and point-of-purchase materials. According to spokeswoman **Kelly Grunther**, "The new campaign makes it easier for retailers to create a permanent instore home for 'Sesame Street' home videos."

"Sesame Street" characters, including Ernie, Bert, Oscar, and Cookie Monster, are featured in table-top cut-outs, end-cap signs, and a theatrical-sized poster. Other materials include giant adhesive Big Bird footprints, which stick to the floor, and a "Sesame Street" rack clip. The promotional materials are available at no charge with a minimum order of 25 assorted "Sesame Street" videos.

Two new Sesame Songs Home Video titles are due this month: "Sing-Along Earth Songs" and "We All Sing Together." Each \$9.95 video is approximately 30 minutes long, closed-captioned, and packaged with a full-color illustrated poster with song lyrics.

DISNEWS: "Pinocchio," which was rereleased March 26 for a limited time by **Disney**, is the studio's only animated feature to have had a theatrical reissue after being available on video (it had been unavailable for almost seven years). In addition to the standard videocassette (\$24.95) and laserdisc (\$29.99), deluxe collector's editions are available in both formats for \$99.99. They include a "making of" bonus program, commemorative lithograph, and 28-page book and soundtrack on CD. Plus, a \$39.99 Kids' Video and Activity Kit includes the cassette, full-color storybook, four-piece figurine play set,

and illustrated Play N' Stage Theater.

A limited-time consumer rebate via **Colgate** was offered March 23-31. Consumers receive a \$4 refund when they send a mail-in certificate with proofs of purchase from two Colgate oral care products, as well as proof of purchase from the "Pinocchio" cassette.

"Friend Like Me" (30 minutes, \$12.99), the 11th volume in Disney's "Sing-Along Songs" line, will be released April 30 (prebook April 6). The new program includes the "Friend Like Me" and "A Whole New World" musical numbers from "Aladdin." Last year's "Beauty And The Beast"-inspired title, "Be Our Guest," has sold more than 1.8 million units to date. **Dis-**

ney is launching a multimillion-dollar TV and print-ad campaign for the entire line, according to spokesman **Steven Feldstein**. A consumer preview is being offered to purchasers of "Friend Like Me": With the simultaneous purchase of any two or more additional "Sing-Along Songs" titles, the consumer receives a free, exclusive "Aladdin" poster.

EX LIBRIS: **Melvin Jahn**, manager of **Tower Classics** in Berkeley, Calif.—whose extensive commitment to kid vid was detailed in this column last year—has written his own witty, unapologetically subjective children's
(Continued on page 76)

Billboard®

FOR WEEK ENDING APRIL 3, 1993

Top Kid Video™					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★					
1	1	21	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	24.99
2	3	3	LITTLE NEMO: ADVENTURES IN SLUMBERLAND Hemdale Pictures Corp./Hemdale Home Video 7140	1992	24.95
3	2	49	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
4	5	9	BARNEY GOES TO SCHOOL The Lyons Group	1992	14.95
5	7	5	BARNEY IN CONCERT The Lyons Group	1992	14.95
6	4	27	THE RESCUERS Walt Disney Home Video 1399	1977	24.99
7	6	5	BARNEY'S MAGICAL MUSICAL ADVENTURE The Lyons Group	1992	14.95
8	18	3	ARIEL'S UNDERSEA ADVENTURES: VOL. 1 Walt Disney Home Video	1993	12.99
9	11	11	BARNEY ROCKS The Lyons Group	1992	14.95
10	8	35	THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1986	24.99
11	9	79	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99
12	12	99	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
13	13	71	FANTASIA Walt Disney Home Video 1132	1940	24.99
14	16	11	BARNEY'S BIRTHDAY The Lyons Group	1992	14.95
15	14	7	BARNEY AND THE BACKYARD SHOW The Lyons Group	1992	14.95
16	17	39	DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992	12.99
17	NEW ▶		BARNEY: CAMPFIRE SING-A-LONG The Lyons Group	1992	14.95
18	10	29	FERNGULLY...THE LAST RAINFOREST FoxVideo 5594	1992	24.98
19	22	3	ARIEL'S UNDERSEA ADVENTURES: VOL. 3 Walt Disney Home Video	1993	12.99
20	21	3	ARIEL'S UNDERSEA ADVENTURES: VOL. 2 Walt Disney Home Video	1993	12.99
21	15	9	BARNEY'S THREE WISHES The Lyons Group	1992	14.95
22	24	236	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
23	25	335	ALICE IN WONDERLAND♦ Walt Disney Home Video 36	1951	24.99
24	23	7	BARNEY: A DAY AT THE BEACH The Lyons Group	1992	14.95
25	20	392	DUMBO♦ Walt Disney Home Video 24	1941	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.



A biweekly guide to lesser-known rental-priced video titles.

"Trespass" (1992), R, MCA/Universal Home Video, prebooks April 21.

Inside a burning building, firemen Don and Vince (William Sadler and Bill Paxton) find a dying-yet-repentant thief who gives them a map to the cache of priceless religious items he stole 50 years before. The modern-day treasure map leads the pair to crime-ridden East St. Louis, Ill., and into an abandoned factory used by local gang boss King James (Ice T). Soon the gold-diggers are locked in an armed standoff with King James, who must rally his fractious, cellular-phone toting crew—especially the trigger-happy Savon (Ice Cube). Director **Walter Hill** takes what could be another redundantly violent Uzi-fest and turns it into a crackling, claustrophobic suspense tale. Whether it was sensitivity to gang-related themes after last year's L.A. riots or merely audience confusion over two lead actors named Ice, this film lost momentum at the box office. Action-video fans should reverse its fortunes.

"Citizen Cohn" (1992), R, HBO Video, prebooks April 15.

James Woods is at his unpleasant best in this biography of notorious right-wing lawyer **Roy Cohn**, who

made his name as a postwar anticommunist prosecutor. Early on, Cohn signs up with Sen. **Joseph McCarthy** (Joe Don Baker), who believes a Jewish partner would take the anti-Semitic veneer off his witch-hunt. Cohn is depicted as a snake *extraordinaire* and the film suggests the Army-McCarthy hearings—Sen. Joe's Waterloo—came about from Cohn's anger at the Army for shipping out his male lover. But after that, there's little left to tell, aside from some minor intrigues with J. Edgar Hoover (Pat Hingle) and Cohn's \$100,000 bilking of a client that brought his disbarment. "Citizen Cohn" means to be a grand opera about an American villain, with ghosts-from-his-past **Bobby Kennedy**, **Ethel Rosenberg**, and others standing by the dying Cohn's hospital bed. It's more like a fact-based freakshow of American extremism.

"The Gun In Betty Lou's Handbag" (1992), PG-13, Touchstone Home Video, prebooks April 19.

Penelope Ann Miller plays timid librarian **Betty Lou Perkins**, neglected by her policeman-husband (**Eric Thal**) and held prisoner by her own sweetness-and-light nature. When Betty Lou discovers the gun used in a recent killing, she confesses to the crime, claiming to be the victim's lover who fired in
(Continued on page 78)

U.K. VIDEO SUPPLIERS

(Continued from page 69)

dios' revenues. Early on it was incremental revenue; now it's almost pivotal to the reinvestment in movie making," he continues. "Clearly, we're a theatrically driven industry, but video is the workhorse that gets the cash."

The video market in the U.K. currently is worth about 1 billion pounds (\$1.5 billion), with revenues split evenly between rental and sell-through: \$859 million and \$842 million, respectively, according to Screen Digest. Overall, there's been a drop in wholesale rental revenues, a slide that started three years ago, but the shift to purchase has made up the shortfall.

Rentals dropped 12%-15% in value last year, leaving the U.K. with one of the lowest proportions of active VCR homes. The retail base inevitably will shrink, but distributors and major chains refute the suggestion that rental is beyond repair. It is a decline in the growth rate rather than a decline per se, some argue, the sign of a "maturing" or "evolving" market.

Certainly, pay-per-view revenues, most significantly BSkyB, Rupert Murdoch's satellite venture, have not been as damaging as many observers would have thought. Moreover, evidence from the U.S. suggests PPV works best with sports and music events, not movies.

"Rental's not what it was around the world in the late '80s admittedly, but it's still extremely lucrative, it's still a very valid window," says Stewart Till, international president of PolyGram Filmed Entertainment, which recently re-entered the rental market. "The skill is obviously not paying the guarantees of the late '80s, where you pay too much and can't recoup the revenues. The beauty is, though, that you can still earn a lot."

Guild Home Video also is bullish about rental, recently committing to a 1.2 million pound (\$1.8 million) national TV advertising campaign, starting with "Strictly Ballroom" in April. Managing director Nick Hill is aiming to target the typical medium renters who take between one and three videos a month. They account for 43% of total turns.

"Our aim is to increase these rentals. If we were to increase this by just one extra rental a month, this would equate to an additional 66 million rentals over a six-month period, generating approximately 132 million pounds [\$200 million] in revenue for the retail trade."

The software-led ads end with a "generic" catchphrase—"Cinema Hits At Your Fingertips. Rent A Video." They have been conceived to allow other distributors to join the campaign should they wish to do so.

This year will also see a continuation of Columbia TriStar's successful Rental Build "generic" advertising campaign in which members of the public enthuse over the advantages of renting a video. Blockbuster/Ritz stores and Scotland-based Global will also continue high-profile co-op ad campaigns with suppliers such as Warner contributing as part of a bulk-buying agreement.

But with fewer titles and changes in consumer viewing patterns, the U.K. rental industry is evolving, and selective, direct-to-sell-through could be its direction. The problem is the smaller profits—last year, it took 48 million sell-through units to equal 5 million

(Continued on page 78)

Strike Up The Band! The Best-Selling Muppets Introduce A New Series!

Sing Alongs Strike The Right Chord With Moms!

Show Off All
The Best-Selling
Muppet Videos For
Fun And Profit!

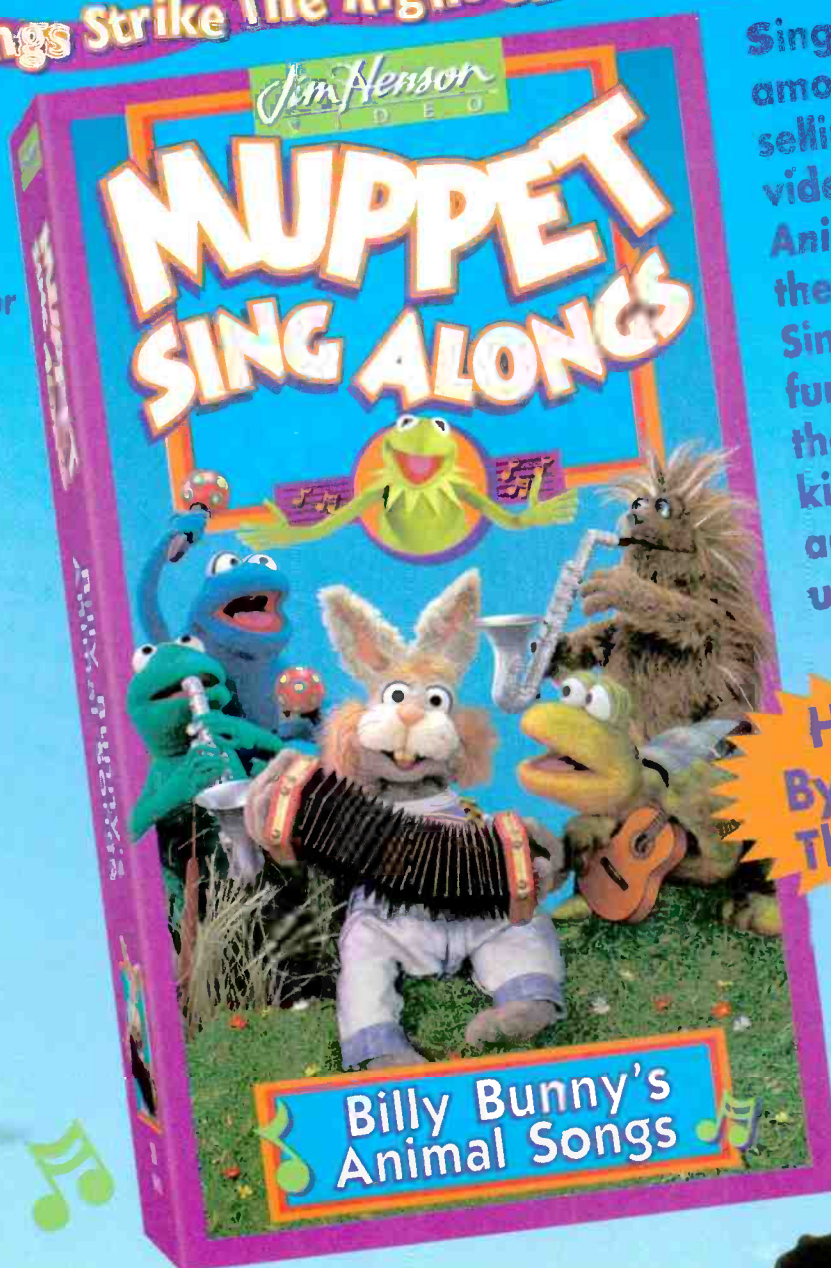


Jim Henson
VIDEO

Stock #1839

4 Different
Pack-Outs
Available!

Jim Henson
VIDEO



Stock #1762 Running Time: **NOT RATED** \$12.99
Approx. 30 Mins. Suggested Retail Price

Prebook: May 4 NAAD: May 21

Jim Henson Video distributed by Buena Vista Home Video, Burbank, CA 91521. Printed in U.S.A. JIM HENSON'S MUPPETS, MUPPETS, MUPPET BABIES and character names and likenesses are trademarks of Jim Henson Productions, Inc. © 1993 Jim Henson Productions, Inc.

Sing Alongs are among the hottest-selling children's videos. Billy Bunny's Animal Songs, the first Muppet Sing Along, is a fun musical story that will have kids laughing and singing up a storm!

Hosted
By Kermit
The Frog!



the **NBA Video** That comes Jam packed!

**The Sights And Sounds
Of Today's Hottest NBA
Players Jammin' To
Today's Hottest Music!**

Jam Packed With Hits

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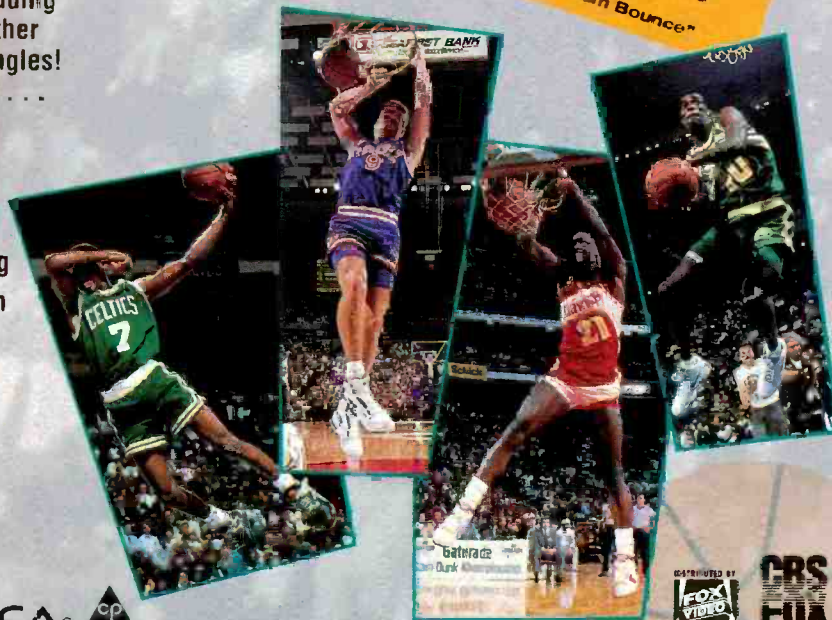
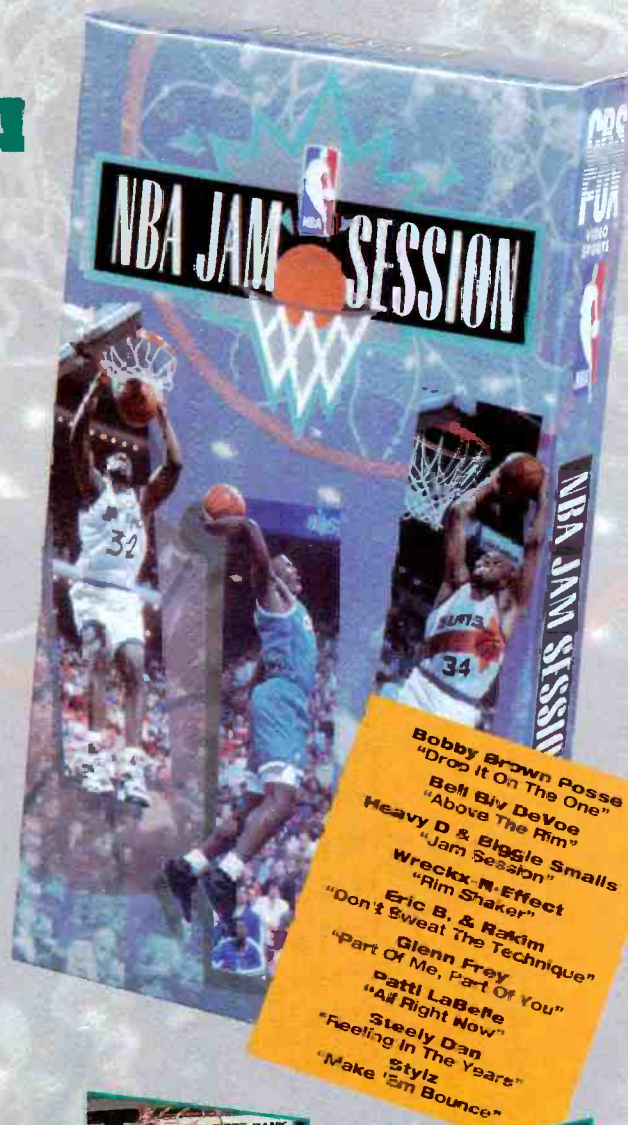


MCA



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CHILD'S PLAY

(Continued from page 74)

video guide. Consisting of 60 8-by-11-inch pages full of capsule reviews, the volume "will be bound in softcover with a spine," says Jahn. "The goal is to give them away in the store; the final say as to placement and when to distribute them is up to Russ Solomon and the record division of Tower." Working title is "An Annotated Guide To The Best In Children's Video," though Jahn says he'd like to insert a parenthetical "arguably" after "Best."

Billboard reviewer Catherine Cella has published her own thorough, extensive guide, "Great Videos For Kids" (Citadel Press, \$7.95). Listings are arranged alphabetically in categories such as animation, education, family topics, music, holidays, and fairy tales. Each entry includes synopsis, critical commentary, running time, recommended viewing age, and manufacturer. Cella denotes "the best of the best" with a gold star.

MUCHAS CARICATURAS: Rincon Children's Entertainment, Westlake Village, Calif., which recently signed an exclusive video distribution deal with giant Burbank-based animation company DIC Enterprises, is releasing 12 of its DIC Toon-Time Video titles in Spanish May 11. The 30-minute, \$9.98 titles include programs from "G.I. Joe," "WishKid," "Care Bears," "Captain N: The Gamemaster," "Hammerman," "ProStars," and "Hulk Hogan's Rock'N'Wrestling." Robert Gold, VP of Rincon (a joint venture with BMG Kidz), says the company is in the process of hooking up with major Spanish-language distributors. "There's a scarcity of high-quality children's product in Spanish," he says. "We see it as a real growth area." Rincon already has released a number of Spanish audio titles, including Cheech Marin's "My Name Is Cheech The School Bus Driver" (a co-venture with Ode 2 Kids). And, Gold says, Rincon will release a Spanish-language Christmas album by Emilio Delgado, aka long-running "Sesame Street" character Luis.

KIDBITS: Child's Play goofed in last month's video column, to wit: Peter, Paul & Mary's new video "Peter, Paul & Mommy, Too" is available from Warner Reprise Home Video, not Warner Home Video . . . A new Barney The Dinosaur series has been unveiled by Lyons Group, Allen, Texas. The enormously popular, purple T. Rex stars in the "Barney & Friends Collection," a new series of videos selected from the "Barney & Friends" PBS episodes. First title is "Barney's Best Manners" (30 minutes, \$14.95) . . . PolyGram Video is set to release two new titles in its hot-selling X-Men series. "Enter Magneto" and "Deadly Reunions" will be released April 20. "Night Of The Sentinels" has been certified platinum, and has been on Billboard's Top Kid Video chart for 10 consecutive weeks. Also due from PolyGram is "Peppermint Rose," based on the Mattel toy.

Assistance in preparing this column was provided by Scott Power and Matthew LaFollette.

Please address all correspondence, review copies, etc., to Moira McCormick, 1209 Sherwin #801, Chicago, Ill., 60626, or call 312-464-0880.

IBM, MOVIE VETERANS ENTER DIGITAL DOMAIN

(Continued from page 72)

we'll certainly be there to harvest the benefit of all these digital assets."

Cameron adds, "I can create a film project through Lightstorm Entertainment [movie production company] and have Digital Domain supply the visual effects and digital services. If we then create a digital character for that film, Digital Domain will have a passive ownership in it and we can license it out to a video game company or a CD-ROM company, or co-develop it with them. But as time goes on, we'll do it ourselves."

Cameron sees great potential in spinning off multimedia projects such as games from movies, but he does not envision much of a future for interactive films, in which multiple storylines replace a linear narrative. "You just can't afford it," he says. "It cost \$85 million to make Terminator 2 and that was one storyline. To do an interactive version of that film would cost half a billion dollars. An interactive movie is going to suffer a very strong qualitative loss on a moment-by-moment basis because the money just isn't there.

"There's also something to be said for the fact that the narrative [in a linear movie] follows a certain course for a certain reason. It has the cumulative effect of all the narrative decisions made by the writer and the director up to that point in order to make your strongest point in the last reel of the film."

But with games based on movies one "can have an interactive entertainment where you've proposed an environment and characters," he notes. "You become familiar with them so you're able to make decisions about where you're going to go and that's fun. In a sense that empowers the imagination of the individual, and it probably makes their brain a little more alert while they're doing that than when they're watching a film—which is basically passive entertainment.

"I don't see interactive movies happening," Cameron says. "I think people will experiment with them, but they will never really dominate the movie market. What will happen is that movies and television, the pas-

sive noninteractive entertainment, will continue to create the cultural icons—the characters and the environments that can then be further marketed through interactive media. You can take Indiana Jones or E.T. or the Terminator or whatever and play around with them in an interactive environment once you know what the characters are about. But you have to make that impact on the mind of the audience first."

Cameron does feel characters and environments developed for interactive programs such as games can be used for movies, as in the upcoming Mario Brothers movie based on the Nintendo characters. "It can flow both ways. I want to be at the crossroads of both of those."

Virtual reality is another area that Digital Domain will ultimately explore. Cameron says, "Digital Domain gives us a very broad-based platform from which we can explore all of these things. But nobody really knows what the market for virtual reality will be yet."

VIDEO PEOPLE

Stuart Snyder resigns as sales and marketing senior VP of LIVE Home Video to become senior VP/GM of domestic home video for Turner Home Entertainment in Atlanta, replacing **Martin Weinstein**, now running GoodTimes Home Video's rental venture.

Dan Gant is promoted from national sales director to video distribution VP, Uni Distribution.

Ralston Coffin, former president of CBS/Fox Video International, is named president/CEO of Optex Communications of Rockville, Md., which is developing an optical-disc storage system for the Commerce Department.



GANT



CRANE

Gary Hunt is promoted to the newly created position of executive VP, Europe, for Technicolor Video Services, including Technicolor Distribution Services. He had been sales and marketing senior VP, based in California.

Deborah Mitchell, formerly of Mattel Toys, is appointed FoxVideo marketing manager.

Matthew Peacock, formerly of Orion Home Video, joins Capital Cities/ABC Video Publishing as marketing manager.

Rick Roberts is named branch manager of Video Products Distributor's new Jacksonville, Fla., branch.

VSDA has selected six candidates for three open seats on the board. They are **Howard Bregstein**, Video Cafe, La Mesa, Calif.; **Larry DeVuono**, Sight & Sound Distributors, St. Louis; **Jay Gruenwald**, Prime Time Video, Apple Valley, Calif.; **Peggy Lake**, Country Home Video, Sanger, Calif.; **Jeffrey Pederson**, Michigan Video, Flint; and **Dawn Wiener**, Home Video Plus, Austin, Texas. In addition, **Ron Castell**, Blockbuster senior VP of programming and communications, is replacing vice chairman **Steven Berrard** as a board member.

Michael Thornton is named director of international sales and marketing, Worldvision Home Video.

Tonya Santor is promoted to sales VP of Discovery Music's newly created Video Division.

Laura Meyers leaves The Maier Group to become key accounts director at New York-based Media Syndication Group. She remains in Chicago.

Eileen Carbonneau, formerly of Applied Innovation America, joins Laudholm Automation Services, South Portland, Maine, as sales and marketing director. Laudholm designs automated video loading equipment.

Suzanna Regos and **Gina Terrones** are advanced to editorial services director and creative services coordinator, respectively, at MGM/UA Home Video.

Billboard.

FOR WEEK ENDING APRIL 3, 1993

Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★★ No. 1 ★★					★★ No. 1 ★★				
1	1	3	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	1	1	23	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
2	9	109	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	2	3	39	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	19.98
3	6	3	NFL: SUPER BOWL XXVII WINNING TEAM PolyGram Video 4400864993	19.95	3	2	19	CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98
4	3	39	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	14.98	4	6	145	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	19.95
5	2	5	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98	5	8	31	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
6	10	176	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98	6	5	49	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
7	11	64	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	7	19	11	DIXIE CARTER'S UNWORKOUT MCA/Universal Home Video 81416	19.98
8	7	37	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98	8	4	7	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304	19.99
9	4	31	NFL ROCKS PolyGram Video 085379-3	19.95	9	9	65	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
10	8	15	PRO FOOTBALL'S HOTTEST CHEERLEADERS PolyGram Video 4400854853	19.95	10	12	101	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99
11	13	73	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	11	7	135	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
12	5	74	NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98	12	10	61	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99
13	14	132	NFL CRUNCH COURSE PolyGram Video	19.95	13	13	49	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
14	20	71	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	14	15	19	MARILU HENNER'S DANCEROBICS Barr Entertainment 11208	19.95
15	15	9	THE NFL'S GREATEST RIVALRIES PolyGram Video 4400854933	19.95	15	20	3	DENISE AUSTIN: KICKIN' WITH COUNTRY WORKOUT Parade Video 84	14.98
16	19	64	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	16	17	29	BUNS OF STEEL 4 WITH TAMILEE WEBB The Maier Group TMG137	9.99
17	17	15	HIDDEN NFL II: THE LOCKER ROOM TAPES PolyGram Video 4400854973	19.95	17	11	17	AM/PM CALLANETICS MCA/Universal Home Video 81258	19.98
18	12	5	THE IMMORTAL HULK HOGAN Coliseum Video WS918	9.95	18	16	9	LEGS OF STEEL WITH TAMILEE WEBB The Maier Group TMG141	9.95
19	18	54	FOOTBALL FOLLIES PolyGram Video	19.95	19	18	76	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
20	16	19	NBA COMMEMORATIVE VIDEO COLLECTION FoxVideo (CBS/Fox) 5624	49.98	20	14	27	JANE FONDA'S STEP AEROBIC WORKOUT A*Vision Entertainment 3-50333	24.98

♦ 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.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Ninja Turtles III (New Line Cinema)	12,419,597	2,087 5,951	13,004,072
2	Point of No Return (Warner Bros.)	7,160,389	1,545 4,635	7,160,389
3	Fire in the Sky (Paramount)	4,012,470	1,435 2,796	12,300,290
4	CB4 (Universal)	3,837,385	1,226 3,130	11,928,400
5	Groundhog Day (Columbia)	3,676,680	1,726 2,130	53,527,102
6	Falling Down (Warner Bros.)	3,520,270	1,761 1,999	30,536,119
7	The Crying Game (Miramax)	3,347,418	1,044 3,206	43,042,582
8	A Far Off Place (Buena Vista)	3,146,709	1,622 1,940	8,092,765
9	Homeward Bound (Buena Vista)	2,158,183	1,534 1,407	35,201,426
10	Aladdin (Buena Vista)	1,895,852	1,127 1,682	193,441,909

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Paul Simon, "Born At The Right Time," Warner Reprise Video, 110 minutes, \$29.98.

An exhaustive excursion through the musical contributions of Paul Simon, beginning with his early days playing in Brooklyn with cohort Art Garfunkel as Tom & Jerry days and wrapping up with his recent world tour, this video documentary leaves little to the imagination. Simon's career unfolds via extensive commentary from the artist himself, his brother, Eddie, Garfunkel, musician Ray Phiri, and several of the other South African and Brazilian musicians Simon has teamed with in recent years. Also included is concert footage spanning his career, with detailed accounts of the controversy that surrounded his trek to South Africa, and outtakes from home movies taken on the road. Video does remarkable job of summarizing Simon's remarkably eclectic career.

CATHERINE APPLEFELD

CHILDREN'S

"Little Toot," Strand Home Video (310-396-7011), 52 minutes, \$12.98.

Based on the time-proven best-selling children's book series, "Little Toot" charts some adventurous territory in this heart-warming video tale. Along with pals Plato Pelican, a guardian dolphin, and other friendly characters, the lovable tugboat ventures from the safe, albeit dismal conditions of life at the dock and sets out to sea, where they encounter typhoon Tina and a pack of crocodiles, among other potential dangers. Lessons such as the value of teamwork and perseverance are presented via charming examples throughout the story, and are highlighted in a finale featuring a music video-type melange with a song about encouragement and various scenes from the program.

C.A.



"Chipmunks Sing Along: Ragtime Cowboy Joe," Buena Vista Home Video, 30 minutes, \$12.98.

Those lovable rodents—Simon, Theodore, and Alvin—are back, this time with a program of song and cheer that allows young viewers to follow the bouncing ball and learn lyrics to favorites such as "Old MacDonald" and "Git Along Little Doggies" as well as some Chipmunk originals. The gang is presented in a variety of

vignettes, including Alvin conducting a 50-piece orchestra, the threesome sneaking into guardian Dave's house to play cowboys, and the gang visiting a farmhouse. As can be expected from the Chipmunks, lots of laughs are always the order of the day.

C.A.

HEALTH/FITNESS

"Learn Tai Chi," Wood Knapp Video, 90 minutes, \$19.98.

Although it may look to some like an unfathomable slow-motion pantomime, Tai Chi is as much a Chinese martial art as its more combative, better-known cousins. In "Learn Tai Chi," Master Erle Montaigue instructs viewers on the Yang, or "softer" side of the martial art that stresses meditation and proper breathing. Montaigue explains that rather than defending one from external harm—as would karate or judo—Tai Chi is said to defend the body from internal threats, such as disease. Montaigue is a thorough and articulate instructor, leading viewers through an exhaustive series of slow, gracefully flowing exercises. While executing Tai Chi movements, Montaigue also explains their sometimes curious, metaphoric names,



like "parting the horse's mane" or "picking the golden needle from the sea bottom." With its expertly described 40-step routine, "Learn Tai Chi" gives novices a more than ample introduction to this very popular physical discipline.

DREW WHEELER

DOCUMENTARY

"Flying Saucers Over Hollywood: The Plan 9 Companion," Atomic Pictures (P.O. Box 15824, North Hollywood, Calif. 91615-5824), 111 minutes, \$24.95.

Considered by many the worst film of all time, the late Edward D. Wood Jr.'s "Plan 9 From Outer Space" developed an enormous cult following years after its release in 1959. As one wag notes, the film achieves high art through sheer incompetence. This low-budget documentary delves into all the classic "Plan 9" lore, including, for instance, why Wood chose to cast his friend Bela Lugosi in a lead role after the "Dracula" star was already dead. (Wood got

around that minor hurdle by using old footage of Lugosi and shooting new scenes with his chiropractor, whose face is obscured by a cape.) "Flying Saucers" intersperses original "Plan 9" footage with entertaining recollections by some of its cast and crew—including Vampira—and fans like "Evil Dead" director Sam Raimi. Some of the video's clumsy editing would have made Ed Wood proud.

MARK SCHOIFET



"Survival Research Laboratories: The Will To Provoke," Def American Visuals, 43 minutes, \$16.98.

Survival Research Laboratories, as is stated in this truly provocative documentary, has been striving for "social improvement based on achieving complete freedom from the restraints of civilization" since its inception in 1978. One way to do it, as founder/artistic director Mark Pauline notes, is to burn civilization down, which is what happens metaphorically in SRL "performances" filmed in 1988 in Amsterdam and Copenhagen. Pitting way-out, robotic machines against each other in apocalyptic conflagrations, Pauline and crew actually force ringside seaters to run for cover. Sort of a demolition derby between mad monster trucks and the Transformers that takes the viewer far, far beyond Thunderdome.

JIM BESSMAN

EDUCATIONAL

"Menopause: A Guide For 43 Million Women," (800-238-5054, 35 minutes, \$29.95.

This practical and conversational video goes a long way toward decoding the mystique that often surrounds this cycle of a woman's life. A variety of physicians and women discuss and explain seemingly oblique terms such as "hot flashes" and "hormonal replacement therapy," bringing a human element to the proceedings. Also important, the program also looks into the various conditions to which women become more susceptible during and after menopause, such as osteoporosis and an increased occurrence of heart attacks. And although much of the focus here is on traditional medical treatments like hormonal replacement therapy and oral medications to calm

some of the not-so-pleasant side effects that can accompany menopause, the video also delves into several more holistic treatments, including herbal remedies and acupuncture, which some women may be more comfortable with.

C.A.

INSTRUCTIONAL

"Wine—Pure And Simple: Your Guide To Selecting Wine," Miramar Productions/BMG Video, 50 minutes, \$19.98.

This video gives the viewer all the information he/she needs to confidently buy wine, and presents the information in a clear, easy to understand, and entertaining manner. Viewers learn the different processes that are used to make red, white, and sparkling wine; definitions of the many confusing wine terms; background on famous wine-producing regions; types of wine, and the flavor and quality associated with each; and the correct way to taste wine. This is a well-thought-out program that does a credible job of making an intimidating subject accessible to the average person.

TRUDI MILLER

CLASSICS

"The Super Sherlock Collection," CBS/Fox Video, approximately 75 minutes each, \$14.98 each.



This series of Sherlock Holmes mystery/thriller classics comprises the entire Basil Rathbone (Holmes) and Nigel Bruce (Watson) collection. The video quality and sound is sharp and clear, and each episode is presented in the original black and white format. These timeless classics are sure to delight movie fans of all ages. The titles include "The Hound Of The Baskervilles," "Sherlock Holmes And The Secret Weapon," "Spider Woman," "The Scarlet Claw," "Pursuit To Algiers," "The Woman In Green," and "Dressed To Kill." There are a total of 14 in all, and each episode combines wartime intrigue, murder, thrills and chills, as well as the inimitable Sherlock Holmes wit and humor. Rathbone's Sherlock and Bruce's Dr. Watson had a special onscreen chemistry that grew deeper with each succeeding film. It is this special bond that attracted countless fans over the years, and will no doubt continue for video viewers.

MARC GIAQUINTO

Home Video

MARQUEE VALUES

(Continued from page 74)

self-defense. Reveling in her new role as both femme fatale and feminist heroine, she rebuilds her self-esteem with help from her lawyer (Alfre Woodward) and her cellmates, a cadre of kindly cons led by sexy tough-gal Cathy Moriarty. But Betty Lou's confession also links her to a mob vendetta, and she's soon pursued by cut-throat gangsters and overbearing FBI men alike. This fanciful, sometimes violent, near-screwball comedy needs fewer plot contrivances and more laughs, but benefits from a strong cast led by the versatile Miller.

"Fatal Charm" (1992), R, Academy Entertainment, prebooks April 15.

Teenager Valerie (Amanda Peterson) watches television trial-coverage of handsome serial sex-killer Adam Brenner (Christopher Atkins), and grows convinced he's innocent. Even after Brenner is convicted and condemned to die, the starry-eyed Valerie remains his prison pen-pal—and the first person he looks up after he escapes. Although billed as an "erotic thriller," it doesn't really bare enough flesh to qualify. With little more going for it than an ever-increasing death-count, "Fatal Charm" succeeds best as a fairly concise primer on the hazards of dating a psychopath.

"Ted & Venus" (1992), R, Columbia TriStar Home Video, prebooks April 13.

Character actor Bud Cort directed this confused comedy about Ted (Cort), a grungy poet who specializes in borderline-pornographic verse. The sexually frustrated Ted finds his idealized Venus in Linda (Kim Adams), a kindly community activist with an insensitive boyfriend. Ted tries to woo Linda with his raunchy recitations, but she's only repelled—and then terrified. This unlikely romantic comedy reveals itself to be an obsession tale that descends into unfunny vulgarity and needless nudity. (Viewers may wonder how Cort managed to embellish his increasingly unpleasant film with cameos from genuine talents Rhea Perlman, Martin Mull, Carol Kane, Gena Rowlands, Andrea Martin, and Woody Harrelson.) If

there's a cult audience looking for general creepiness and 900-number monologs, they've found their flick.

"Giant Steps" (1992), Film Advisory Board rating: extremely mature, Monarch Home Video, prebooks April 14.

This musical coming-of-age tale centers on talented high school trumpeter Arvo Leek (Michael Mahonen) and Slate Thompson (Billy Dee Williams), the great jazz pianist he idolizes. With a voice that rattles the lower registers like a furious bass solo, Williams' Slate is a memorable eccentric jazz genius who becomes the syncopated sensei to young Arvo. Amid multiple subplots, "Giant Steps" follows two courses: Budding musician Arvo fights the disapproval of his strict Eastern European father; and cantankerous Slate fights his singer-girlfriend (Ranee Lee) over dropping his progressive jazz for a more commercial sound. With a convincing original jazz score by Eric Leeds, this upbeat drama makes up in naivete and tunefulness what it lacks in realism.

"Shootfighter: Fight To The Death" (1993), R and unrated, Vision International, prebooks April 13.

Young karate champs Billy Zabka and Michael Bernardo allow the promise of riches to seduce them into the violent, only-legal-in-Mexico sport of "shootfighting." Although they *should* be fighting over a better name for their sport, the pair defeats a host of challengers, but soon realize that the no-rules shootfighting matches will soon be to the death. Of course, they decide to fight anyway. By the time these largely unsympathetic characters have a change of heart, there's already been lots of gruesome gladiatorial gore spilled before the bloodsport's well-heeled patrons. (Does anyone ever wonder why well-heeled people in these movies are always watching human sacrifice while well-heeled people in real life just play golf?) Mating martial arts with "Rollerblade"-style brutality isn't new, but gets a very graphic revival here.

U.K. VIDEO SUPPLIERS

(Continued from page 75)

cassettes, priced to rent.

This nearly 10-fold disparity means the trend toward direct-to-sell-through will be generally cautious, although some labels are keen to make it a year-round business.

Disney is one. It released its first Easter blockbuster animation titles this year. "The Rescuers" and "The Rescuers Down Under" occupied the March release slot in the previous two years, selling 600,000 and 500,000 copies respectively. But "Peter Pan" unquestionably is a more classic title. Buena Vista managing director Philip Jackson says, "It's providing our retailers with Christmas profits in the spring." In 1991, two Disney titles comprised 10% of the overall sell-through market.

Warner's decision to release "Robin Hood: Prince Of Thieves" last January, as opposed to the previous last quarter, also proved that gift purchasers can be converted into self-

buyers. The company moved more than 1 million units at 12.99 (\$21). Warner released "JFK" in the summer and "Batman Returns" in the fall at a similar price, followed by "Lethal Weapon 3" in February.

Managing director Mike Heap says it is in keeping with the company's commitment to helping dealers tackle the problem of copy depth. "The industry is increasingly polarizing around the major films with a big theatrical opening, and copy depth here is the main issue—you don't continue going to a pub, for example, if it's got no beer."

Heap believes that the future depends upon consumer access through copy depth, advertising, and a hospitable retail environment.

"If you get all three right, people will continue to rent videos. Despite what the industry has done . . . we've still got a 20% incidence, which quite frankly is a miracle."

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.

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.

MARCH

March 27, **American Jewish Committee's 1993 Music-Video Division Human Relations Award Dinner-Dance**, honoring John H. Marmaduke, president/CEO of Western Merchandisers Inc. and Hastings Books, Music & Video Inc., Grand Hyatt, New York. Lenny Myron, 212-751-4000 x338.

March 27, **United In Group Harmony Assn. Hall of Fame Third Annual Awards Ceremony**, honoring R&B/doo-wop groups, Symphony Space Performing Arts Center, New York. 201-470-8442.

March 28-April 1, **Gospel Music Week**, Stouffer Hotel and Nashville Convention Center, Nashville. Debra Atkins, 615-327-3747.

March 30, **"Everything You Need To Know About Music Sampling,"** forum presented by Music Career Services, Eighth Ave. Studios, New York. 212-996-9590.

March 31, **Second Annual Coca-Cola Atlanta Music Awards**, Fox Theatre, Atlanta. Mary Cammack, 404-262-3000.

APRIL

April 1, **Gospel Music Assn. Dove Awards Show**, Tennessee Performing Arts Center-Jackson Hall, Nashville. 615-327-3747.

April 1, **"Make It In The Music Biz,"** seminar presented by The Learning Annex, The Red Lion, Culver City, Calif. 310-478-6677.

April 1-3, **Independent Music Festival**, New York University, New York. 212-998-4999.

April 2, **Philadelphia Music Alliance Sixth Annual Hall of Fame Gala**, Wyndham Franklin Plaza, Philadelphia. 215-790-2415.

April 3, **"How to Start and Run Your Own Record Label,"** presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

April 13, **"Patents, Copyrights and Trademarks—How To Protect Your Work,"** seminar presented by entertainment lawyer Wallace Collins and the Learning Annex, New York. 212-570-6500.

April 14, **1993 Gold Medal Gala of the International Radio & Television Society**, honoring William Morris Agency chairman Lou Weiss, Waldorf-Astoria, New York. 212-867-6650.

April 14, **"Song Plugging—How To Get Your Song Recorded And Played,"** presented by the Ass. of Independent Music Publishers, Lone Star Roadhouse, New York. 212-682-6113.

April 16-19, **Broadcast Education Assn. 38th Annual Convention**, Las Vegas Convention Center, Las Vegas, Nev. Louisa Nielsen, 202-429-5354.

April 17, **T.J. Martell Foundation Humanitarian Award Dinner**, Hilton Hotel, New York. 212-245-1818.

April 17, **Seminar on Opportunities in Broadcasting**, sponsored by On The Air Studios, Sobelsohn School, New York. Richard Bianco, 212-362-0830.

April 18-22, **National Assn. of Broadcasters Convention**, Las Vegas Convention Center, Las Vegas, Nev. 202-429-5300.

April 18-22, **CDISC-4**, fourth annual compact disc-interactive software conference, Newport Marriott Hotel, Newport Beach, Calif. 310-444-6600.

April 21-23, **Counseling Clients in the Entertainment Industry**, presented by the Practising Law Institute, The Beverly Hilton, Los Angeles. 212-765-5710.

April 21-24, **Discos Latino National Latin Music Seminar**, Days Inn Hotel, New York. Angel Luis Garcia, 212-931-7656.

April 22-25, **Impact Conference**, Bally's Park Place, Atlantic City. 215-646-8001.

April 22, **"How To Start And Run Your Own Record Company,"** seminar presented by The Learning Annex, The Hyatt on Sunset Blvd., Los Angeles. 310-478-6677.

April 23-May 2, **New Orleans Jazz & Heritage Festival**, Fair Grounds Race Track, New Orleans. Anna Zimmerman, 504-522-4786.

April 26, **Songwriters Guild of America Aggie Awards**, Le Bel Age Hotel, West Hollywood. B. Aaron Meza, 213-462-1108.

April 29-May 2, **Philadelphia Music Conference**, Center City Holiday Inn, Philadelphia. 215-426-4109.

April 29-May 2, **Southeastern Music Conference**, Holiday Inn Ashley, Tampa, Fla. 813-989-1472.

April 29-May 2, **Classical Music Broadcasters Assn. Houston Conference**, Houston Omni, Houston, Texas. 713-921-5787.

MAY

May 1-4, **National Assn. of Video Distributors Annual Convention**, Hyatt Grand Champions Hotel, Palm Springs, Calif. 202-872-8545.

May 4-6, **Digital Video New York**, Sheraton New York Towers, New York. 212-226-4141.

May 5-7, **"Creating a Winning Package,"** mu-

sic seminar/showcase presented by New Artist Advisory, Radisson Hotel, Newark, N.J. Antoinette Dailley, 212-388-8210.

May 6-8, **Second Annual Music Row Industry Summit**, Regal Maxwell House Hotel, Nashville, Tenn. 615-269-7073.

May 9-12, **Food Marketing Institute Show**, McCormick Place, Chicago, Ill. 202-452-8444.

May 11, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 12-16, **NAIRD Convention**, Hyatt Regency, Crystal City, Va. 609-482-8999.

May 13, **T.J. Martell Foundation Second Annual Chicago Music Golf and Tennis Classic**, Indian Lakes Country Club, Bloomingdale, Ill. Andrea Thompson, 312-280-1212.

May 13-15, **Undercurrents**, national music conference, Cleveland Convention Center, Cleveland, Ohio. 216-241-5555.

May 16-23, **T.J. Martell Foundation 1994 Rock 'N Charity Celebration**, various locations, Los Angeles. 818-883-7719.



Welcome Wilson. Jazz vocalist Cassandra Wilson signs an exclusive recording contract with Blue Note Records. Her label debut is scheduled for release in August. Congratulating her are, from left: Blue Note president Bruce Lundvall; Michael Samunga, Wilson's personal manager; and Steven Schenfeld, Blue Note manager of A&M administration.

LIFELINES

BIRTHS

Boy, William Jerry, to **Daniel ("Dano")** and **Laura Wolkoff**, Feb. 24 in Cleveland. He is affiliate manager, Midwest region, for MJI Broadcasting.

Boy, Lucas Powell, to **Paul ("Hutch")**

and **Marilyn Hutchinson**, Feb. 26 in Nashville. He is retail coordinator for the Sound Shop/Music 4 Less retail chain. She is a sales representative for Central South Christian Distribution.

Boy, Samuel Henry, to **Tim Fox**

and **Carolyn Vaughn**, March 19 in New York. He is VP and national director of sales for Columbia Artists Management.

DEATHS

Jimi Hughes, 34, of a self-inflicted

gunshot wound, March 6 in Wilmington, Calif. Hughes was songwriter/guitarist for the Regulators, the Southern rock band he formed with Johnny Barnes more than a decade ago. The Regulators released a self-titled album on Polydor/PLG last summer, which was followed by a 40-city tour. Hughes is survived by his wife, Traci; son, James; daughter, Amber; mother and stepfather, Helen and Robert Smith; father, Robert Hughes, brothers Randy Smith (a member of the band) and David Smith; and sister Laurie Smith.

Donnie Cohen, 32, in a plane crash, March 16 off the coast of Southern California. (See story, page 8.)

Etty Inman-Jones, 43, of cancer, March 17 in Swansea, Wales. Inman-Jones was a New York music photographer in the late '70s and early '80s and director of the Retna and London Features International photo agencies. She is survived by her husband, Eric, and sons Maxwell and Zachary.

Bonnie Bourne, 90, March 20 in New York. (See story, page 8.)

Frank D. Williams, 45, of acute cardiorespiratory arrest, March 22 in Savannah, Ga. (See story, page 8.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y., 10036, within six weeks of the event.

GOOD WORKS

FUND-RAISING WITH 'Five Live': Artist royalties and **Hollywood Records'** net profits from the release of **Five Live** and the **Buena Vista** release of the **Freddie Mercury Tribute Concert** home video will be donated to the **Mercury Phoenix Trust**, founded for the distribution of monies raised by the concert in tribute to the late performer who died of AIDS. The five-song release features **George Michael**, **Queen**, and **Lisa Stansfield**. For more info, contact **Kathy Acquaviva** or **Shelli Andrani-gian** at **Hollywood Records** at 818-560-6197; **Steve Feldstein** at **Buena Vista Home Video** at 818-562-3705; or **Michael Pagnotta** at **Reach Media Relations** at 212-226-1050.

WHITNEY SINGS FOR St. Jude: **Whitney Houston** will be the special guest performer June 4 at the 13th annual **Hollywood Gala** at the Century Plaza Hotel in Los Angeles to benefit **St. Jude Children's Research Hospital**, one of the world's leading childhood cancer research centers. The event is hosted by **Rose Marie**, **Marlo**, **Terre**, and **Tony Thomas**, family of St. Jude founder and late comedian/actor **Danny Thomas**. For info, contact **Pam Golum** at **The Lippin Group** at 213-965-1990.

SONG FOR EDUCATION: Writer/performer **Paul Korda**, together with the 32nd Street USC school choir, is in the process of completing a record/video project, "Beyond The Dark-

ness," with royalties to benefit the Los Angeles Unified School Districts **Magnet** program for performing and visual artists. For more info, call **Corda** at 213-469-6439.

DAY OF PRAYER SONG: "Heal Our Land," penned and recorded by Sparrow artist **Michael Card**, has been designated the official theme song for the **National Day of Prayer**, to be observed May 6. The song was commissioned by **Focus on the Family's Shirley Dobson** and the **National Day of Prayer**. For more info, call 719-531-3379.

AN EYE ON HUNGER: **Wynonna Judd** will again perform on behalf of **Second Harvest**, the national network of food banks, doing so in conjunction with **Liberty Optical**, which has signed the performer to a licensing agreement to create "The Wynonna Collection" of fashion eyewear. Point-of-purchase displays and a take-home brochure will tell the consumer about **Second Harvest** and how consumer purchases of **Wynonna** eyewear will help the hungry. For more info, call **Pat Sergott** at 212-243-0864 or **Jim Slattery** at 201-484-4100.

SCHOOL DONATION: **Vickie Sokol**, director of operations for Villanova, Pa.-based **Blood Records**, has announced a contribution of \$5,000 to the **LBJ High School Band** of Austin, Texas. She is a 1987 graduate of

the school. In January, the label also donated \$5,000 to **Project Sparrow**, a national program offering scholarships to youngsters in the community to study martial arts for one year.

FIGHTING LEUKEMIA: **Judy Collins** will host the **Lauri Strauss Leukemia Foundation's** fourth annual benefit concert June 8 at Carnegie Hall in New York. Among the performers to star in "A Celebration of Music" are **Marvin Hamlisch**, **Robert Merrill**, and **Skitch Henderson**. A portion of the proceeds generated from ticket sales will be donated to the **Stephen D. Hassenfeld Children's Center for Cancer and Blood Disorders**. The foundation was started in 1987 by **Herb** and **Evelyn Strauss**, who lost their daughter to leukemia at age 26.

SONG FOR THE HOMELESS: **Barbra Streisand** and TV talk host **Phil Donahue** have joined **Tom Waits**, the **Recording Industry Assn. of America**, and **The Harburg Foundation** to help promote **Brother Can You Spare A Dime Day**, the first national fund-raising day for the homeless, which will take place Nov. 18 on behalf of the **National Coalition for the Homeless**. The event is a brainchild of group spokesman **Morton Wax**. The late **E.Y. Harburg** wrote the lyric to the classic Depression Era song. For more info, contact **Sandra Frank** at 212-302-5360.

FOR THE RECORD

The March 20 edition of the Billboard Bulletin used an incorrect last name for **Jim McCraw**, president of **Deco Disc Industries Inc.**

Sigma Sound Celebrates 25 Years In Philadelphia

■ BY MARILYN A. GILLEN

NEW YORK—As with man's best friend, studio life spans must be measured somewhat differently from the rest of the business pack.

Twenty-five "studio years" is a hearty old age these days, and something rightly worth trumpeting, even if the studio itself is loath to blow its own horn.

On different coasts, two influential U.S. studios are marking their silver anniversaries this year, though with scant hoopla. Just too busy, it seems, which, come to think of it, probably is the truest testament to both. This week, we rewind the tape on Sigma Sound Philadelphia's last quarter-century; in the coming weeks: The Record Plant in Los Angeles.

THE BIRTH OF A SOUND

In the late '60s, Philadelphia's sound hadn't yet officially been christened, but its voice was already forming on street corners and in basements. At the same time, Joe Tarsia, formerly chief engineer at Philly's Cameo/Parkway Records, was scouting a site for a new venture. When the two eventually collided, the Sound of Philadelphia could be heard emerging.

"I always describe the Philadelphia sound as being sophisticated urban music with large orchestras—35 pieces, strings, and horns—and background singers and multilayered music productions with very singable melodies and very danceable music that



Yesterday: The O'Jays created Sounds of Philadelphia at Sigma . . .

made it pop-palatable," Tarsia says.

Kenny Gamble, who should know, puts it this way: "It's a combination of great musicians, great songs, and a great recording studio."

Faced with a changing Philly scene as the '60s gave way to the '70s, Tarsia had stared down his options. "In 1968, Dick Clark had moved his show to New York, and Cameo/Parkway had been sold and was no longer the force in the music industry that it had been," he says. "I saw that I had made a commitment to the music business and I was either going to have to move to Los Angeles or New York to make a living or take a shot in my back yard. I chose the latter, and in 1967 I acquired a space that had been a studio previously, and in August of 1968 opened Sigma Sound Studios."

Like those of Motor Town, the Bay area, or Manchester, the emergent Philadelphia sound of rich rhythm-propelled soul was defined as much by what it wasn't as by what it was, something Tarsia equates with Sigma's early growth as well.



Joe Tarsia, right, opened Sigma Sound Studios in 1968. Today, it is run by his son Michael, left.

"You know how animals in Australia look like animals nowhere else in the world because they developed by themselves?" says Tarsia. "In the same way, Sigma, not growing up in a music community per se, created our own techniques—in the way we recorded strings, for instance, and the way we recorded rhythm. I'd like to believe that Sigma was instrumental in creating some of the style and sounds that got known around the world.

"Without question, though, it was our isolation that allowed us to develop our own direction," he adds. "It was new territory for all of us."

'A GOOD START'

Sigma's first client? Gamble & Huff. "You could say it was a good start," Tarsia understates. "But in truth, they hadn't really caught fire yet, so we didn't know it at the time."

Gamble, still a major player on the revived Philly scene, says it was not so much Sigma as Tarsia that was key in drawing in the likes of Gamble & Huff and Thom Bell, and, later, Tom Moulton, a man with a golden touch on the dance charts.

"A studio is just machines," Gamble says. "Hardware and knobs. It is the people behind them that make the difference. We had been working with Joe Tarsia even during the days when he was the engineer at Cameo/Parkway, and he was the reason we came to Sigma."

In 1971, Kenny Gamble secured a contract with CBS, and the hits started flowing out of Sigma's studio, from the likes of Wilson Pickett, the Stylistics, Harold Melvin & the Bluenotes, and, of course, the O'Jays. By 1973, Tarsia says, the one-room operation was working virtually 24 hours a day, seven days a week.

"There was such a need in Philadelphia," he says. "It was being in the right place at the right time. It started up as a one-man operation, where I changed the paper towels in the men's room and swept the floor at night, and



And today: Patti LaBelle's Grammy-winning "Burnin'" was mixed and engineered at Sigma.

grew quickly to a staff of 30 and multiple rooms."

In 1976, flush with success from the explosion of disco, which found Philly again in the right place at the right time, Tarsia ventured into New York.

"From the professional point of view I knew I could be a big fish in a little pond and now I wanted to see if I could survive as a little fish in a big pond," he says. Although he describes the Manhattan studio as "very successful" over its 13-year life span, Tarsia pulled out. "The studio business today is a lot more capital-intensive, and equipment-intensive, than it ever was, and with diminishing returns," he explains. "Things changed."

Through it all, Sigma Philadelphia thrived.

ON TOP OF THE TRENDS

"I think that aside from all the obvious things, which is trying to run a studio that was sensitive to its customers and really getting involved in attempting to make hit music, which any studio that wants to succeed has to be first concerned about, we were lucky to be part of a trend in music during the '70s. That was the basis on which Sigma grew and prospered," Tarsia says. "We got the inside track and held on."

Still, Sigma has had to evolve to survive, something Tarsia readily acknowledges.

"Through the first 15 years of its existence, it was strictly a music studio catering to music producers and artists," he says. "Today I think for a stu-

dio to survive and move forward with a base of music, we call ourselves 'service companies' and 'audio facilities'—because now we do sweetening for video and we do a lot of media services that are tied to industrial and commercial accounts.

"Today, there are two Sigmas within one," he adds. "We have a company called the Sigma Media Center, which caters to industrial and advertising clients, and we have Sigma Sound, which caters to the music industry. The music industry is my love and the Sigma Media Center is, in many cases, my bread and butter."

The man greasing the wheels at the Sigma Media Center and Sigma Sound these days is Michael Tarsia, Joe's son. (Continued on next page)

Duran Duran Does Stint As House Band 'Keeper' Demos Come From Home Studio Sessions

■ BY JESSE NASH

NEW YORK—For guitarist Warren Cuccurullo, there was no place like home for creating "Duran Duran": The Capitol Records set was recorded in the living room of his small London-flat-cum-recording studio. An unlikely choice, maybe, but not unwise. The album already has spawned the successful "Ordinary World" single.

The making of the album was not an easy process. The group—Simon Le Bon on vocals, Nick Rhodes on keyboards, John Taylor on bass, and Cuccurullo on guitar—took nearly half a year alone just in preproduction.

"The actual writing itself took about three months," says Cuccurullo. "We started by late January 1991 and we were demoing by mid-April. Then it came time to record. We did everything in my living room in my apartment in London because I have a lot of gear there to begin with . . . and I have my drum machines and sequencers.

"I also have this device called a DMP7, a digital mixing console," he continues. "We had a few of those and we were able to digitally cascade one to another and go directly into a head-phone amp. This way you can have your keyboard system in one channel, all your drum machine stuff in another one, and all the guitars and vocals in yet another one. With this setup we were able to play without disturbing the neighbors."

In the early stages of the recording process, the band recorded the album as a demo to present to the record company. But, even from the beginning, Duran Duran knew it was on to something and did the recordings on two Akai Digital 12-track machines so it could keep the basic tracks when it came time to record the real thing.

"When these digital machines became available, we knew since we had an engineer working with us—John Jones, who also did some of the programming—that if we rented a desk and if we had these machines we would have master-quality performances to go with it. So whether we were laying

down a guitar part or a vocal, we knew at that point that they could be keepers.

"It took about another three months—April 1991 to July 1991—to get 14 tracks that we thought were the strongest ones and to get them together," he adds. "And that was all demoed because we had to play them for the record company. But they were demoed on the Akai machines so that when we decided to make the 'real' album we were able to keep the basic

'With this setup, we were able to play without disturbing the neighbors'

tracks."

Nick Gatfield, Capitol's head of A&R in London at the time, monitored the group's progress. "He'd come by like every three weeks and say, 'Hey, I hear another hit,'" says Cuccurullo.

In particular, Cuccurullo says, Gatfield loved "Ordinary World" immediately upon hearing it. But the song went through many stages before it reached its current form. "There were crucial edits made," Cuccurullo says. "Listening upon listening you'd think, 'Yeah, that third verse is too long.' And there were all these little things like the adding of the electric guitar just at the end. It was written with acoustic guitar, bass, keyboard—it was very basic. So adding the electric guitar at the end and then editing and shortening the third verse, it just added a lot to the dynamics of the song. Simon also added this higher harmony on the last chorus which really helps the song to soar."

Although much of the album is acoustic, technology still played a major role in the recording process. Says Cuccurullo: "We used an analog DDA DM Mach 12. It's designed with the Akai Atom digital 12-track machine in mind. But it's applicable to other kinds

of machines. It's made for the professional domestic recording studio, which is what we have in my apartment. Analog to digital. We used a lot of outdoor gear—two Eventide Ultra Harmonizers, AMS Reverbs, AMS Delay, a Lexicon 224X Reverb, SSL Compression, four Yamaha Compressors. Our keyboard rack included an Ensoniq DFX, the Emulator E3, the Roland D50, and the D550. We even used the Yamaha DX100."

For the tracks Duran Duran thought needed live drums, the group went to Maison Rouge Recording Studio in London because of its great drum room, Cuccurullo says. "Some of the tracks are simply programmed drums," he says. "'Ordinary World,' however, has Steve Ferrone playing drums on it because that was one of the songs we felt needed that human touch. We never mixed the two on any track. It was either programmed or live."

Le Bon's vocals had the singer using a brand-new microphone setup. "We used this new microphone by a company called Cal-Rec," Cuccurullo says. "They're doing it with AMS. It's called the Sound Field microphone. It's the only microphone that I've ever seen that had an actual two-racks bass box. This box gives you the ability to simulate the distances on the mike without actually changing your position."

Cuccurullo says recording the Duran Duran album in his living room was the greatest challenge of his career. "You have to be sure that it sounds like a record," he says. "But we monitored everything on NS 10 Ms and for playback I used my home BNO Tower speakers. They're not really what you'd like to listen to playback on. But when we first had to go do some of the real drums at Maison Rouge—well, that was the first time we had the opportunity to listen to it in a studio where everyone was used to making records. And it sounded absolutely incredible.

"I mean, all along we knew we were getting quality stuff on tape but you're still in your house, you know? But, then again, that's where you listen to records. So it's kind of funny."

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 27, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-CLUB
TITLE Artist/ Producer (Label)	INFORMER Snow/ M.C. Shan (East West)	FREAK ME Silk/ K.Sweat T.H. (Keia/Elektra)	WHEN MY SHIP COMES IN Clint Black/ J.Stroud C.Black (RCA)	PRIDE AND JOY Coverdale Page/ Coverdale,Page Fraser (Geffen)	LOVE U MORE Sunscream/ Sunscream (Columbia)
RECORDING STUDIO(S) Engineer(s)	BAYSIDE SOUND (Woodhaven,NY) John Ficarrotta	DOPPLER (Atlanta,GA) Peter Blayney	ELEVEN ELEVEN (Nashville) Lynn Peterzell	LITTLE MOUNTAIN/ CRITERIA (Vancouver,B.C Miami,FL) Mike Fraser	THE RETREAT (Essex,ENGL.) Darren Woodford
RECORDING CONSOLE(S)	MCI JH636	SSL 4000E	Neve V Series III	SSL 4048E/ SSL 6000E G Comp.	Raindirk
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH 24	Otari MTR90	Mitsubishi X-850	Studer A800/ Studer A820	Soundcraft
STUDIO MONITOR(S)	Yamaha NS10	Augsperger	Hidley/Kinoshita	Yamaha NS10, UREI 838/ Criteria Custom	Courts
MASTER TAPE	Ampex 456	Ampex 499	Ampex 467	3M 996	Ampex
MIXDOWN STUDIO(S) Engineer(s)	BAYSIDE SOUND (New York) John Ficarrotta	SOUTHERN TRACKS (Atlanta,GA) Keith Sweat Carl Heilbron	MASTERFONICS (Nashville) Lynn Peterzell	ABBEY ROAD (London) Mike Fraser Jimmy Page David Coverdale	WESTSIDE (London,ENGL.) Terry Farley Pete Heller
CONSOLE(S)	MCI JH636	SSL 4000	SSL 4000E G Computer	SSL 4000G	SSL 4048E G Computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A820	Sony JH24	Otari DTR-900 II	Mitsubishi X-850 Studer A820	Studer A800 MK III
STUDIO MONITOR(S)	Yamaha NS10	Augsperger Wright	Hidley/Kinoshita	Quested	Quested
MASTER TAPE	Sony DAT	Ampex 499	Ampex 467	3M 996	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Tony Dawsey	HIT FACTORY Herb Powers	MASTERFONICS Glenn Meadows	STERLING SOUND George Marino	HIT FACTORY LONDON Steve Shin
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	JVC Manufacturing	Uni Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Sonopress	Uni Manufacturing	Sony Manufacturing

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AUDIO TRACK

NEW YORK

AT D&D STUDIO, KRS-ONE of Boogie Down Productions was in Studio B recording and mixing his upcoming Jive Records release. Premier of Gang Starr is producing most of the record, with KRS-ONE and guest producer/DJ Kid Capri also doing a track. Eddie Sancho engineered and Luc Allen assisted.

LOS ANGELES

AT BROOKLYN Recording Studio, Ed Cherney is producing Kevin Montgomery for A&M. Duane Sekora is engineering. Chicago White Sox pitcher Jack McDowell has completed his new album with his rock group V.I.E.W. Mike Hamilton produced. And Bad Religion was in working on its fifth album, for Epitaph Records; Paul DuGre engineered.

Composer Dennis McCarthy and producer Neil Norman were in Group IV Recording Studio recording and mixing the soundtrack album and single for "Star Trek: Deep Space Nine." Rick Winquest engineered, assisted by Dann Thompson and Eric Cowden. Norman executive-produced.

Veteran drummer Denny Siewell is currently holing up in Music Grinder Studios lending a hand on the upcoming album for RCA artist Danny Peck. Desmond Child is producing, Matt Gruber is first engineer, and Greg Grill is assisting.

Legs Diamond is recording its next release for Music For Nations at Clear Lake Audio, North Hollywood, Calif., using the studio's new Alesis Adat system. Michael Prince is producing. Brian Levi is engineering, with Colin Mitchell assisting.

OTHER CITIES

AT DOPPLER STUDIOS, Atlanta, vocalist Ricky Bell of Bell Biv DeVoe put down lead and background vocals for a version of the single "Something In Your Eyes." L.A. Reid, Babyface, and Daryl Simmons produced for MCA. Thom Kidd engineered, assisted by Blake Eiseman.

A&M/Colorblind Records recording act Top Choice Clique was tying up Studio B at Sound Techniques, Boston, for most of January. Extreme's Nuno Bettencourt co-produced with TCC's Force. At the board was Extreme engineer Bob St. John, with Carl Nappa assisting. The trio was in mixing and editing new material for the rap release "Real Chemistry," due this spring.

Chicago-based singer/songwriter Michael McDermott was in Reflection Studios, Charlotte, N.C., to begin tracking for his upcoming SBK/EMI release. Don Dixon produced and played guitar/bass, while Reflection's chief engineer Mark Williams was behind the knobs.

A&M's the Wooten Brothers finished their upcoming release at Sigma Sound, Philadelphia, using the facility's in-house MIDI suite for preproduction and then dumping the MIDI down to Studio 1 via tie lines. The project was produced in part by Gary Wooten and Bunny Sigler. Michael "Mix" Tarsia and John Anthony engineered, assisted by Andy Starr, Paul Rinis, and Al Dickinson.

Heart recently completed its latest Capitol Records release in Studio X at Bad Animals, Seattle. John Purdell and Duane Baron produced and engineered, with Ed Brooks assisting. Mick Guzauski mixed. A&M Records' Hammerbox was in Studio A recording B sides for the upcoming release "Numb." Brooks engineered. Mechanic Records' Tad mixed in Studio A, with Jay Mascus producing and John Agnello engineering.

At Criteria Studios, Miami, Nicky Yarling began work on her contribution to Jimmy Buffett's upcoming MCA release. The sessions were produced by Yarling, with Ted Stein engineering. They were assisted by Keith Rose and Andrew Roshberg.

At BearTracks, Suffern, N.Y., Spyro Gyra was working on an album project, with the group's Jay Beckenstein producing. Larry P. Swist engineered, assisted by Stephen Regina.

Material for Audio Track should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

SIGMA SOUND PHILADELPHIA

(Continued from preceding page)

to whom Joe has passed ownership ("I still come in and mix music," notes Joe, who also acts as consultant).

Michael Tarsia, chief engineer and operations manager, mixed and engineered most of Patti LaBelle's 1992 Grammy-winning "Burnin'" album, and keeps his hand in numerous other music projects that still flow from Sigma.

His eye, however, is always on the reality of doing business in the '90s.

"I'm really moving toward the full-service media center idea because a lot of studios are closing that aren't changing," he says. "What you could get as a studio rate 10 years ago you're probably going to get the same rates today because technology has changed so much and people do a lot of the work

at home, buying a home board and a home studio setup. So for us to adapt to that new climate, we're really going for the full-service production angle, and along with that there is the music work that comes in naturally that we'll always have."

Joe Tarsia certainly hopes so.

"The recording studio is very important to the health of the music business," he says, "and it's the little independent studio that gives the budding producers or artists a place to work, gives them a place to explore their talent. The record industry should make sure that farm team continues to exist for the development of new talent and new music."

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Contemporary Mix Makes Market-Toppers Spanish Stations Boost Ratings With Tejano, Banda

■ BY ERIC BOEHLERT

NEW YORK—Adopting a more contemporary presentation and mixing more new music into the programming has helped Spanish stations in three of the top 100 markets, including Los Angeles, to climb to the top of the ratings heap. Despite several dramatic Spanish success stories, however, the format still faces serious obstacles from advertisers and agencies.

The most talked-about radio ratings success story continues to unfold in Los Angeles at Spanish station KLAX. Last August, the station, then known as KSKQ-FM, and its blend of romantic international hits flipped to KLAX and a more distinctly Mexican sound. By the end of the fall book, the ranchero-banda-tropical sounds of KLAX ("La Equis," or "The X") had jumped from 2.0 to 5.3, taking first place in the Arbitron 12-plus ratings. KLAX became the first, and fastest, Spanish station to top the ratings in a top-20 market.

The story does not end there, though. According to the latest Arbitrends, KLAX now comes in with a 7.2, complete with a jaw-dropping 8.4 for the month of February. The last Los Angeles station to land anywhere near that for an entire book was KPRW (Power 106), which managed a 7.5 back in the fall of 1987.

Spanish radio executives hope KLAX's high-profile success will help familiarize the format to mainstream advertisers who they claim have overlooked Spanish stations for too long. "We have an obligation to bring this [success] to the attention of advertisers and agencies," says Janet Therrien, VP director of research and marketing at Katz Hispanic Radio. "I hope people look at it seriously."

For his part, KLAX GM Alfredo Rodriguez is at a loss to explain the station's meteoric rise. "It's just one of those things that happens in radio," he says. Rodriguez, who also keeps a close eye on the station's programming, came over to KLAX from crosstown KWKW, where he says he was handcuffed in terms of trying new things with the playlist. Branching out with more banda dance music and adopting a contemporary on-air presentation, Rodriguez says he was sure he could secure at least a 3-3.5 rating at KLAX, but had no idea that he'd make Los Angeles radio history.

Now though, like other market-topping Spanish stations such as KXTN San Antonio, Texas, and nearby KGBT McAllen/Brownsville, Texas, the battle for KLAX is turning its stunning ratings into ad dollars. Because the station exploded so suddenly, Rodriguez says, many advertisers remain wary. "Little by little, they will become more confident buying us," he says.

For other Spanish stations, the wait for important advertisers to come aboard often stretches out for years. KGBT has been a perennial ratings player in the McAllen/Brownsville market, where 87% of

The move to Tejano boosted KXTN-FM from 'worst to first'

the population has a Mexican heritage. But according to station GM Jose Louis Munoz, KGBT still lacks the backing of a handful of important clients, such as car dealerships and banks. He suggests nationally, advertisers are far better educated about the buying potential of Spanish listeners than are local and regional clients.

In Los Angeles, Rodriguez agrees that local perceptions are often the most negative. "This is Los Angeles, not Bakersfield, where Mexicans are confined to manual labor," he says.

Therrien at Katz says advertisers often suffer from two misconceptions about Spanish radio. The first is that all Mexican immigrants eventually learn English and switch over to mainstream radio. The second is that Mexicans coming to this country have no money. She hopes the success of KLAX will finally convince mainstream advertisers that an enormous, loyal audience can be reached efficiently through Spanish radio.

While Spanish broadcasters battle advertisers, they do have an important ally in their corner: new, exciting music that is attracting more young listeners.

In the cases of KGBT, KLAX, and KXTN (the latter two of which are high-powered FMs), each abandoned the once-common Spanish approach of mainstream international hits in favor of more modern music.

For KLAX, it's a mixture of the flourishing, updated banda music from Mexico's Pacific region, along with ballads, tropical, and mariachi songs. KGBT features an even mix of tejano, international, and norteño music, while KXTN delivers 90% home-grown tejano.

KXTN made the move to tejano two years ago and promptly bolted from "worst to first" in the ratings, as PD Rudy Rocha puts it. The music's draw, he says, is cross-generational because young adults are drawn to its modern sound, thanks to the studio technology labels have been investing in during the last five years. Meanwhile, with more tejano bands re-doing traditional standards, older fans relate to the familiar songs of the past.

The same can be said for the music, which, though distinctly different, is fueling KLAX's success in Los Angeles. Like tejano acts, ban-

da performers are also embracing songs of the past and reworking them with with an updated sound, thereby casting a wide audience net. And in Los Angeles, where more than 30% of listeners are Hispanic but only six major stations serve them, the potential for a massive audience is clear.

Being able to corner younger listeners who in the past arrived in the U.S. and quickly tuned into top 40 radio is perhaps the the most important inroad that KLAX has made. Pointing to the fact that Hispanic listening levels in the market have remained the same since KLAX went on the air, Rodriguez estimates a large chunk of his audience has come from crosstown top 40s KIIS and KPWR.

More & More Stations Talking About Sex New Shows Entertain As Well As Inform Listeners

■ BY CARRIE BORZILLO

LOS ANGELES—A growing number of stations around the country are finding sex is luring more listeners to their stations. Among those airing sex-themed talk shows are modern-rock KROQ Los Angeles, top 40 WHYZ (Z100) New York, and top 40/rhythm WBBM-FM (B96) Chicago.

On one hand, these shows are meant to entertain, so topics will range from three-somes to sexual toys to how much masturbation is too much. On the other hand, they serve as a place for people to go with serious questions when they don't have anyone else to talk to. Along with a jock, most of the shows are co-hosted by a doctor, who is better equipped to answer questions about sexually transmitted diseases, contraception, drugs, and other topics.

Jim "Poorman" Trenton, host of KROQ's "Loveline," which airs 10 p.m.-midnight Sundays through Thursdays, says the show is meant to sound down-to-earth because "when people have problems, they call their friends, not an M.D. or a therapist."

Co-host Dr. Drew Pinsky, who practices as an internist and serves as program medical director of a chemical dependency unit in Pasadena, Calif., thinks of the show as "the perfect public-health vehicle. In my profession, it's hard to reach this audience and this show is a way to get to them," he says. "Look at the statistics, some [diseases] are going up. Somewhere the system is failing badly."

Pinsky says his goal is not to treat listeners' problems, but to identify the problem, educate the listeners, give people a chance to



Soul Train Awards. At a pre-awards reception, the PD and MD winners of the Budweiser Soul Train Music Express contest gathered. Shown kneeling, from left, are Mike Evans, WHRK Memphis, and Dave Donnell, WENN Birmingham, Ala. In middle row, from left, are Bonnie DeJong (hands on knees), WGCI-FM Chicago; Jerry Smokin' B, WVEE Atlanta (striped shirt); Kim Johnson, WZAK Cleveland; Jay Stevens, WPGC-FM Washington, D.C.; Roy Sampson, WXYV Baltimore; and Bill Brooks, Anheuser-Busch. In back row, from left, are James Thomas, WEDR Miami; Jacqui Allen, WUSL Philadelphia; Frankie Darcell, WPEG Charlotte, N.C.; Bobbie Jefferson, KMJQ Houston; James Alexander, KKDA-FM Dallas; and Aaron Maxwell, WCDX Richmond, Va.

talk out their problems, and direct them toward further care. Pinsky and Trenton, like all of these shows' hosts, give out referrals and hotline numbers to callers who need to discuss their problems further.

"Loveline" is one of the wildest of the sex-talk shows. Through what Pinsky calls Poorman's impishness and adolescent behavior, the jock is able to attract listeners ranging in age from 12 to 40. Once on the line, Pinsky aims to "steer them to more appropriate behavior."

In addition to Pinsky and Trenton, celebrity guests on "Loveline" take calls and talk about their love and sex lives as well. Recent guests have included Duran Duran, Robert Smith of the Cure, and actors Emilio Estevez, Keanu Reeves, David Faustino, and Jason Patric.

WBBM-FM's "Private Lives," which airs 10 p.m.-midnight Sundays, is a bit tamer and more structured. Unlike "Loveline," the first hour of the show consists of a scheduled topic, such as love trian-

gles, sexual myths, birth control, or diseases. In the second hour, hosts Karen Hand, the station's news director, and Dr. Kelly Johnson, a psychiatrist at Northwestern Memorial Hospital, read letters and take calls from listeners.

"We try to deal with relationship issues in a responsible manner," says executive producer Joan Palomar. "We're not trying to exploit or sensationalize. We're trying to help people."

Palomar says a lot of preparation goes into the show. Staffers meet twice a week to plan the show and each person is equipped with a packet of information on upcoming topics.

While most subjects are fair game, suicide calls do not get aired, says Palomar. "Our screeners are well versed in what to do with a situation like that. They'd give the caller a suicide hotline number instead of airing the call," she says.

WHTZ's "Love Phones" show, (Continued on page 87)



POORMAN

Canadian Broadcasters Pursue Ways To Beef Up Programming

■ BY PHYLLIS STARK

TORONTO—Canadian-content rules, the subject of much discussion and controversy at past Music Industry Conferences, was hardly mentioned at this year's conference despite, or perhaps because of, new revisions in the rules (Billboard, Feb. 13). The conference, held March 18-21 here, is sponsored by the Canadian trade magazine The Record, and attracted approximately 650 delegates.

Toronto's new FM country station, CISS, was one much discussed topic, most notably at the Music Industry Awards lunch, when host Ted Woloshyn read a "message" for

the PD of competing AM country station CKYC (AM59) that "suicide" Dr. Kervorkian "returned your call. He can see you next week."

On a more serious note, a panel of well-known Canadian and American jocks at a session on "Winning Morning Shows" talked about the possibility of having nationally syndicated morning shows in Canada as there are in the U.S. Jesse Dylan of CFTR Toronto said, "I think it's only a matter of time before it happens here . . . Howard Stern took the idea that morning shows had to be local and just blew it out the window."

Asked if the show would have to (Continued on page 90)


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*** NO. 1 ***					
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2	2	5	9	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
3	5	8	7	I HAVE NOTHING ARISTA 1-2527	◆ WHITNEY HOUSTON
4	4	4	9	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
5	3	2	20	FOREVER IN LOVE ARISTA 1-2482	◆ KENNY G
6	7	7	11	ANGEL SBK 50406/ERG	◆ JON SECADA
7	6	3	20	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE
8	11	15	6	TELL ME WHAT YOU DREAM RCA 62468	◆ RESTLESS HEART/W. HILL
9	10	10	10	HOPE OF DELIVERANCE CAPITOL 44904	◆ PAUL MCCARTNEY
10	12	12	9	SOMEBODY LOVE ME REUNION 62465/RCA	◆ MICHAEL W. SMITH
11	13	17	12	COME IN OUT OF THE RAIN EMI 50417/ERG	◆ WENDY MOTEN
12	8	9	13	REACH OUT (I'LL BE THERE) COLUMBIA ALBUM CUT	MICHAEL BOLTON
13	15	20	10	PASSIONATE KISSES COLUMBIA 74795	◆ MARY-CHAPIN CARPENTER
*** POWER PICK ***					
14	18	23	5	WHAT YOU WON'T DO FOR LOVE EMI 50428/ERG	◆ GO WEST
15	14	16	11	ORDINARY WORLD CAPITOL 44908	◆ DURAN DURAN
16	9	6	15	NO MISTAKES MCA 54554	◆ PATTY SMYTH
17	17	19	18	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
18	16	13	23	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
19	24	28	6	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
20	22	22	7	I DON'T KNOW WHY COLUMBIA 74861	SHAWN COLVIN
21	25	29	7	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
22	19	11	17	IN THE STILL OF THE NITE MOTOWN 2193	BOYZ II MEN
23	21	21	23	NEVER A TIME ATLANTIC 87411	GENESIS
24	31	38	3	WATER FROM THE MOON EPIC 74809	◆ CELINE DION
25	20	14	22	FAITHFUL EMI 50411/ERG	◆ GO WEST
26	26	32	5	HOW FAST FOREVER GOES ELEKTRA 64653	HOWARD HEWETT
27	27	24	21	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON
28	34	43	3	THE CRYING GAME SBK 50437/ERG	◆ BOY GEORGE
29	23	18	16	IRRESISTIBLE POLYDOR 861 210/PLG	◆ CATHY DENNIS
30	28	27	28	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
31	29	31	25	THE LAST SONG MCA 54510	◆ ELTON JOHN
32	39	45	3	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON 857 024/PLG	◆ BOY KRAZY
33	36	36	6	MISS CHATELAINE SIRE 18608/WARNER BROS.	◆ K. D. LANG
34	33	30	25	FEELS LIKE HEAVEN WARNER BROS. 18651	◆ PETER CETERA (WITH CHAKA KHAN)
35	32	25	15	TELL THE TRUTH REPRISE 18673	◆ JUDE COLE
*** HOT SHOT DEBUT ***					
36	NEW ▶	1		A SONG FOR YOU WARNER BROS. 18611	◆ RAY CHARLES
37	41	42	4	THE PASSION THEME RCA ALBUM CUT	◆ WARREN HILL
38	35	34	14	HAVE I TOLD YOU LATELY WARNER BROS. ALBUM CUT	ROD STEWART
39	30	26	20	LOVE CAN MOVE MOUNTAINS EPIC 74337	◆ CELINE DION
40	43	47	3	WELCOME TO MY LOVE CAPITOL 44892	◆ RACHELLE FERRELL
41	47	—	2	KISS OF LIFE EPIC 74848	◆ SADE
42	40	33	26	TO LOVE SOMEBODY COLUMBIA 74733	◆ MICHAEL BOLTON
43	38	37	11	I'M EVERY WOMAN ARISTA 1-2519	◆ WHITNEY HOUSTON
44	42	40	12	NO ONE ELSE ON EARTH CURB 54449/MCA	◆ WYONNNA
45	NEW ▶	1		IF I COULD COLUMBIA 74864	◆ REGINA BELLE
46	46	39	11	WALK ON THE OCEAN COLUMBIA 74706	◆ TOAD THE WET SPROCKET
47	48	49	4	BEAUTIFUL GIRL ATLANTIC 87383	◆ INXS
48	45	44	16	ALL AT ONCE CAPITOL ALBUM CUT	BONNIE RAITT
49	49	—	2	MAN ON THE MOON WARNER BROS. 18642	◆ R.E.M.
50	37	35	21	DOES LOVE NOT OPEN YOUR EYES REPRISE ALBUM CUT	◆ KURT HOWELL

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Tom Calderone
WDRE Long Island, N.Y.



ACCORDING TO Tom Calderone, director of operations/programming for Jarad Broadcasting's WDRE Long Island, N.Y., and WIBF Philadelphia, the recent decision to simulcast WDRE on the newly acquired WIBF stemmed from the desire to make the modern-rock format "bigger than life. We're trying to make this into a big global station," he says.

"We're not simulcasting out of arrogance. We're just doing it because we can offer so much more this way. Having it based at our flagship in New York lends itself to band interviews, exclusives, and things we wouldn't get in Philly because of the location," he adds.

Calderone confirms widely circulated rumors that Jarad is looking for another potential simulcast station, but says it will not happen in the immediate future. "We've only been on the air in Philly for 100 days, and to start looking at other markets is premature."

Regional differences in musical taste can make a simulcast station a difficult proposition, but Calderone says there is a great deal of musical "overlap" between New York and Philadelphia. Nevertheless, prior to the launch of the simulcast, Calderone made some product adjustments. "We realigned the music a lot to take out some that might have been regional, too Long Island," he says.

Calderone says the station is now approximately 60% current at night, about 50% current during the day, and 40% current during the morning show.

Here's a recent afternoon hour: Nirvana, "Come As You Are"; INXS, "Don't Change"; World Party, "Is It Like Today?"; Cure, "Love Song"; Living Colour, "Leave It Alone"; Boy George, "The Crying Game"; Michael Penn, "No Myth"; Snow, "Informer"; U2, "Who's Gonna Ride Your Wild Horses"; Peter Gabriel, "Red Rain"; Dada, "Dim"; R.E.M., "Losing My Religion"; and Tears For Fears, "Head Over Heels."

Although Calderone sometimes seems to be a magnet for criticism at industry conventions from those who think the station is not cutting-edge enough, he is pleased the modern-rock format inspires that much passion. "People live this radio station," he says. "I wouldn't trade it for the world."

He notes, however, that modern rock is "a very high-maintenance radio format. You have to keep this station fresh every day because the core is going to get bored very quickly." Asked how he walks the line between familiar and unfamiliar music, Calderone says, "It's all balance, making sure your core is happy, and making sure your cumers are happy."

After making sure the product was right, Calderone turned his attention to his air staff. When longtime night jock Donna Donna recently returned from maternity leave,

he shifted her to middays, moved morning man Bob Marone into production, put Darren Smith in mornings, and hired former KROQ Los Angeles jock John Loscalzo for nights.

Ratings-wise, the station was off 1.5-1.2 in the fall book and is 27th in the market, but it is well-respected in the industry and, because the station's sales staff seems to have no trouble selling time, it is considered a highly successful modern-rock station. Calderone says that effort is helped by the fact that "at WDRE New York and in Philly, the whole sales staff understands this format and the life group of this audience."

He blames the low ratings on the layout of the Long Island market, which is 120 miles long. That is larger, in fact, than the distance between New York and Philadelphia and too big for any station to cover completely.

"Our antenna is located in Queens, so we are able to cover a major part of the metropolitan area. We cover Connecticut, West Chester [N.Y.], Manhattan, and all the boroughs. We cover Western Long Island, but the majority of [Long Island Arbitron] diaries are in east Suffolk county, where we have no signal. Our transmitter is placed for revenue purposes, not ratings purposes.

"Because of the huge terrain we have to cover here, we can't do television and it's not a billboard market," says Calderone. "Our promotions are events we create ourselves [such as the annual] Modern Rock Fest and tie-ins with night clubs." In Philadelphia, the station was launched with print and billboards.

Calderone is understandably bullish on the future of modern-rock radio. Although he notes the format's growth "depends on each individual market," he adds that "the fact that [consultancy] Jacobs [Media] has gotten in has lent a lot of credibility [and encouraged] owners who may be afraid to get into the format."

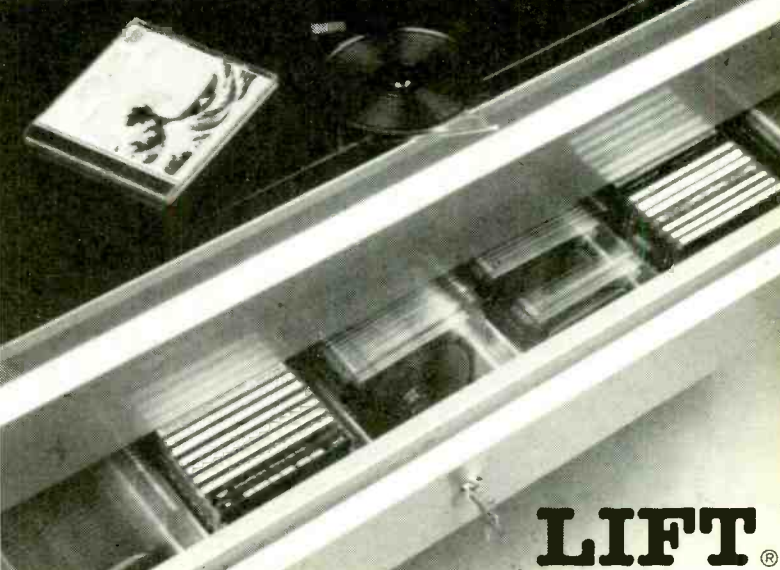
He adds, "I think there is a tremendous growth potential. People have to remember this is not a turnkey format, but by sticking with it and going through the process, the numbers will come. You have to look at it as a project and a long-term commitment."

Calderone joined WDRE in January 1991 after a similar stint at WHF's Washington, D.C. He started his broadcasting career at AC WGR Buffalo, N.Y., in 1984 while still in college. He left a programming assistant job there to become promotion director at album rock WRCN Riverhead, N.Y., where he stayed from 1987-90, eventually earning the chance to program that station.

Calderone also hosts Spear Communications' syndicated show "Modern Rock Live," which has been on the air for 65 weeks. The hourlong Monday-night show just added its 15th affiliate, KEDJ Phoenix. PHYLLIS STARK

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Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 94 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	6	PRIDE AND JOY COVERDALE/PAGE	◆ COVERDALE/PAGE Geffen
2	2	2	11	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
3	4	4	9	CAT'S IN THE CRADLE AMERICA'S LEAST WANTED	◆ UGLY KID JOE STARDOG/MERCURY
4	3	3	15	BLACK TEN	PEARL JAM EPIC
5	9	14	3	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
6	5	5	10	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
7	8	10	8	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ STING A&M
8	6	7	6	GOOD LOVIN'S HARD TO FIND THE LAST REBEL	LYNYRD SKYNYRD ATLANTIC
9	11	13	7	SHE GOT ME SUNRISE ON THE SUFFERBUS	◆ MASTERS OF REALITY CHRYSALIS/ERG
10	10	9	6	DRIVEN BY YOU BACK TO THE LIGHT	◆ BRIAN MAY HOLLYWOOD
11	7	6	10	DON'T TEAR ME UP WANDERING SPIRIT	MICK JAGGER ATLANTIC
12	18	23	4	WIRED ALL NIGHT WANDERING SPIRIT	MICK JAGGER ATLANTIC
13	13	11	8	DOWN ON ME JACKYL	◆ JACKYL Geffen
14	15	15	5	LEAVE IT ALONE STAIN	◆ LIVING COLOUR EPIC
15	17	19	4	ROOSTER DIRT	◆ ALICE IN CHAINS COLUMBIA
16	16	21	4	TONIGHT ADRENALIZE	◆ DEF LEPPARD MERCURY
*** AIRPOWER ***					
17	21	37	3	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
18	20	18	5	KISS THAT FROG US	PETER GABRIEL Geffen
19	12	12	7	TURN IT UP OR TURN IT OFF SMOKE	◆ DRIVIN-N-CRYIN ISLAND/PLG
*** AIRPOWER ***					
20	22	27	3	SHAPE I'M IN ARC ANGELS	◆ ARC ANGELS DGC/Geffen
21	19	16	7	COURAGE FULLY COMPLETELY	◆ THE TRAGICALLY HIP MCA
*** AIRPOWER ***					
22	25	—	2	SILENCE IS BROKEN DON'T TREAD	DAMN YANKEES WARNER BROS.
*** AIRPOWER ***					
23	28	—	2	SHAKE MY TREE COVERDALE/PAGE	COVERDALE/PAGE Geffen
24	26	34	3	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
25	14	8	8	WON'T GET FOOLED AGAIN VAN HALEN LIVE: RIGHT HERE, RIGHT NOW	◆ VAN HALEN WARNER BROS.
26	30	36	5	RUNNING ON FAITH UNPLUGGED	◆ ERIC CLAPTON DUCK/REPRISE
27	23	20	17	PULL ME UNDER IMAGES AND WORDS	◆ DREAM THEATER ATCO/EASTWEST
28	29	39	3	BROKEN HEARTED SAVIOR SISTER SWEETLY	◆ BIG HEAD TODD/MONSTERS GIANT
29	24	22	9	RETURN TO SERENITY THE RITUAL	TESTAMENT ATLANTIC
30	27	28	6	SWEATING BULLETS COUNTDOWN TO EXTINCTION	◆ MEGADETH CAPITOL
31	37	—	2	CRYN' THE EXTREMIST	JOE SATTIARI RELATIVITY
32	32	26	16	MISTER PLEASE DON'T TREAD	DAMN YANKEES WARNER BROS.
33	36	—	2	TAKE THE TIME IMAGES AND WORDS	◆ DREAM THEATER ATCO/EASTWEST
34	34	—	17	SAD BUT TRUE METALLICA	◆ METALLICA ELEKTRA
35	31	31	15	IN BLOOM NEVERMIND	◆ NIRVANA DGC/Geffen
*** FLASHMAKER ***					
36	NEW	1	1	MRS. RITA NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
37	40	—	2	THING OF BEAUTY SONGS FROM THE RAIN	HOTHOUSE FLOWERS LONDON/PLG
38	38	38	3	UNKNOWN LEGEND HARVEST MOON	◆ NEIL YOUNG REPRISE
39	RE-ENTRY	20	20	DRIVE AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
40	33	32	14	SOMEBODY TO SHOVE GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10
1	1	—	2	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M				
2	4	1	13	JEREMY TEN	◆ PEARL JAM EPIC				
3	5	3	6	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE				
4	2	—	2	STEAM US	◆ PETER GABRIEL Geffen				
5	3	4	25	EVEN FLOW TEN	◆ PEARL JAM EPIC				
6	7	2	11	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC				
7	9	6	29	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE				
8	8	8	33	MYSTERIOUS WAYS ACHTUNG BABY	◆ U2 ISLAND/PLG				
9	—	7	8	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EMI/ERG				
10	—	9	20	ONE ACHTUNG BABY	◆ U2 ISLAND/PLG				

Radio

'World's Greatest Hits' Spins Large Web Baronfeld's Weekly Show Heard In 38 Countries

LOS ANGELES—What started as a great idea on only five stations in the U.S. has grown into a radio phenomenon on 427 stations in 38 countries in just one year. David Baronfeld's "The World's Greatest Hits" brings some of the top 10 hits from around the world to stations in Norway, Russia, Europe, South Africa, Iceland, and other countries.

"Our affiliates are the only stations in town that can give listeners the world's hits," says Baronfeld, former GM at KSJO San Jose, Calif. "There are two kinds of thinkers: global and street. Our show is geared toward those with a global understanding."

The hourlong weekly show features various top 10 hits as compiled by Billboard and its sister publication, Music & Media, as well as Radio & Records, the British trade publication RPM, Australia's ARIA, Canada's The Record, and affiliates' own charts.

The show, hosted by former KIOI San Francisco jock Steven B. Williams, expanded from its first domestic affiliate, KPLZ Seattle, to its first international affiliate, FM Radio 104.8 in Oslo, in a matter of months. Other affiliates include Russia's Radio Roks; Voice Of America/Europe, which originates in Washington, D.C.; Durban, South Africa's Capitol Radio; and CKFM Toronto.

"The show really is popular here," says Alison Chase, PD of Oslo AC station FM Radio 104.8. "It's nice to get exposed to hits early on and stay a step ahead of our competitor."

"Norwegians begin studying English in the fourth grade, so it's also a way for them to practice their English," Chase adds.

Baronfeld got the idea for the show while traveling the world two years ago. "Wherever I went, I visited radio stations and heard great English-language hits that I didn't hear when I came home," he says. "I don't get it; if you can watch a war on TV anywhere, you should be able to hear hit songs anywhere as well."

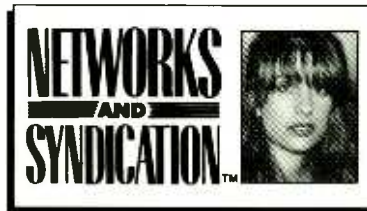
Baronfeld says the songs are carefully chosen to be fairly familiar, but not ones stations are already programming. "It's a balancing act," he adds.

For example, to give American listeners something fresh, the show played Michael Jackson's "Heal The World" when it was a top five record in Europe and not yet introduced in the States. Conversely, to serve international fans, the show featured Billy Ray Cyrus' "Achy Breaky Heart" when it was top three in the States, but six months before it reached No. 1 in Australia.

The show also features some trivia about artists and a music report from jocks and PDs around the world. The show concludes with two No. 1 songs: one from the U.S. and one from abroad.

AROUND THE INDUSTRY

CBS Radio Network and Host Communications will continue with their exclusive coverage of the NCAA basketball tournament Saturday (3) with women's national semifinals and



by Carrie Borzillo

the national championship game April 4. The men's final four airs Saturday (3) and the national championship game is April 5. A call-in show, "Eve Of The Final Four," airs Friday (2).

ABC/Watermark's "American Country Countdown With Bob Kingsley" will air a three-hour Memorial Day special, "The Greatest Hits Of The '90s: Country's Gold And Platinum Decade"... "For

Herself: The Reba McEntire Story" will air April 12-May 10. The show is produced by Ron Huntsman Entertainment Marketing.

Sports Entertainment Network continues its rapid growth. The newest affiliates include WWWE Cleveland, KQLL-AM Tulsa, Okla., and KTKT Tucson, Ariz. ... Too Lunar Productions' weekly "Countdown/Countdown" adds WUSS Atlantic City, N.J., and WRNE Pensacola, Fla., to its affiliate list.

The Sports Collector's Radio Show Network also has added several new affiliates: WWLS Oklahoma City, KWAI Honolulu, WZKC Youngstown, Ohio, WACK Newark, N.J., KQSB Santa Barbara, Calif., WIRA Fort Pierce, Fla., and WSNB Torrington, Conn.

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	6	I FEEL YOU SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE SIRE/REPRISE
2	2	1	10	FEED THE TREE STAR	◆ BELLY SIRE/REPRISE
3	3	4	9	START CHOPPIN WHERE YOU BEEN	◆ DINOSAUR JR. SIRE/WARNER BROS.
4	4	6	8	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ STING A&M
5	5	7	8	TAKE ME ANYWHERE HUMAN CANNONBALL	◆ SCHOOL OF FISH CAPITOL
6	8	8	6	LEAVE IT ALONE STAIN	◆ LIVING COLOUR EPIC
7	6	3	11	DOGS OF LUST THE DUSK	◆ THE THE EPIC
8	7	5	10	CONNECTED CONNECTED	◆ STEREO MC'S GEE STREET/ISLAND/PLG
9	9	10	7	THE GHOST AT NUMBER ONE SPILT MILK	◆ JELLYFISH CHARISMA/VIRGIN
10	10	12	3	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
11	11	16	5	WE ARE THE NORMAL SUPERSTAR CAR WASH	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
12	14	18	6	SLEEPING SATELLITE GREAT EXPECTATIONS	◆ TASMIN ARCHER SBK/ERG
13	13	20	4	THE CRYING GAME "THE CRYING GAME" SOUNDTRACK	◆ BOY GEORGE SBK/ERG
14	15	19	3	THING OF BEAUTY SONGS FROM THE RAIN	HOTHOUSE FLOWERS LONDON/PLG
15	27	—	2	LOS ANGELES FRANK BLACK	◆ FRANK BLACK 4.A.D./ELEKTRA
16	NEW	1	1	DRUMS OF HEAVEN EARTH AND SUN AND MOON	MIDNIGHT OIL COLUMBIA
17	NEW	1	1	JUMP THEY SAY BLACK TIE WHITE NOISE	◆ DAVID BOWIE SAVAGE
18	NEW	1	1	IS IT LIKE TODAY? BANG!	WORLD PARTY ENSIGN/CHRYSALIS/ERG
19	20	25	4	DRIVING ALOUD (RADIO STORM) RESPECT	◆ ROBYN HITCHCOCK A&M
20	12	—	2	COME UNDONE DURAN DURAN	◆ DURAN DURAN CAPITOL
21	NEW	1	1	BEING SIMPLE PAIN MAKES YOU BEAUTIFUL	◆ THE JUDYBATS SIRE/WARNER BROS.
22	16	17	8	COURAGE FULLY COMPLETELY	◆ THE TRAGICALLY HIP MCA
23	23	—	2	THE RIGHT DECISION PERVERSE	◆ JESUS JONES SBK/ERG
24	19	15	11	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
25	21	27	4	MOSES GORGEIOUS	808 STATE TOMMY BOY
26	17	13	18	CANDY EVERYBODY WANTS OUR TIME IN EDEN	◆ 10,000 MANIACS ELEKTRA
27	18	14	8	WEMBLEY FUN?	THE CANDY SKINS DGC
28	24	21	3	PUSH TH' LITTLE DAISIES PURE GUAVA	◆ WEEN ELEKTRA
29	26	24	3	DIM PUZZLE I.R.S.	DADA I.R.S.
30	25	26	6	BLAST PUREAFUNALIA	PURE REPRISE

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

Japanese Listeners Pick Up U.S. Stations Via Usen

BY STEVE McCLURE

TOKYO—New York's WHTZ (Z100) and Los Angeles' KPWR (Power 106) made history recently by becoming the first privately owned foreign radio stations to be broadcast on a real-time basis in Japan. Since last December, Osaka-based cable-radio service Usen has been relaying the two leading U.S. radio outlets 24 hours a day to its 1.5 million subscribers nationwide.

The two FM stations have proved a hit with Japanese listeners, says Marc Hagan, executive consultant in Usen's international division. "Z100 is getting requests phoned in from people here in Japan," he says.

Usen has a 75% share of Japan's cable-radio market. It features a bewildering variety of audio offerings including hits from the Billboard charts, various types of ethnic music (popular with restaurant opera-

tors), Beatles- and Elvis Presley-only channels, and one featuring music selected by the DJs of Juliana's, the worldwide chain of dance clubs operated by Wembley Plc.

Usen currently has 440 channels, but since its 95 stereo selections require two channels each, that means there are about 225 listening choices, taking unused channels into account.

Some of more bizarre selections are a channel featuring the sound of steam locomotives, a channel featuring Japanese Army songs and music of the war years, and a channel that counts sheep (in Japanese).

There are even three separate "alibi" channels that simulate the audio environments of pachinko (pinball) parlors and coffee shops for errant men phoning their wives during stopovers in questionable places of business that have had the foresight to subscribe to Usen.

The Tokyo area's major FM stations are available through Usen, as well as KTYO, a cable FM station aimed at Tokyo's foreign community, which Hagan set up in 1984. The station was later bought out by Usen and has since changed to a country format.

For 30,000 yen (\$254) Usen will install a tuner in homes or places of business. Subscribers then pay a monthly fee of 6,000 yen (\$50.84). The company, which started with 12 channels 30 years ago, uses multiplexed PCM (pulse code modulation) to relay its signals, with a gradual upgrade to stereo planned in future.

Power 106's signal is backhauled out of Los Angeles to New York, mixed in with Z100, and relayed by satellite to Japan by IDB, the biggest satellite uplink company in the U.S. At least that's how it was until the February 26 bombing of the World Trade Center, where IDB has

its uplink facility. At present the signals are being routed to Portland, Ore., and across the Pacific by cable.

Some of the stations' advertisers prefer not to have their ads aired in Japan. Those ads are automatically blocked out and replaced by a general-purpose "cart" that's activated by a special tone placed before the ad spots in Los Angeles or New York. Hagan says there's a "tremendous" sales opportunity for advertisers to use these bits of air time to reach Japanese listeners.

Power 106 and Z100 aren't the first foreign radio stations available on Usen, however. The cable operator also offers the Voice Of America and the BBC World Service.

Hagan says Usen plans to expand to 880 channels by early 1994. This will allow more stereo broadcasting as well as more stations from overseas to be broadcast via Usen.

Digital B'casting Applicant Space Systems Drops Out

BY BILL HOLLAND

WASHINGTON, D.C.—Satellite digital radio entrepreneur Space Systems/Loral has withdrawn its FCC application to develop a digital audio broadcasting system and has joined forces with competitor Satel-

lite CD Radio, leaving the commission with four other satellite service applicant rivals.

WASHINGTON ROUNDUP™

Some broadcasters are heartened by the fact that FCC commissioner Ervin Duggan laid out the same careful-analysis philosophy to attendees at a cable programming conference here. Without localism, he said, "We may end up selling out fundamental value for a mess of technological pottage."

FCC FIRM ON FINE FEE

The FCC has rejected arguments by Great Trails Broadcasting Corp. that it did not deserve the \$5,000 fine it received in September 1991 for not informing a telephone caller of being on the air on its Dayton, Ohio, outlet, WGTZ.

Great Trails pointed out the complaint did not arise from actual harm done but out of the caller's effort to harass the station. The company further noted that after a brief exchange, the employee in-

formed the complainant he/she was on the air.

The commission rejected arguments that it "mechanically" issued the fine and said the violation stands, regardless of complainant intent.

The FCC said, "Even saying 'hello' before the caller informs the recipient... that they are on the air" violates the commission rule.

NAB RADIO RUN-OFF RESULTS

National Assn. of Broadcasters radio board run-off election results are in, with three new board-member announcements: Dick Ferguson, president of NewCity Communications of Bridgeport, Conn.; Jerry Lee, president of WEAZ-AM-FM Philadelphia; and Matt Mills, VP/GM of Paxson Broadcasting in Orlando, Fla.

NAB announced two other new radio board members and eight in-

cumbents in February.

SENATE WILL LOOK AT TOWER FEES

No hearing date yet, but the Senate Public Lands Subcommittee will soon reopen hearings on whether radio and TV broadcasters should pay full price for leases to have their towers on federal lands, or get a discounted price because of public-interest services they provide. The Department of Agriculture is pushing for larger fees.

SEX-ORIENTED SHOWS

(Continued from page 84)

airing 10 p.m.-midnight Mondays through Thursdays, debuted in November. Topics on this show are equally as outrageous as those on KROQ's "Loveline" and have included necrophilia and sex with pets.

But some of those topics didn't sit well with parents of WEGX (Eagle 106) Philadelphia's listeners. Z100's sister station had been simulcasting the show, but dropped it last month as a result of ongoing complaints and picketing (Billboard, Feb. 20). The station has since switched to an adult-alternative format as WJJZ.

"Love Phones," hosted by jock Chris Jagger and Dr. Judy Kuriansky, a clinical psychologist and sex therapist, also has guests on occasion. Spin Doctors, Foreigner, and MTV jock Kennedy are among those who have helped give out advice.

(Continued on page 90)

MPR Selects Quin

Minnesota Public Radio's direct-marketing arm, The Rivertown Trading Corp., which sells music to listeners via its Select Music Service, has acquired Tony Quin Enterprises, which operates Music-Link and Music Barn. For details, see story, page 61.



New Artists On Air. Thomas Bartunek, PD at New York's WQXR, shakes hands with Ellen Highstein, executive director of Concert Artists Guild, as the two agree to a new resident musicians program for the station. Classical WQXR will feature seven young artists during hourlong Sunday-night programs. According to Bartunek and Highstein, their 13-week program, titled "Artists-In-Radio," or "On A-I-R," is the only one of its kind in the country.

Hits!

in

Tokio

Week of March 14, 1993

- 1 Are You Gonna Go My Way Lenny Kravitz
- 2 Sweet Thing Mick Jagger
- 3 Ordinary World Duran Duran
- 4 I'm Every Woman Whitney Houston
- 5 If I Ever Lose My Faith In You Sting
- 6 Prince Of Peace Galliano
- 7 It's Gonna Be A Lovely Day The S.O.U.L.S.Y.S.T.E.M.
- 8 Get Away Bobby Brown
- 9 Love Makes No Sense Alexander O'Neal
- 10 Kiss Of Life Sade
- 11 The Right Kind Of Love Jeremy Jordan
- 12 Sunday Mondays Vanessa Paradis
- 13 Don't Be Shy Paul Hardcastle
- 14 If I Could Regina Belle
- 15 Hope Of Deliverance Paul McCartney
- 16 Easy Way Out Praise
- 17 Bed Of Roses Bon Jovi
- 18 It's Alright Classic Example
- 19 Never The Same Again Workshy
- 20 Layla Eric Clapton
- 21 Bad Girl Madonna
- 22 Special Kind Of Love Dina Carroll
- 23 Ain't No Man Dina Carroll
- 24 Jack Le Jazzman David Dexter D
- 25 Be My Baby Vanessa Paradis
- 26 Sunny Weather Lover Dionne Warwick
- 27 Forever In Love Kenny G
- 28 I Put A Spell Dn You Bryan Ferry
- 29 Saving Forever For You Shanice
- 30 Mr. Wendal Arrested Development
- 31 Can't Get Any Harder James Brown
- 32 I Will Always Love You Whitney Houston
- 33 Hip Hop Hooray Naughty By Nature
- 34 The Devil You Know Jesus Jones
- 35 What Are You Under Definition Of Sound
- 36 Losin' Myself Debbie Gibson
- 37 So Close Dina Carroll
- 38 No Limit 2 Unlimited
- 39 Sax-A-Go-Go Candy Dulfer
- 40 Deeper And Deeper Madonna
- 41 Don't Walk Away Jade
- 42 Independence Lulu
- 43 Even If My Heart Would Break Kenny G & Aaron Neville
- 44 Won't Get Fooled Again Van Halen
- 45 No Se Tu Luis Miguel
- 46 One More Day The Neville Brothers
- 47 Fantasy George Michael
- 48 Together Forever Shai
- 49 All Day, All Night Stephanie Mills
- 50 Rebirth Of Slick Diggable Planets

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

J-WAVE

81.3FM



Donnie,
you will be missed.
Love, Etton

We watched him grow
from our mailroom
into a promotion executive,
from a reckless child
into a loving father.

If only we could have
watched him grow old.

In loving memory of
Donnie Cohen
1961-1993

Your family at MCA
will miss you always

Donations for the benefit of Donnie's daughter Cassie
may be made payable to
"Sparky Cohen As Custodian For Cassandra Cohen
Under The Uniform Transfer To Minors Act"
and sent to
Cassie Cohen
MCA Records
70 Universal City Plaza
Universal City, California
91608

Country Programmers May Be Burning Audience Paragon Study Shows Listeners Like More Songs

BY PHYLLIS STARK

NEW YORK—Country programmers tend to underestimate the popularity of songs and “burn out” on them much faster than listeners, according to a new study by Denver-based Paragon Research.

At the recent Country Radio Seminar in Nashville, Paragon conducted a mock auditorium test with approximately 250 industry professionals, then compared the results of that test with the results of listener tests of those same songs. Rating how much they like the songs tested, programmers tended to score the songs much lower than listeners. Of the 25 songs compared, listeners gave them an average score of 68.94, while programmers checked in at 62.43, a difference of 6.51 points.

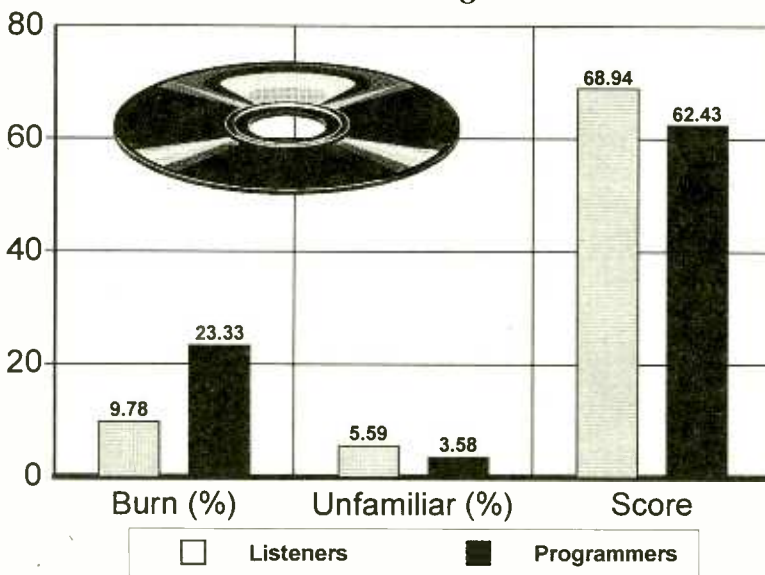
The widest discrepancy between the two groups was for Billy Ray Cyrus’ “Achy Breaky Heart,” which scored a 73.73 among listeners but was programmers’ lowest-scoring song (38.07).

According to the findings, programmers also had an average “burn” score of 23.33%, compared with the 9.78% “burn” score of listeners, a difference of 13.55%. The song with the widest discrepancy between programmers and listeners was Kenny Rogers’ “The Gambler,” which

burned out 56.35% of programmers, compared with 22.56% of listeners.

Not surprisingly, programmers also were much more familiar with the songs tested than were the listeners. Of the 25 songs tested, 5.59% were unfamiliar to listeners, compared with just 3.58% for the

Rating Country Music Listeners vs. Programmers



Source: Paragon Research

programmers.

The Paragon study concludes that “the typical radio programmer has a warped sense of reality that is not necessarily in sync with listeners. [Therefore] making music decisions on instincts alone can be a basic mistake in programming your station.”

While the results of the study make a strong case for the value of music research, Paragon VP Mike Henry stresses research should not be the only criterion in making music decisions. “Creative has got to be the bigger piece of the pie,” he says. “Now we know to what extent the differences do exist and just how much more tired we get of the music than the listeners. That should be a factor taken into consideration [and] rolled in the music decision.”

“When you can honestly theorize that people in the industry burn out two to three times quicker than the listeners, then we can understand the implications of making music decisions based on your personal instincts,” Henry continues. “[The study] supports what the record companies have been claiming all along, that radio doesn’t give songs enough time to succeed. Therefore, maybe we should consider slowing down the rotation system before we pull records out and throw another unfamiliar record in.”

The study also found Garth Brooks’ “Friends In Low Places” was the highest-testing song among listeners (80.66). Programmers scored John Anderson’s “Straight Tequila Night” the highest (77.92).

SEX-ORIENTED SHOWS

(Continued from page 87)

While Jagger tends to inject some humor into the show, he and co-workers take their jobs seriously.

“We’re real careful about following up with people,” says producer Sam Milkman. “Judy usually does it herself, but we also have psychology interns screening calls and referring listeners who don’t get on the air.”

WAYS TO BEEF UP CANADIAN PROGRAMMING

(Continued from page 84)

be as outrageous as Stern’s syndicated U.S. show to succeed, Dylan said, “Canada by nature would not support [a Stern-type] show because Canadians are naturally conservative and Americans are naturally aggressive. So it would have to be toned down a bit.”

At the same panel, a PD from Peterborough, Ontario, asked what he could do to beef up his morning show because he couldn’t afford to hire a sidekick or full-time news person. The panelists suggested everything from using interns to making the station janitor or the jock’s mother a regular part of the morning show.

PD GRAD SCHOOL

The final day of the conference was devoted to programming sessions and was billed as “PD Grad School.” McVay Media’s Charlie Cook talked at length about the importance of nonmusic elements in the programming mix.

In addition to traffic and weather, he suggested the information mix should include “discretionary time information,” which means tapping into what the listener is doing on a regular basis and “sending back to them information about what they want to be doing.” To generate this information, he suggested having a questionnaire for jocks to get information from callers including approximate age, interests, other stations they listen to, and what kind of prizes they would like to win on the station.

Cook also suggested the news stories should contain one or more of six elements. The first is “heart,” which he defined as “something the listener takes to work with them and will talk about, something going on in their world.” According to Cook, this should be the top story.

The second element is “purse,” or something that relates to the listener’s money, such as a story about a public utility raising its rates.

The third element is health, particularly women’s health issues for female-targeted stations.

A fourth element is relaxation. Cook says mini-vacations are becoming an increasingly popular prize giveaway.

Finally, he mentioned local and national news stories, but cautioned that national stories “are usually at the bottom of the heap” unless they deal with one of the subjects above.

Asked by an audience member from a top 40 station if a story about actor Luke Perry should take precedence over a story about Prime Minister Brian Mulroney at

his station, Cook said, “Yes, I suspect it would because you want to generate stories your listeners will talk about, and your audience is more likely to talk about Luke Perry.”

Cook stressed the importance of the basics: call letter mentions or slogan identifiers, time checks, weather, and traffic. He recommended showcasing these elements, using, for example, a sounder with the weather or traffic reports to call attention to it.

As for promotions, Cook said each one should be analyzed objectively, giving thought to why the station is doing the promotion and whether it will have a positive effect on the station’s time spent listening or come. “Everything you do should enhance the image of the station,” he said. “Everything should recycle listeners, appeal to the target demo, and meet the expectations and lifestyle of the target audience.”

TARGETING THE BRADY BOOMERS

Larry Rosin, VP/GM of Bolton Research Corp. in Philadelphia, spoke about targeting “Brady Boomers,” the tail-end of the baby-boom generation, now between the ages of 28 and 37. “As a group, this subcohort tends to be largely ignored” because the media focuses on older baby boomers, Rosin said.

He noted that “Brady Boomers,” named for TV’s “The Brady Bunch,” tend to be marketing- and media-wise. “They are on to our tricks,” he said. “They know when we are trying to manipulate them in any way.”

By age 18, the average American has seen 350,000 television commercials, which accounts for the “Brady Boomers” motto “seen it, heard it,” Rosin said. The challenge in marketing to this group is coming up with something it hasn’t heard before to break through the advertising “filters” it has created for itself.

This group has a disdain for “pitching, puffery, and unsubstantiated claims,” according to Rosin, so a station slogan like “the best variety” is met with a high level of cynicism from it. “The unsubstantiated claim is the biggest trap that radio falls into,” he said.

To illustrate this point, Rosin aired a typical TV spot for a radio station that featured attractive actors using marketing catch phrases, then added, “These people are mutants from another planet gushing this bullshit. If you want to convince someone that something is true, take the daring, bold step of making it true.”

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Canadian 'Starr' Party; Stern Book Deal; Feb. Revenue Gains—Largest Since '90

CHSC ST. CATHERINES, Ontario, evening jock **Tim Lock** got loads of free publicity when he held a press conference announcing himself as the leader of a newly launched political party, the "New Canada Party." Using the name of one of his show characters, **Leonard Starr**, Lock told reporters that his parents, who were **Beatles** fans, had legally changed their last name to that of drummer **Ringo Starr**.

After several major newspapers ran stories on the new "party" and its leader, Lock was finally exposed the following day. But in what publicity hounds would consider good news, most of the follow-up stories included the station call letters.

According to *The Hollywood Reporter*, **Howard Stern** has inked a book deal with **Simon & Schuster**. The book, due out in October, will deal with celebrities, behind-the-scenes stories from Stern's radio show, and, naturally, his sex life.

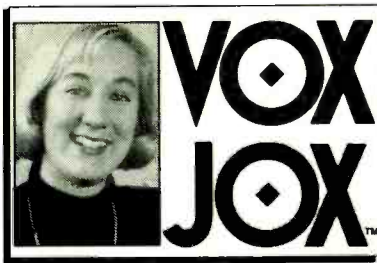
Meanwhile the **FCC**, according to a source, is concluding work on two of the outstanding complaints against **Greater Media's KLSX** Los Angeles for broadcasts of Stern's show, although no final decision has been made. While no one will talk on the record, the commission may want to decide whether further action is warranted before approving **Greater Media's** purchase of **WCDJ** Boston from **Emmis Broadcasting**.

In other **FCC** news, on March 23 the commission ordered a license renewal hearing to determine if the licenses of **C. Devine Media's KBER** Salt Lake City and **Street Stryder's** crosstown **KQOL**, should be renewed and if a fine should be imposed for an alleged sham assignment of **KQOL** from **Devine** to **Stryder** and misrepresentation of the facts in both deals to the commission.

The **Radio Advertising Bureau** reports that radio revenues posted double-digit growth in February, the biggest single month increase since October 1990. Combined national and local spot revenue was up 14% in Feb-

ruary compared with the same month last year. National spot revenue was up 13%, while local revenue rose 14%. In year-to-date figures, combined local and national revenues were up 9%, with local posting a 10% gain and national up 6%.

Katz Radio Group's research department has put together a presentation called "Format Description And Appeal" for stations to use in educating agencies and media buyers about radio. It describes 34 different formats in terms of programming and audience traits. For a copy, contact **Lisa Childean** in **Katz's** New York office.



by *Phyllis Stark*
with *Eric Boehlert*
& *Carrie Borzillo*

PROGRAMMING: KUSA GOES N/T

KUSA St. Louis flips from classic country to N/T, picking up **CNN Headline News**. The station will also be adding some sports and talk programming, according to **Scott Strong**, PD at sister station **KSD**, who adds those duties at **KUSA**. Among the staffers who exit are **OM Bill Coffee** and morning team **Lee Sherwood** and **Robert Fox**.

Following the closing of the \$7 million sale of **KQPT** Sacramento, Calif., from **Duchossois Communications** to **Brown Broadcasting**, GM **Henry Gramberg** and PD **Larry Berger** exit. **Don Daniels**, PD of **Brown's** crosstown **KXOA-AM-FM**, becomes OM for all three stations. **KXOA** GM **John Geary** adds GM duties at **KQPT**. **Berger** is looking for a new opportunity and can

be reached at 415-441-3950. The deal is **Sacramento's** first duopoly.

Urban KKKF Seattle has gone silent following its recent sale to **CMN Broadcasting Inc.**, which will be changing the calls to **KKDZ** and bringing it back with a children's format.

KOY-FM (Y95) Phoenix PD **Jamie Hyatt** lands the **WLUM** (Hot 102) Milwaukee PD job, replacing **Gregg Cassidy**. No replacement has been named at Y95, but consultant **Guy Zapoleon** adds the station as a client... PD **Ron Atkins** is out at **KMJQ** Houston.

WPRO-FM Providence, R.I., PD **Paul Cannon** exits for that job at **WTIC-FM** Hartford, Conn., replacing **Tom Mitchell**, who exits along with morning man **Larry Wax**. No replacement has been named at **WPRO**.

Following an all-Led Zeppelin weekend stunt, **WAZU** Dayton, Ohio, segues from album to classic rock.

WVRI Orlando, Fla., OM **Steve Streit** adds PD duties previously handled by **Brian Thomas**, now at **WRBQ-FM** Tampa, Fla.... OM **Terry Foxx** is out at **WQMG-FM** Greensboro, N.C.

Royce Blake is upped from APD to PD at **KTZN** Tucson, Ariz., taking over for **Bobby Rich**, now at crosstown **KKLD**... Former **WAFX** Norfolk, Va., PD **John Roberts**, who was set to take the PD job at **Satellite Music Network's** classic rock format, has gotten cold feet and decided not to join the network.

Bolstering last week's **Billboard** story on the comeback of easy listening are three new converts to the format this week: N/T and adult alternative combo **WGLB-AM-FM** suburban Milwaukee, and oldies **WQMR** Ocean City, Md.... In **Kalamazoo, Mich.**, **The Air-Bourne Group's WRKR** is joining up with **Hicks Broadcasting's** crosstown rival **WKMI/WKFR** for an operations merger, the first in the market.

WYXR (Star 104.5) Philadelphia has trademarked the name of its evening show, "Between The Sheets," for 10 years. **WYXR** has created a logo for the show and hopes to enter into licensing agreements with other stations.

KBIG Los Angeles adds psychic readings to its weekday evening request and dedication show, "Night Mix." Well-known psychics will guest host with **KBIG's Steve Woods**... College station **WSNC** Winston-Salem, N.C., boosted its power from 125 watts to 10,000 watts.

N/T **WLS** Chicago has launched a live, daily soap opera, "Separate Bedrooms," based on the lives of **President Bill Clinton** and his wife, **Hillary**. The series was created by morning team **Don Wade** and **Roma**, who are hoping to syndicate it to other markets.

PEOPLE: GREASEMAN TO KLOS

As expected, **Doug "The Greaseman" Tracht** is adding **KLOS** Los Angeles to his affiliate list. He'll be on from 6-10 p.m. **Greaseman** currently is syndicating his show from **ABC/Watermark's** studios in Hollywood. He replaces **Uncle Joe Benson**, who moves to overnights.

Tracy Cloherty is upped from assistant MD/research director to MD at **WQHT** (Hot 97) New York. She replaces **Kevin McCabe**, who joined **Bill-**

newsline...

RON HALE is the new GM at **WWTN** Nashville, replacing **Dave Manning**. **Hale** arrives from **WYDE** Birmingham, Ala.

STEVIE PRETTYMAN, GM of **WKHI** Ocean City, Md., exits following the sale of the station to **Benchmark Radio**.

STATION SALES: **WJJO** Madison, Wis., from **Joyner Radio** to **Mid-West Management Inc.**, owner of crosstown **WTDY/WMGN**, for \$1.6 million; **WXYU/WJJS** Lynchburg, Va., from **CRS Communications** to **Lisa Broadcasting Inc.**, for \$325,000.

JOSEPH DEMBO has been named acting president of **National Public Radio** following the departure of **Douglas Bennett**. **Dembo** was previously VP of **CBS News**.

ABBIE KORMAN has been upped from director of marketing/promotion to VP/director of business development for **The Interep Radio Store's** West Coast office. **Lou Lozitsky** is upped from VP/director of media planning to VP/director of **Interep's** network radio division, **Internet**. **Debby Lang** joins **Interep** as director of sales in the **Denver** office.

FRANK MONTESANO has been named VP/GSM at **NSE Radio Network**. He was GSM at **WYSY** suburban **Chicago**.

board's chart staff.

Bob Gelb has been upped from producer to sports director at **WFAN** New York. Also, **Mike Lupica** and **Len Berman** take over **WFAN's** midday show, replacing **Ed Coleman** and **Dave Sims**. **Coleman** moves over to become the **Mets** beat reporter and **Coleman** exits. **Lupica** is a longtime sports scribe at the **Daily News** and **Berman** is the local **NBC-TV** affiliate's sports anchor.

Following last week's format adjustment, **KABL** (B98) San Francisco has a new lineup. Crosstown **KFRC** night jock **Brian Lee** and **KABL** morning newscaster **Trish Bell** take over the morning slot previously handled by **Bill Moen**. **Rick Wiseman** moves from nights to middays. **WODS** Boston weekender/swing jock **Joe McMillan** joins for afternoons. **KABL** weekend/swing jock **Kim Dooley** is upped to nights, and **Joe Weaver** moves to overnights, replacing **Harry Webster**.

KFI Los Angeles 7-9 p.m. host **Barbara Whitesides** and weekender **Bill Handel** are swapping duties. **Whitesides** will now be heard 9-11 a.m. Saturdays and 10 a.m.-2 p.m. Sundays. In addition, to **Handel's** new daily slot, he'll host "Handel On The Law" 7-9 a.m. Saturdays.

WJFK Washington, D.C., midday host **G. Gordon Liddy's** syndication deal with **Unistar Radio Networks** begins in late April. The show will available on a barter basis and will be offered via satellite both live and as a refeed. **Unistar** also is offering flexible deals for affiliates that just want parts of the show.

Making her return in the afternoon slot at **KZFX** (Z107) Houston is **Lauren Valle**, who left the station two years ago for **KSRF-FM** San Antonio, Texas. She replaces **Donna McKenzie**, now at crosstown **KLOL**... **Sonny Melendrez** segues from **KTFM** San Antonio to crosstown **KSMG** (Magic 105) for mornings. He replaces former morning team **Rio** and **Reyes**.

Free-lance newsmen **Tom Hopkins** takes over full-time ND duties at **Miami's** **WIOD**, **WHQT**, and **WFLC**. **Hopkins** replaces **Chuck Meyer**, who moves over to mornings at **WIOD**... At **KHOW** Denver, afternoon host **Murphy Huston** adds MD duties, weekender **Teri Landreth** is upped to

nights, and midday host **Jessica Cash** adds production director duties.

Chris Connors is upped from P/T to nights at **WABB-FM** Mobile, Ala. He replaces **Geronimo**, who moved to **WKXK** Providence, R.I. **WABB** PD **Dusty Hayes** takes over **Geronimo's** former MD duties... **Anne Kelly** from **KZOZ** San Luis Obispo, Calif., joins **KRAB** Bakersfield, Calif., for the 9:30 a.m.-1 p.m. shift and promotion director duties, replacing **Joy Wolf**, who exits.

WMKS Macon, Ga., APD/afternoon jock **Shotgun Kelly** (912-750-0716) is out and looking for a new opportunity. He was formerly PD at **WBPR** Myrtle Beach, S.C.... Former **Metro Traffic** reporter **Debbie Jackson** is the new ND at **KISF** Kansas City, Mo., replacing **Robin Evans**.

KUKQ Phoenix night jock **Lydia Lambert** joins **KRBL** Albuquerque, N.M., for nights, replacing **J.J. Cruz**... **WOVV** W. Palm Beach, Fla., PD **Kurt Kelly** is looking for someone to handle production director duties and a short daytime shift following the departure of **Keith Van Allen** for crosstown **WKGR**. The station also has an MD opening.

Kim Kelly has been named director of marketing and promotions at **KCBS-FM** Los Angeles. She was previously senior promotion representative for the **Walt Disney Co.**... **WGMF** Orlando, Fla., promotion director **Judi Pearl** is upped to director of promotions and marketing at **WGMF** and sister **WVRI**. **Brent Dunlap**, formerly of **WHPT** Tampa, Fla., joins as associate director of promotion and marketing.

Following the departure of **WEAZ-AM-FM** Philadelphia promotion director **Bill Haley**, **Bonnie Hoffman** has been upped to programming promotion director and **Nora Caruso** has been named sales promotion director. **Hoffman** was previously programming and promotion manager. **Caruso** was marketing manager of the **Levy Organization** in **Chicago**.

WEBN Cincinnati P/T **Doug Dixon** is looking for a new opportunity. He can be reached at 513-932-6189... **KRTH** Los Angeles morning man **Robert W. Morgan** will be honored with a star on **Hollywood's** Walk of Fame April 8.

Arbitrend Reports Phase 2 Stern Tumbles, KLAX Tops List

NEW YORK—**Howard Stern** took a tumble in Los Angeles' second phase winter Arbitrends with a dramatic 6.7-5.5 drop from the first trend. That moves **Stern** and his affiliate, **KLSX**, from first to fourth place in the market's morning ratings behind **KLAX's** **Juan Carlos** and **El Paladillo** (5.6-6.3), **KIIS's** **Rick Dees** (5.2-6.0), and **KLOS's** **Mark Thompson** and **Brian Phelps** (5.6-5.8).

In the market's 12-plus ratings, the top five stations were **KLAX** (6.2-7.2), **KOST** (5.0-5.5), **KPWR** (5.2-4.8), **KIIS** (4.1-4.5), and **KROQ** (4.1-4.0). Also, **KABC** rose 3.4-3.9, and **KLSX** was off 4.1-3.4.

In **New York's** 12-plus numbers, album **WNEW-FM** finally had

some good news with a 2.8-3.6 rise from the first trend. **Urban WRKS** was off 6.1-6.0, while rival **WBLS** dipped 4.5-4.3. In the top 40 race, **WQHT** (Hot 97) was off 4.0-3.9, **WHTZ** (Z100) rose 3.7-3.8, and **WPLJ** was off 3.7-3.5. Country **WYNY** was off 2.4-2.3. Also noteworthy were **WCBS-FM's** 4.1-4.5 gain, **WABC's** 3.4-3.9 rise, **WPAT-FM's** 3.8-3.2 drop, and **WQCD's** 3.0-2.6 dip.

Most notable in **Chicago** were **WGN's** 8.2-7.5 dip, **WNUA's** 4.1-3.4 drop, **WWBZ's** 2.6-3.1 rise, and **WGCI-AM's** 1.8-1.3 loss. **WGCI-FM** was flat at 7.4, **WUSN** (US99) was off 6.2-5.9, and **WBBM-FM** (B96) was up 4.6-4.8.

Single Reviews

EDITED BY LARRY FLICK

POP

► **AEROSMITH** *Livin' On The Edge* (4:20)
PRODUCER: Bruce Fairbairn
WRITERS: S. Tyler, J. Perry, M. Hudson
PUBLISHERS: Swag Song/MCA/Beef Puppet, ASCAP
Geffen 19149 (c/o Uni) (cassette single)

Preview into venerable band's forthcoming album, "Get A Grip" (its first set in four years), is an easy-paced rocker that glistens with Joe Perry's incomparable guitar work and Steven Tyler's distinct, worldly vocals. An appropriate dose of blues seasoning is countered by a sweet radio-friendly sheen that should simultaneously please diehards and mainstream posters. Harder heads will dig the salacious "Eat The Rich" on the flipside.

► **BON JOVI** *In These Arms* (4:29)
PRODUCER: Bob Rock
WRITERS: J. Bon Jovi, R. Sambora, D. Bryan
PUBLISHERS: ASCAP
Jambco/Mercury 837 (c/o PolyGram) (cassette single)

Upbeat tune has Jon Bon Jovi alternating his best come-hither croon with some impressive pop/metal belting... and top 40 radio will certainly answer his call. Love-you-forever lyrics lean toward the silly side ("roses want the rain" is rhymed with "poet needs the pain"), but listeners are sure to swoon along. Third single from the platinum "Keep The Faith" opus.

► **REGINA BELLE** *If I Could* (4:02)
PRODUCER: Nick Martinelli
WRITERS: R. Miller, K. Hirsch, M. Sharon
PUBLISHERS: WB/Spinning Platinum, ASCAP; EMI-Blackwood/ATV/Music Corp. Of America, BMI
Columbia 74864 (c/o Sony) (cassette single)

The first single from Belle's third effort, "Passion," is a heartfelt lullaby, swathed in shimmering keyboards and dramatic power-ballad orchestration. Hot on the heels of "A Whole New World (Aladdin's Theme)," her massive duet with Peabo Bryson, Belle is poised to become the top-40 diva she has long deserved to be.

► **THE BELOVED** *Sweet Harmony* (4:03)
PRODUCERS: Jon Marsh, Helena Marsh
WRITERS: J. Marsh, H. Marsh
PUBLISHER: EMI-Virgin
Atlantic 4991 (cassette single)

British synth/pop duo should have little trouble transferring the recent international chart success of this thumping dance ditty to stateside top 40 outlets. Slight techno nuances, an uplifting lyrical message, and singer Jon Marsh's warm, soothing tones add up to a delightful jam. Myriad of remixes hedge programming bets, and offer promise for club acceptance. Lifted from the just-issued "Conscience" album.

► **DAMN YANKEES** *Silence Is Broken* (4:19)
PRODUCER: Ron Nevison
WRITERS: Tommy, Jack, Ted
PUBLISHERS: Ranch Rock/Warner-Tamerlane, BMI; Tranquility Base Songs/WB, ASCAP
Warner Bros. 18612 (cassette single)

Band puts its best pop foot forward on this rock-edged power-ballad featured in the movie "Nowhere To Run" (and pulled from its current "Don't Tread" album). Shriill choir vocals in the chorus can be a bit too bombastic, though a well-structured tune lies at the core of Ron Nevison's busy production. Engaging lead vocals by Tommy Shaw help track build a case for play on top 40 and album-rock stations.

► **KON KAN** *Sinful Wishes* (4:21)
PRODUCERS: Barry Harris, Tom Gerencser
WRITERS: B. Harris, B. Mitchell
PUBLISHERS: Beun, SOCAN; Windswept Pacific Entertainment/Longitude, BMI
Hypnotic 2 (CD single)

Canadian act that clicked years ago with "I Beg Your Pardon" is back with a fun and bouncy tune that mines a decidedly pop/rock vein. Frontman Barry Harris' Bowie-esque vocals are matched by nimble guitar work and heavy-handed synths. Dance fans

should note the techno-colored "Butchers At Work" remix. Contact: 212-741-1445.

R & B

► **TREY LORENZ** *Just To Be Close To You* (4:07)
PRODUCER: Mariah Carey
WRITER: L. Richie
PUBLISHERS: Jobete/Libren, ASCAP
REMIXERS: Mark C. Rooney, Mark Morales
Epic 74934 (c/o Sony) (cassette single)

Third single from Lorenz's acclaimed debut is a predictably soft and soulful rendition of a Commodores classic. Listen closely and you'll hear mentor Mariah Carey chirping in the background, however, is Trey's silky and seductive performance. That, along with a rhythmic remix by Mark Rooney and Mark Morales, may be enough to take this familiar number to the upper regions of urban, pop, and AC playlists.

► **SHABBA RANKS FEATURING QUEEN LATIFAH** *What 'Cha Gonna Do?* (3:50)
PRODUCER: Lakim

WRITERS: R. Gordon, C. Dillon, E. Dillon, L. Shabazz, D. Owens, P. Rushen, F. Washington, G. Brown, R. Mickens, R. Bell, D. Thomas, C. Smith, B. Westfield
PUBLISHERS: Sony Tunes/Zomba Enterprises/Aunt Hilda's Music/Righteous Force/Queen's Army/Baby Fingers, ASCAP; Freddie Dee/Warner-Tamerlane/Gang, BMI
REMIXER: Oavid Kennedy
Epic 5116 (c/o Sony) (cassette single)

Crossover dancehall artist tries to rebound from recent media woes with a retro-minded dance/hip-hop workout from his current "X-Tra Naked" set. His throaty toasting is assisted by a typically powerful turn by Queen Latifah and a rush of funky horns. Track could make the grade at urban and top 40 with vigorous promotion.

► **GREG OSBY** *Mr. Gutterman* (4:05)
PRODUCERS: Greg Osby, Lee Johnson
WRITERS: G. Osby, L. Johnson, J. Cunningham, J. Butler, B. Harrison, K. Outing, R. Johnson
PUBLISHERS: Urbante/100%/50%, SESAC/ASCAP
REMIXERS: Them Niggas
Blue Note/Capitol 15962 (c/o CEMA) (12-inch single)

Jazz instrumentalist dabbles in hip-hop culture to great effect on a track that lays a rigid, head-bobbing beat beneath a flowing sax solo and intelligent, topical rhymes about the perils of life on the street. A plethora of remixes

NEW & NOTEWORTHY

► **TAKE THAT** *It Only Takes A Minute* (3:47)
PRODUCER: Nigel Wright
WRITERS: D. Lambert, B. Potter
PUBLISHER: Duchess, BMI
REMIXER: Tommy Musto
RCA 62485 (c/o BMG) (cassette single)

Photogenic U.K. male quintet is already a hit overseas with this light and fluffy rendition of the Tavares disco nugget. Layers of warm harmonies are complemented by reedy horns and an easy-going dance beat. A sugary treat that appears to have an inside track to top 40 radio playlists. Funky remix by Tommy Musto could trigger play at club level.

► **PENNY FORD** *Daydreaming* (4:07)
PRODUCERS: Randy D. Jackson, Paul Simpson
WRITER: A. Franklin
PUBLISHER: Springtime, BMI
Columbia 74891 (c/o Sony) (cassette single)

With an illustrious history that includes fronting Klymaxx and Snap, Ford is a natural for solo stardom. She previews her eponymous debut album with a chunky, jacked-up version of an evergreen from the Aretha Franklin songbook. Although it seems a bit safe for an artist with a strong songwriting background to bow with a cover, Ford takes the song in an interesting new vocal direction. Fine for top 40 and urban formats.

wisely swings back and forth between adult urban formats and hard rap for purists.

► **DADDY FREDDY** *Respect Due* (3:55)
PRODUCER: Robert Livingston
WRITERS: S. Small, D. Meyers, P. Blake, D. Haliburton, R. Livingston
PUBLISHERS: Wild Apache, ASCAP; E-Z-Duz It/Music Of Life
Chrysalis/ERG 04672 (c/o CEMA) (cassette single)

Toasts and raps complement an R&B arrangement of strings and beats that'll grab rap fans. Additional grabber is a gorgeously croony chorus that may lure urban radio programmers. All in all, a cool blend and a strong single.

► **DOROTHY MOORE** *Stay Close To Home* (4:47)
PRODUCER: Frederick Knight
WRITER: F. Knight
PUBLISHERS: Malaco/Alfred Avenue, BMI
Malaco 2190 (CD single)

Veteran songstress cuts a mean rug on a track that could give copycat young turks a lesson or two in real song structure. Retro funk/soul instrumentation offers firm support for a flawless, finger-waving vocal. A refreshing respite from the same old thing—it must be given a fair shake. You better work, Dorothy!

COUNTRY

► **VINCE GILL** *No Future In The Past* (4:08)
PRODUCER: Tony Brown
WRITERS: V. Gill, C. Jackson
PUBLISHERS: Benefit/Famous/Top Strong, BMI
MCA 54540 (c/o Uni) (7-inch single)

This is a slow, bluesy, hurtin' tale of separation with an extremely moving chorus. One of Gill's best to date.

► **RANDY TRAVIS** *An Old Pair Of Shoes* (2:55)
PRODUCER: Kyle Lehnig
WRITERS: J. Foster, A. Masters, J. Morris
PUBLISHERS: WB/Tapper, ASCAP; On The Wall/Great Galen, BMI
Warner Bros. 5955 (CD promo)

Here is more proof of the proposition that Travis is one the greatest country vocalists ever. An uptempo—but downhearted—self-appraisal.

► **BILLY DEAN** *I Wanna Take Care Of You* (3:35)
PRODUCERS: Jimmy Bowen, Billy Dean
WRITERS: B. Dean, J.K. Jones
PUBLISHERS: EMI-Blackwood/Jecho/EMI-April, BMI/ASCAP
Liberty/SBK 79637 (c/o CEMA) (CD promo)

Dean clothes an old sentiment in political correctness, and very effectively at that. It's an honest proclamation of feeling—not a demand for supremacy.

► **DEBORAH ALLEN** *If You're Not Gonna Love Me* (3:13)
PRODUCERS: Rafe VanHoy, Deborah Allen
WRITERS: D. Allen, R. VanHoy, M. Coliie
PUBLISHERS: Posey/Royzboy, BMI; BMG/Judy, Judy, ASCAP
Giant 6112 (c/o Warner Bros.) (CD promo)

Allen's voice here is an irresistible amalgam of toughness and vulnerability as she explores the need to break away from a dead-end relationship.

► **CELINDA PINK** *Pack Your Lies And Go* (3:03)
PRODUCER: Ray Pennington
WRITER: A. Syms
PUBLISHER: Almarie, BMI
Step One 458 (7-inch single)

There's a little Lacy J. Dalton in Pink's vocal style, but the power and intensity are all her own in this low-key but determined treatise on disillusionment.

DANCE

► **TOMMYE** *I Need To Go Away (All By Myself)* (no timing listed)
PRODUCER: Jump "Chico" Slamm
WRITER: J. Slamm
PUBLISHER: not listed
REMIXERS: Ralphie Rosario, Jamie Principle
DJ World 112 (12-inch single)

An R&B-spiced Chicago houser is a cathartic anthem for folks who are tired of dealing with the day-to-day grind of life. Producer/writer Chico Slamm kicks a smokin' house embellished with rolling

piano lines and familiar organ fills. Tommye oozes with star-power, belting with lots of passion and energy. A major hit could be in the offing. Contact: 708-387-7100.

► **UNDERGROUND COMMITMENT** *I Know A Melody* (no timing listed)
PRODUCERS: Tommy Musto, Victor Simonelli
WRITERS: T. Musto, V. Simonelli
PUBLISHERS: Northcott/Simonelli, ASCAP
Sub-Urban 6 (c/o Northcott Productions) (12-inch single)

East Coast DJs have already started to embrace this shuffling houser, which is enriched with a jazzy urban edge and gospel-tinged male vocals. Though a bit repetitive at times, track has a slowly ingratiating bass line that makes it all worthwhile. Stick with the dub. Contact: 212-472-7975.

AC

► **HAPPY RHODES** *Runners* (no timing listed)
PRODUCERS: Kevin Bartlett, Happy Rhodes
WRITER: H. Rhodes
PUBLISHER: Hovering Slab, BMI
Aural Gratification 0019 (CD cut)

Alternative cult favorite is poised for pop/AC crossover with a glistening entry that weaves poetic verses into fabric of swirling rhythms and a hypnotic, mantra-like chorus chanting. Rhodes manages to effectively work the extreme ends of her wide range without resorting to showboating and overpowering the song. An adventurous programming choice that must be made. Contact: 518-482-7413.

► **BRYAN DUNCAN** *Love Takes Time* (3:28)
PRODUCER: Dan Posthuma
WRITERS: B. Duncan, C. Barth
PUBLISHERS: Fanatic/Word, ASCAP; Chuck Barth, BMI
Word/Epic 4974 (c/o Sony) (CD promo)

Add yet another name to the ever-growing list of Christian-music artists heading down more mainstream pop/AC roads. Duncan comes across like a cross between Mr. Mister's Richard Page and Michael W. Smith on a percussive midtempo ditty that benefits from a sing-along chorus and upbeat verses.

ROCK TRACKS

► **MIDNIGHT OIL** *Drums Of Heaven* (5:34)
PRODUCERS: Nick Launay, Midnight Oil
WRITERS: Hirst, Moginie, Garrett
PUBLISHERS: Sprint/Warner-Tamerlane, BMI
Columbia 5071 (c/o Sony) (CD promo)

First peek into Aussie band's upcoming "Earth & Sun & Moon" set is a familiar-sounding tune that rings with clanging guitars and philosophical lyrics. Pushes all of the right album-rock buttons while managing to inject a peppy beat that might spark a top 40 crossover.

► **RAGE AGAINST THE MACHINE** *Bullet In Your Head* (4:57)
PRODUCERS: Rage Against The Machine
WRITER: Z. de la Rocha
PUBLISHER: not listed
Epic 5063 (c/o Sony) (cassette single)

Los Angeles hardcore virtuosos deliver a relentless rap'n'stopp soliloquy on the political delusion and social brain rot that vocalist Zack de la Rocha decries as "the in-house drive-by." A scarifying track that rumbles and swings, it provides a scalding dose of the ever-shifting guitar/drums dialogue between Tom Morello and Brad Wilk that made the band an SRO sensation on their recent U.K. tour. Bonus track "Darkness," a previously unissued burst of jazz thrash and beat poetry, is another noggin-numbing winner.

► **PANTERA** *Hollow* (4:59)
PRODUCERS: Terry Date, Vinnie Paul
WRITERS: Pantera
PUBLISHERS: Power Metal/Cota/Warner-Tamerlane, BMI
Atco 4989 (c/o Atlantic) (CD promo)

Fourth single from headbangin' band's gold-selling "Vulgar Display Of Power"

opus starts off on a safe and slow tip, and accelerates into a frenetic thrash-like anthem. Current road jaunt will likely help increase band's image at radio. Regardless, this is a smashing jam requiring immediate approval from anyone who has ever gotten lost in air-guitar heaven.

► **THE SUNDAYS** *Wild Horses* (4:04)
PRODUCERS: David Gavurin, Harriet Wheeler, Dave Anderson
WRITERS: M. Jagger, K. Richards
PUBLISHER: Abkco, BMI
DGC 4503 (CD promo)

Dreamy cover of the Rolling Stones' classic has the Sundays' distinctive marks all over it. Harriet Wheeler's vocals, capable of soaring to great heights, dip here to an affecting lower register, and guitars chime and ring unusually softly. Alternative stations should reinvestigate album "Blind" for this tune and others well worthy of airplay.

► **CELL MATES** *You're My Obsession* (4:41)
PRODUCER: Richie Wise
WRITERS: P. Mattioli, P. Mattioli, M. Ging, J. Angel
PUBLISHERS: Red Belle/AACI Songs, ASCAP
REMIXER: Thom Panunzio
Scotti Bros. 75357 (c/o BMG) (cassette single)

Pouty twin sisters trade off swaggering, gravelly vocals on a crunchy, acoustic-anchored rocker that is clearly inspired by early Heart and Pat Benatar. Though not terribly original, cut is thoroughly appealing and custom-made for album-rock formats softened by classic vibes.

► **LUBRICATED GOAT** *Play Dead* (no timing listed)
PRODUCER: not listed
WRITERS: Lubricated Goat
PUBLISHER: Lubricated Goat
Sub-Pop 193 (7-inch single)

Relentless punk jam with excellent saxophone skronk is a great addition to college playlists, and some alternative outlets may want to take a chance. Flipside, a slightly scary slab of punky noise, is less hospitable but also cool.

► **THE ASHLEY STOVE** *Slow* (no timing listed)
PRODUCERS: The Ashley Stove
WRITERS: The Ashley Stove
PUBLISHER: Anteaterelephantulufugas
Karf 001 (7-inch single)

First effort from band piles crunchy chords and growly vocals on low-key guitar groove, and is catchy though it meanders from intro to close. B side is more structured, rocks harder. Pretty cool record. Try one. Contact: Karf Records, P.O. Box 37250, Raleigh, N.C., 27627.

RAP

► **DA YOUNGSTAS** *Crewz Pop* (2:57)
PRODUCER: 118th Street Productions
WRITER: not listed
PUBLISHERS: Naughty Music, ASCAP
EastWest 4979 (c/o Atlantic) (cassette single)

Slo-mo toasting tops good groove of beats'n'bass. Crew works that groove for all it's worth, but despite the title, the single remains too minimal to go pop. Appearance by Naughty By Nature's Treach may increase potential for radio play.

► **MC NAS-D & DJ FREAKY FRED** *Gold Digg'n' Girls* (4:25)
PRODUCER: Edward Meriwether
WRITER: D. Williams
PUBLISHERS: Whooping Crane/Meriwether, BMI
Pandisc 088 (cassette single)

Single features a dreadfully off-key but kinda catchy chorus and endless griping about grabby girls, or, as on the B side, "hoes." Subject matter probably guarantees a built-in audience.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

CHRISTIAN MUSIC IN U.K. HAS COUNTERCULTURE BUZZ

(Continued from page 1)

diverse, taking in everything from praise & worship music through to thrash metal.

Much attention, though, has been grabbed by the talent exploding out of Britain's black churches. Several British soul-gospel artists have been signed to secular record companies and some direct to U.S. labels. For example, London's Nu Colours, after being much praised by American crossover specialists BeBe & CeCe Winans, have been contracted to Polydor in the U.S., where their album, "Unlimited," is due for release soon. Another soul-gospel team, the Escofreys, were snapped up last year by America's EastWest Records.

In the U.K., Polydor has signed British gospel stalwart Brian Powell, and independent Permanent Records scored a hit single in 1992 with a version of the Staple Singers' "I'll Take You There" by LCGC.

It has not been solely gospel artists with R&B/dance potential who have been signed to major labels. Acoustic singer/songwriter Martyn Joseph recently debuted on Epic Records U.K. and charted with a single, "Dolphins Make Me Cry." For a decade, Joseph was a mainstay of the grassroots church hall and Christian festivals scene in Britain, with a stream of albums for the now-defunct Christian music independent Ears and Eyes, as well as for Word. Now his Epic/Sony deal—and tours with artists like Joan Armatrading and Chris de Burgh—is bringing his music to mainstream audiences.

Acts that incorporate Celtic folk roots rock, such as Eden Burning, are also gaining popularity, particularly on the tour front.

HEAR THE WORD

Word Inc.'s European arm, by far and away the largest Christian record company in the market, has released albums by just about every major Christian artist, black and white, over the last decade and is uniquely placed as a springboard to take music with a gospel message beyond the churches.

Last month, Word (U.K.) Ltd. changed its name to Nelson Word Ltd., following the purchase of Word Inc., based in Dallas, by religious publishing giant Thomas Nelson Publishers Inc. (Billboard, Oct. 10, 1992). Nelson Word is the major distributor of American contemporary Christian albums in the U.K. In addition to Word's own catalog, Nelson Word licenses the bulk of American contemporary Christian Music (CCM) labels, including Benson, Maranatha! Music, Starsong, and Warner Alliance. The company also records albums by British artists such as Adrian Snell (Europe's most popular CCM musician), Iona, Marilyn Baker, and Simon Barnard-Smith.

Word (U.K.) last year celebrated its 25th year in the industry, receiving a special award in recognition of its pioneering work at Britain's DMI Gospel Music Awards. Yet despite its success in getting its product into every Christian bookshop in Britain and establishing a highly successful direct-to-consumer record club, Word has received criticism for concentrating too heavily on easy sales by marketing Amy Grant, Michael W. Smith, BeBe & CeCe Winans, and hundreds of other quality U.S. products.

David Bruce, A&R director at Nelson Word, is quick to defend his company's track record. "Over 25% of our



Christian music increasingly is finding mainstream success in the U.K. London soul/gospel act Nu Colours, top, have been contracted to Polydor in the U.S.; Celtic folk-rock outfit Eden Burning, bottom, is part of a burgeoning "Nu Folk" movement gaining popularity on the tour circuit.

sales of albums are generated by U.K.-origin products," Bruce says. "The reason we release many American albums is to give the public as wide a choice of musical styles and artists as possible."

He recognizes ambitious gospel and CCM artists use a Word album as a springboard to reach a mass audience. Bruce continues, "It's always been Word's intention to record music of the highest quality in both contemporary and worship music that theoretically at least has the creative potential to find release in U.S. and even cross over into the pop mainstream."

Nelson Word's most popular CCM British artist is singer/pianist Snell, whose past recordings have featured such luminaries as the London Symphony Orchestra. His March-released album "Beautiful... Or What?!" is a lavish, big-budget production, a concept work on the theme of handicapped children, sponsored by the charity A Cause For Concern, and featuring such guest vocalists as opera's Jonathan Veira and gifted Word singer/songwriter Caroline Bonnett.

Alongside Nelson Word, Britain's other most significant Christian record company is Kingsway Records, based in Eastbourne. Growing out of MGO, an early Jesus music outfit, Kingsway and its publishing arm, Thankyou Music, have for many years been the leading disseminators of contemporary praise & worship songs. Their songbooks and albums by a half-dozen composers and worship leaders have been a profound influence on British church life. Their roster includes Graham Kendrick, described by one national newspaper as "the greatest hymn writer since Wesley," whose March For Jesus open-air celebrations are gaining world media exposure.

Recently, Kingsway has re-emerged as a force in contemporary music, recording successful albums by thrash-metal team Seventh Angel, and marketing and distributing al-

bums by popular duo Phil & John (who also record for the mainstream market as the Wood Thieves) and Eden Burning.

'RAVE PRAISE'

In other directions, one of the most intriguing aspects of British church music development is its entrance into dance, rap, and rave music. NOS (Nine O'Clock Service), a radical church group in Sheffield, has pioneered the use of rave music in church services and was recently given a major platform at Britain's most popular Christian arts festival, Greenbelt. One "rave praise" team about to record its debut album is Last Daze Of Croydon.

Festivals play a pivotal role in spreading the Christian music message. In the past, Greenbelt has attracted audiences of 30,000 with mainstream pop luminaries such as Cliff Richard, U2, and Deniece Williams mixing with British and American gospel and CCM acts. Other important Christian music festivals include CrossFire in Liverpool, Impact in Scotland and Cross Rhythms in Devon.

Until recently, radio exposure has been a problem for British Christian music. But, according to Chris Cole, publisher and broadcaster of Plymouth Sound's "Cross Rhythms Sunday Experience," the material has been finding more avenues of radio exposure. "Program controllers have become aware of the wealth of good radio-friendly Christian music," says Cole. "More Christian music shows are starting at a time when traditional spoken word religious programs are disappearing from the airwaves. These shows bring spiritual truth in musical forms youth can relate to, and are increasing in popularity. My own show has had a 150% increase in listenership over the last year."

Cole has now started syndicating his contemporary Christian music show (such syndicating being another first in U.K. religious broadcasting). Independent Local Radio's Sev-

ern Sound began broadcasting in March and several other stations are in the pipeline.

With increasing radio acceptance, the future for British Christian music is a bright one. For years a parochial creative backwater, it has come of age and is now flexing real creative muscle.

CELTIC FOLK-ROCK

Concert promoter Les Wilkes—whose Starburst Christian Arts put on recent concerts for World's soul gospel singer Tracey Riggan and the band Iona (which includes in its ranks Nick Beggs, once a hit maker with teen-pop team Kajagoogoo)—is certain it is only a matter of time before a British Christian music explosion occurs. "The talent is there and the mainstream A&R men are turning up at the concerts I promote, looking for the next big thing."

So what will that be? Possibly wily A&R personnel will need to look to Scotland and Ireland, at least in terms of musical influence. The most distinctively British contribution to an international Christian music language has been the unpredicted rise of Celtic folk roots rock.

Bands achieving the most recognition on the touring circuit are part of a Celtic "Nu Folk" movement that fuses folk with indie rock. However, this style has achieved only patchy support from Britain's established Christian record companies. Primary support for the music is rising through a grass-roots movement spearheaded by small production companies and studios.

The most popular touring band on



SNELL



JOSEPH

Britain's Christian music circuit is the powerful folk-rock outfit Eden Burning, which records for Cheltenham studio/label ffg, distributed via Kingsway. Other acts helping to build a "Nu Folk" movement in Britain's church circuit include Iona, the Electrics, Jonathan Day & Eye Of The Storm and Nuffed, which are gaining in popularity with Nu Folk style albums. Albums from each of the acts will shortly be released in the U.S.

"It's only a matter of time [before] the Celtic music movement bands and artists deal with major secular companies. It's going to be interesting how America's alternative Christian music underground responds to artists like Eden Burning and Jonathan Day," says Wilkes. "Personally, I think the Celtic music movement has huge potential in making a dent in both international Christian music markets and the broader pop market. In many ways we've come full circle from when Parchment made the U.K. pop charts with folk gospel in the '60s. As King Solomon observed, there's nothing new under the sun."

Tony Cummings is editor of U.K. CCM magazine *Cross Rhythms*, based in Plymouth.

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'92 INTERNATIONAL MARKET RESULTS KEEP OUTLOOK CAUTIOUS

(Continued from page 1)

panies in Europe and Asia in the decade ahead.

The U.S. record industry saw an 11.8% increase in total units shipped during 1992, including an 11.1% increase in album-unit shipments in the CD, cassette, and LP formats, according to year-end results reported by the Recording Industry Assn. of America (Billboard, March 20).

By contrast, the U.K. saw a 6.3% drop in album-unit shipments, from 142.5 million in 1991 to 133.6 million in 1992. In Germany, after a surge in sales in 1991 followed the country's reunification, the market experienced an 8% decline to 185 million album units last year, down from 201.2 million the previous year. In France, album-unit shipments declined .01%, from 104 million units in 1991 to 102.7 million in 1992.

In Australia, album-unit shipments rose by a modest 1.02%, from 33.2 million in '91 to 34.5 million in '92.

Because of the fluctuating value of foreign currencies to the dollar, and differences in the importance of singles in various markets, an examination of album-unit shipments is the best way to compare market performance across borders.

In Japan, however, year-end figures compiled by the Recording Industry Assn. of Japan provides information on album unit production, rather than shipments. According to the RIAJ figures, album-unit production for CDs, cassettes, and vinyl LPs rose a marginal .03%, as a 6% increase in CD album production was offset by a 13% drop in cassette production.

"Germany and France performed

less well than expected and the reasons are purely economic," says Ramon Lopez, chairman/CEO of Warner Music International. "In both countries, economic growth and consumer confidence dropped away more than was expected and this resulted in a downturn in sales of recorded music. This situation will probably continue throughout 1993 until these economies brighten."

Germany, the third-largest music market worldwide, saw the sharpest decline among key European territories. "Don't forget, the year before we had the full effect of unification," says Rudi Gassner, president and CEO of BMG International, whose German affiliates lead the market. "That has not been repeated and that's the main reason statistically for the decline. But I also think the economic downturn has had something to do with consumer behavior" by music buyers.

However, record company investment in Germany continues, observes MCA chairman Al Teller, pointing to MCA's recent announcement of a move into domestic A&R at its German company (Billboard, Feb. 27). "Our German company far exceeded our expectations in 1992," says Teller. "It would be frankly difficult for them to match that performance. But the German market is exceptionally strong and they will come out of their recession."

While France has experienced a less pronounced downturn, it may get an economic lift in 1993, as the U.S. has, from the arrival of a new government. The first round of voting in France's two-round election

Japan Music Market Robust Begins '93 With 15% Dollar Rise

TOKYO—The world's second-largest music market got off to a good start in January. Newly released figures from the Recording Industry Assn. of Japan show unit production that month climbed 13% over January 1992, while the dollar production value rose 15%.

The market's healthy growth rate is especially impressive given the decline in consumer spending that has accompanied Japan's current recession. Hit albums like Dreams Come True's "The Swinging Star," Chage & Aska's "Superbest II," and the soundtrack to "The Bodyguard" helped boost the January results, as did Whitney Houston's single "I Will Always Love You," which has

topped the million mark here.

Total production by the RIAJ's 27 member companies came to 25.5 million units in January, while production value was \$244.6 million (30.6 billion yen).

CD albums advanced 9% to 13.1 million units, worth \$175.6 million; CD singles grew 27% to 9.9 million units, worth \$50.4 million. Tapes fell 12% to 2.4 million pieces, worth \$17.6 million. Analog LPs grew 49% to 61,000 units, worth \$0.9 million.

Non-Japanese repertoire (excluding imports) dipped 2.6% from January 1992 to 4.8 million units, while domestic product grew 17% to 20.7 million units.

BY STEVE McCLURE

process March 21 pointed to a widespread rejection of the incumbent Socialist government.

"I think we will see a revival of that market," says PolyGram's Cook. "Certainly with the effect of the election, we already have seen a small upturn in our business."

But the same is not true in the U.K., observes Philip Rowley, executive VP and CFO of EMI Music. "It is clear that the U.K. had a very disappointing Christmas season where the U.S. had a big bounce," he says. "Record sales are linked to consumer confidence and it's clear that the U.K. is still suffering."

Despite its own downturn in album-unit shipments, the U.K. remains of key importance to the global music market as a source of artists and repertoire.

"I suspect that part of the decline of sales in Europe would have to re-

late to a fairly weak A&R climate in the United Kingdom," says MCA's Teller. Criticizing what he views as an excessive focus on U.K. singles-chart performance, Teller suggests the U.K. is not producing the caliber and quantity of album artists that would fuel sales in other markets.

PARALLEL IMPORTS

Contrasting the strong U.S. results for 1992 with those for Europe, Australia, and Japan, some executives say a troublesome factor is the continued parallel importing of lower-priced product from the U.S. to international markets, despite a ban on such shipments that was declared by major U.S. distribution companies (Billboard, Dec. 5, 1992).

"The U.S. market has grown surprisingly more than anyone anticipated and seems to have been fueled by stronger sales of CD hardware,"

SONY SETS PRECEDENT WITH NEW EUROPEAN LICENSING PACT

(Continued from page 8)

two major record companies, and would build up future business over the years. It is not yet known which companies would initially be EMRO licensees.

EMI is currently the only major record company without a central licensing deal. BMG and Warner Music have a deal with Germany's GEMA, and PolyGram has a deal with STEMRA.

The SDRM-Sony pact follows months of negotiations between Sony Music Entertainment's CEO Europe Paul Russell, and Jean-Loup Tournier, president of France's authors rights society SACEM, which governs SDRM.

A spokesman for Sony Music International confirmed that discussions have taken place between Sony and SDRM, but he was unwilling to comment further at this stage.

Sony's three-year deal with Dutch mechanicals society STEMRA was due to end Dec. 31, 1992, but was extended for a further six months while Sony shopped for a new central deal. Sources say Sony has been unhappy with STEMRA chief executive Ger Willemssen's publicly-stated refusal to grant rebates on their licensing income.

Under the agreement, SDRM's total deductions of commission would be 3.6% of total licensing income,

with Sony receiving 2.5% of the total as a rebate. Current estimates put this at some \$2 million annually.

For a number of years, publishers have expressed concern over how societies attract major record companies to such deals. But Tournier defends the arrangement: "For every 100 Francs collected by SDRM in mechanical fees, 96.4 Francs will go to rights owners. This compares with STEMRA's 4.25% [commission fees] and [Germany's] GEMA with 5%."

In addition to publicly revealing its rebate plans, another new development in the Sony/SDRM deal is the inclusion of European national repertoire in a central deal. Previous deals have been made on the basis of international repertoire alone.

Tournier says the agreement has been made possible through an arrangement with other European societies, in a prototype of BEL (European Licensing Bureau). BEL was suggested as a European licensing system in the late '80s, and was supported by French, Spanish and Belgian societies.

"The BEL philosophy," says Tournier, "is to share these economies of scale with the record producer, so that each party gets a fair proportion of the profits."

However, the Sony/SDRM deal has come under severe criticism from

says Lopez at Warner Music. "Included in the U.S. figures for 1992 is an element of export to Europe and Japan, which, while not quantified, estimates indicate has accounted for a good part of that growth. And maybe those exports have to some degree contributed to the unexpected weakness in the German and French markets."

Other executives differ on the impact of parallel imports by international buyers. "It is an aspect that we have considered as an irritant rather than something which has dramatically affected the market [outside the U.S.]," says Cook.

But Cook and other executives agree that parallel importing of lower-priced U.S. product disrupts the pricing structure abroad. "We are very concerned [about] American exports," says Rowley. "But it is not (about) the absolute volume, as it is the impact it has on pricing."

NO CD PRICE DROPS

Despite the weaknesses in 1992 sales, none of the international record companies surveyed foresee CD price reductions to boost sales. On the contrary, says Gassner, "The price adjustment has to go up. The trend is to keep pace with inflation."

According to Gassner and others, the downturn of 1992 does not change the long-term view of trends, such as the continued growth of the industry outside North America and particularly in Asia, nor does it alter expansion plans by the international companies.

"There's no question about our plans for further expansion in terms of opening our own companies [in new markets] in the next 12 to 24 months," says Teller. "Most of our people feel that 1993 is going to be a regrouping year in Europe. The consensus is that 1994 is going to be much better."

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R&B WOMEN CLEAR 'HISTORICAL HURDLE'

(Continued from page 1)

them, which we're not, but it's hard to break girl groups, and En Vogue did open the door" (Billboard, Nov. 7, 1992).

WZAK Cleveland MD Bobby Rush also notes the historical hurdle female groups have had at radio, but adds that female singers like Chante Moore, Miki Howard, and Mary J. Blige currently are faring well in general.

Evidence that those hurdles are being cleared comes from the sales arena. The December-released "Jade To The Max" album, a top-30 R&B album entry, has sold more than 180,000 copies, according to SoundScan. Two singles by newcomers SWV have helped push their debut album, "It's About Time," to sales of more than 230,000 units, according to SoundScan.

Both TLC's debut and genre leader En Vogue's sophomore project have scored double-platinum.

Tower Records outlets in New York and Los Angeles report Jade is a clear favorite, En Vogue and TLC are steady album sellers, and SWV's

single "I'm So Into You" is a fast mover. At the 138-unit Strawberry chain in Milford, Mass., SWV, TLC, En Vogue, and Jade—in that order—currently are among the chain's top 50 album sellers, says Al Wilson, senior VP of merchandising. Dick Odette, VP of purchasing for the Minneapolis-based Musicland web, which has 1,125 outlets, reports SWV and En Vogue are among the chain's top 20 best-selling albums.

DISTINCT STYLING

Not since the heyday of the Motown era have so many R&B-oriented female acts vied for chart honors at the same time. And unlike the late '80s dance-pop wave of groups like Seduction, the Cover Girls, and Exposé, the new crop features very clearly defined images and distinct styles aided by slick production and video imagery.

For example, Jade and SWV traffic in a very hip-hop-oriented visual and music style, but while SWV was signed and developed as "a female equivalent to Guy or Jodeci," accord-



KRUSH

ing to Kenny Ortiz, RCA VP of A&R, Jade captures "an older demographic," says Ardenia Brown, national director of promotion for Giant Records.

"[Jade is] showing radio and everyone across the board that they are artists that can do both. They can maintain their hip-hop identity," says Brown.

Oscar, a quartet made up of two African-Americans, one Japanese-

IMAGE PARES STAFF

(Continued from page 6)

base of players, estimated to be 1.1 million units, should grow to 1.3 million by year's end.

Says one studio executive, "The laser software business has slowed somewhat, but the installed base is pretty decent." He thinks demand "is holding its own."

Image, however, was geared for more. David Goodman, president of New Jersey-based distributor U.S. Laser, says Image thought annual growth would be well ahead of the current 10%-15%. "We all want to believe laser discs will explode, but it can't be done. It's painful, but they did what they had to do," he says. Goodman describes player sales as "consistently disappointing" with consumer disc purchases "going down a little bit."

However, Image is accountable for its own decisions. One was an overly aggressive acquisition policy. Another Hollywood source says Image typically "paid a premium" for licensing rights, as well as high royalty rates. David Wallace, marketing manager for Pioneer LDCA, notes Pioneer dropped out of the bidding on certain deals because Image—its chief competitor—"kept raising the ante."

Cheryl Lee, Image's general counsel and newly appointed chief administrative officer, agrees "we were very hot on the acquisition trail" but cooled down after landing deals that "insure us a lot of titles coming from the big studios for a number of years." As a result, "our negotiations have definitely given the appearance that we have been generous," she admits. "It's fair to say we are going to be more conservative in our dealmaking."

Lee contends Image did not have much choice as a small company negotiating with the studios: "Who's got the bargaining power? That goes a long way in the eventual terms of a deal. We've been operating under a difficult scenario."

Not everything sells, either. With a limited number of hit titles, says Wallace, "you have to watch your inventory on lesser titles"—something Image seemed to ignore. Lee now plans aggressive pricing to reduce inventory. One source describes 700,000 discs as "problem inventory that have cut-out value"; they were shopped around during the recent National Assn. of Recording Merchandisers convention in Orlando, Fla., he adds.

American, and one white woman, also appeals to both younger and older demos, says Epic's Caldwell, who signed the group. "You have four lead singers, and they are the only multiracial group, which makes them unique," he says, adding that a second single, to be released in mid-April, is expected to boost Oscar's "Spotlight" album back onto the R&B albums chart.

While En Vogue captures a Supremes-era glamour that casts its members as superstars, TLC affects a girls-'n-the-hood, tomboy style while gaining points for lyrics emphasizing independence and safe sex.

Video was key to exposing each of these acts, as well as establishing the women's unique styles. SWV and Jade received support from BET, The Box, and MTV's "Fade To Black." TLC used splashy color and condoms as accessories to grab attention, while En Vogue broke through to the rock audience with its flashy haute-couture clip for "Free Your Mind."

Part of the success of these new groups may well be the active role female record executives have in formulating their marketing and promotion plans, a marked difference from the Motown era. EastWest chairwoman Sylvia Rhone oversaw the development of En Vogue; Jade is signed to Giant Records, where Cassandra Mills is president of the black music division; and SWV, signed by the

male Ortiz, is represented by the RCA team of Kathy Moore in promotion, Michelle Taylor in artist development, and Mary Moore in publicity.

STRONGER SOUNDS

Like En Vogue, which was put together by producers Denzil Foster & Thomas McElroy, most of the groups feature strong, street-accessible musical styles engineered by established producers. Producer Vassal Benford is the driving force behind Jade, whose third single, "One Woman," debuted on the Hot R&B Singles chart last week; Grammy winners L.A. Reid & Babyface Edmonds and Darryl Simmons have crafted the TLC sound; while Troy Taylor & Charles Farrar, aka the Characters, were responsible for Oscar's style, typified in their first single, "I'm Calling You." This emphasis on a cohesive sound cements each group's overall identity in the market and has helped drive album sales.

"The whole project is better now," says WZAK's Rush. "You've got great album cuts as well."

VVEE Atlanta MD Thomas Baccote adds, "A lot of it has to do with identification with the female audience, but right now we are female-heavy in terms of artists. It's really who is making the strongest product... The girl groups have strong producers and are very well targeted."

36 STAFFERS LOSE JOBS IN CAPITOL CUTS

(Continued from page 8)

Thursday (1), says he was in accord with the restructuring move formulated by Milgrim.

"Hale started to work out the plan nine months ago, and when I was apprised of it I concurred," Koppelman says.

Koppelman says the move to eliminate jobs is in line with industry-wide concerns about the need to keep a sharp eye on unnecessary costs that could erode bottom-line performance: "It's an ongoing thing to re-evaluate the structure of the label to see to it that it's a more efficient and well-run company."

Two Capitol label affiliates, Angel Records and Blue Note Records, which specialize in classical and jazz product, respectively, are not targets of any restructuring, Koppelman says.

Milgrim declined to comment about the cuts.

Potts, who headed Capitol's A&R efforts for six years, was the sole departing staffer mentioned by name in the label's two-paragraph statement, which gave no indication of the number of jobs eliminated.

According to the company, Potts "has chosen to leave the company with the expiration of his contract." Although sources indicate Potts' deal ran through October, he has already left the label.

The statement continues, "The A&R department has been under the direct auspices of [Milgrim] since Oc-

tober 1992 and, as such, there will be no interruption of operations or effectiveness with this transition."

Sources indicate Frye is the only promotion executive leaving in the purge. While persistent rumors have indicated senior VP of national promotion John Fagot would be exiting, he remains in place, and no other parings in the department have been reported.

But the job cuts claimed workers in departments throughout the label: Production, black music, art, international, publicity, advertising, and A&R were among those hit. Several sources estimate the total number of cuts at 36.

Veteran employees were not entirely spared: Advertising director Mickey Diage and publicity department production staffer Ines LaBonte, both of whom had worked at Capitol for more than 25 years, were among those whose positions were eliminated.

A source indicates that certain positions which had already been vacated, such as that formerly occupied by New York manager of media and artist relations Linda Moleski, will not be filled.

There has been published speculation Capitol would concurrently trim its artist roster, but a well-placed source indicates no acts have been dropped as yet. However, the source adds that gauges in the roster are imminent.

BOSTON VENTURES BUYS MCA'S MOTOWN SHARE

(Continued from page 10)

Ventures was attempting to use the suit as a tool to renegotiate the Motown-MCA distribution deal. Within weeks, MCA issued a cross-complaint against Boston Ventures and Motown (Billboard, June 8, 1991).

In late 1991, after Motown announced it would sever its ties with MCA Music Entertainment, the label announced it had signed new domestic and foreign distribution pacts with PolyGram Group Distribution (Billboard, Oct. 5 and Nov. 16, 1991). MCA's Uni Distribution responded

by discounting Motown product, and a month later filed a suit against PolyGram for pacting with Motown while the label was still bound to Uni (Billboard, Nov. 23, 1991).

Insiders speculate PolyGram eventually will purchase an interest in the label from Boston Ventures. A PolyGram spokesperson termed such talk "just speculation."

MCA had distributed Motown product since July 1983, when the companies signed a 10-year agreement with two five-year options.

RUNDGREN FIRST: SIMULTANEOUS CD, CD-I TITLES

(Continued from page 1)

The title will be simultaneously released on Rhino Records' new Forward label (Billboard, March 27) and Philips Interactive Media of America's fledgling Compact Disc-Interactive system.

Atlantic-distributed Forward and Philips will sell their CD and CD-I versions separately, with the CD-I title initially being carried only in outlets selling the players, but the two companies will team up for cross-marketing and co-promotion.

Rundgren will embark on a promotional 20-city minitour of the U.S., jointly sponsored by Forward and Philips, in May and June to tout both works. According to Chris Tobey, VP of marketing for Forward, the tour will include visiting select radio stations, and record and electronics stores in key markets to show off the CD-I experience.

Rundgren's CD-I, which will be priced in the \$15-\$25 range, is being billed as the "world's first completely interactive music-only CD" and is based on a near four-hour proprietary musical computer database he has created which consists of four- to eight-second "bits" of music. The music is mixed to DAT and then digitized into a computer using special hardware. Subsequently, it is transferred to the CD-I medium.

Rundgren's manager, Eric Gardner, who helms Panacea Entertainment Management & Communications, says the artist is applying for a patent for the process and system.

CD-I machines are used in conjunction with a TV set and remote control, and play audio CDs, CD-I programs, and photo CDs. Rundgren's

CD-I title will enable users to "manipulate and recombine" thousands of musical modules in an infinite variety.

While CD-I programs are capable of audio and visual elements, Rundgren says his CD-I will be primarily audio with only "lava lamp"-like visuals and basic on-screen menu instructions that suggest to the user how to randomly "browse" through it to select different musical excursions.

The conventional, noninteractive, audio-only Forward album, at 53 minutes, is but one rendition of how "No World Order" could have turned out, explains Rundgren. It contains 16 tracks, six which are alternate versions of the 10 featured tracks. Forward says the record has a "slightly harder edge" than previous Rundgren work and incorporates rap, hip-hop, and dance flavors.

HI-TECH HISTORY

Rundgren is no stranger to the hi-tech intersection of music, video, and computers. He founded seminal groups such as Nazz and Utopia, and composed the hits "Hello It's Me" and "I Saw The Light." He has also produced such acts as Meat Loaf, XTC, Cheap Trick, and the Psychedelic Furs.

A video music pioneer, his multi-million-dollar, state-of-the-art Utopia Video Studios facility was considered ahead of its time in 1979. Rock's Renaissance man now says he has "reinvented" himself as Todd Rundgren-Interactive or "TR-I."

"The listener is no longer a passenger on a train stuck on a track that



can only go in one direction," declares Rundgren. "Instead, [with CD-I technology] he or she is more like a fish in an aquarium with the ability to move in any direction that he or she wishes. Users would have to play the CD-I disc for 24 hours a day, seven days a week well into the next millennium in order to hear the same version of the song twice."

Rundgren, currently producing Paul Shaffer and the World's Most Dangerous Band, traces the genesis of his CD-I release back some two years ago when his 19-year-long relationship with Warner Bros. Records in the U.S. "amicably" ended. It gave the artist an opportunity to take advantage of the technological knowledge he had acquired in the areas of computers and interactive devices during his 15-year career.

At the same time, the more rapid

advancement of entertainment production and consumer technologies, as well as shifts in music creation and audience tastes, were taking place.

"People are willing to accept untraditional juxtapositions of musical ideas that formerly might have been found offensive or have been considered nonmusical," he says.

Thus the ultimate challenge, he asserts, was not to educate an audience or "agitate for greater technological developments," but to "devise a way to write, record and manage music that would allow it to be experienced in a way that it had not been experienced previously."

The result: "Simply take the music and cut it up into little pieces that are meant to be glued back together in any number of combinations. It's a fairly technical process but essentially it's equivalent to using a razor blade and cutting tape up into pieces of certain musical length except it's all done electronically and the pieces are stored into files that reside on a hard disk."

Making an interactive record, potentially a growing medium, is a "180-degree paradigm shift for most artists," Rundgren observes. "Many won't make the shift... When you give the audience the ability to explore the work in different ways, and afford them juxtapositions that were not previously expected, you leave open the possibility of the audience discovering things about you that

you didn't want them to know. You have to resign yourself to that fact. Your work can be scrutinized in a lot of different ways."

Downstream, he says, he would like to produce other artists' interactive musical efforts. In addition, Rundgren is exploring other interactive technologies, such as CD-ROM, for his material.

There are several competing CD-ROM platforms that, unlike CD-I, require either a computer or video-game system to operate. In addition, Tandy has introduced its VIS system, which is designed, like CD-I, to hook directly into a user's television and stereo system.

Philips claims to have sold about 100,000 CD-I players worldwide since its fall 1991 introduction, as well as 1 million interactive game, educational, and children's CD-I discs. CD-I discs sell for between \$15 and \$60 at retail. Two Philips CD-I player models, each at \$699 retail, are now available in more than 2,000 U.S. locations—including consumer electronics stores and mass merchants.

Says Dr. Bernard Luskin, president of Philips Interactive Media of America, the interactive software arm of Philips, "The [Rundgren] CD-I is going to open a whole new genre." Luskin says about 10% of PIMA's catalog will have a strong music component. U2, for example, is working on an upcoming CD-I program.

A&R EXECS DOWNPLAY AIRPLAY'S ROLE IN SIGNING

(Continued from page 1)

Records, agrees. "We're not going to not sign someone because that might not get on to radio," he says.

Given the success of such acts as Pearl Jam, Tori Amos, and the Spin Doctors, all of whom built strong touring bases before they received any significant airplay, A&R reps say word of mouth, often based on the act's live performance, has become more critical.

"There was a wakeup call a year or so ago with the breakthrough of the all the Seattle bands. What broke those bands was word of mouth," says Arista Records VP of A&R Richard Sweret. "What's happening is that the public taste and A&R have come together in a place where we're looking at signing bands closer to what a person would go out and hear at a club rather than an overmarketed, contrived act. The company I work for has been radio hit-driven, but the new signings we're looking at now, like Stick or Funland, aren't necessarily radio driven projects."

Since avenues such as touring, good press, and alternative radio play often take longer to yield visible results, labels have to take a longer view, says Kate Hyman, VP of A&R at Imago Records. "On the artist development side, the record company has to be more patient. I see bands touring in a van, getting to their public that way. Radio has to kick in at some point, but we should not assume that radio is it."

However, radio is still king in certain other genres, such as country and R&B. Although country acts tend to tour incessantly, "radio is everything," says Tony Brown, president of MCA Records, Nashville. "In pop, you sign the band that's the Next Big Thing. In country, you look and see what singles are on the record. It's much more hit-driven."

No A&R executives dispute the effects the Seattle scene has had on their jobs, but they disagree as to whether Seattle has relinquished its crown.

Nigel Harrison, A&R exec at Interscope Records, says the Northwest is far from being picked dry. "There's so much pride in what's coming out of [Seattle]. It might be uncool to sign something out of there, but it'll go on forever."

"I don't think the trend in the wake of grunge-mania is any different than the trend in the wake of Guns N' Roses," says Mike Sikkas, Mercury Records West Coast director of A&R. "You're going to see a lot of like-minded signings... and that's a very short-sighted approach. Trend signings will continue until the window of opportunity closes."

Hyman predicts the next trend will "go more toward the singer/songwriter thing. Going down to Austin, and seeing so many good singer/songwriters was very inspiring to me."

Other A&R reps were hesitant to say what they felt would be the next trend, adding only that they look for quality. "I don't look to a specific genre, that's just limiting yourself," says Flom. "You have to look at whatever comes along whether it's hard rock or new age."

For Sweret, it is vital to snare a band before it's part of any trend or scene. "The key is to find a band before they take their show into town; while they're still in a more far-flung place. By the time they're reaching a regional level, it becomes much more competitive."

BILLION-DOLLAR BABIES

Once competition for a band has started, label bidding machines kick into motion. Little has changed in this

arena in recent years, and most A&R executives say they see no end to escalating advances.

While Flom and other executives say the blame lies with "inexperienced managers looking for the quick score," some feel lawyers are behind the big-advance deals. "Shoot all the fucking attorneys who bang up all the deals," says Hugo Burnham, director of A&R at Qwest Records. The amount of upfront money spent on signings "is way beyond the real, or even the potential, market value of the group," he adds. "Most acts don't recoup, and don't get beyond the second album."

Def American A&R exec Marc Geiger says most attorneys go for top dollar, while perhaps not understanding the dynamics of building bands. "I don't know if many attorneys know what it means to sell 20,000 units [on a new band]; you can't make a deal with a \$200,000 break even point."

However, Mark Williams, VP of A&R at Virgin Records, believes managers, bands, and attorneys are starting to understand the big picture. Using the slow-building sales profile of Alice In Chains as an example, Williams adds, "If you front-load your deal, you're not going to be able to do that."

HOME AND ABROAD

Often driving up a band's signing cost is the potential it may have at selling overseas. While many labels are pushing artists signed in Europe, such as Atlantic with An Emotional Fish, and Arista with Dr. Alban, homegrown acts still dominate.


"We're still in a period where American bands are making global impact; Phish, Spin Doctors, Pearl Jam, and Blind Melon are being ex-

(Continued on next page)

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NAVD DROPS PLANS FOR AD CAMPAIGN

(Continued from page 6)

S.C., for a monthlong "Weekends Begin On Wednesday" promotion last October.

The association hired Alexander & Associates, a veteran New York-based home video consultancy, to track local store response to the campaign. Montgomery, Ala., was chosen as the control market, where consumers weren't alerted to the benefits of same-day delivery. According to NAVD, the trial was effective, at least to the extent that retailers did not report a decline in rentals—a belief among skeptics who thought change would bring confusion.

However, the store sample was too small for Alexander to do much more than report "various pieces" of research, rather than conclusions, says James Warburton, president of NAVD and president/COO of Baker & Taylor Inc., which operates Baker & Taylor Video. "There's nothing wrong with the concept of a benchmark," says Warburton, "but unless you're ready to do major sampling on a much larger scale, it's hard to get a definitive feel." Alexander's Bob Alexander was not available for comment, although he had earlier expressed his frustrations about the project (Billboard, Jan. 30).

Walt Wiseman, president of Major Video Concepts, headquartered in Indianapolis, says NAVD did get "some feedback we needed" from its own phone survey to about 25 Charleston retailers, but "I'm not very happy" with the overall results. The local media blitz was also something of a disappointment. "The ads did not raise the whole level of the marketplace," Wiseman notes. "We will not be proposing a national campaign."

By now, though, NAVD considers

Charleston beside the point. Benefits of a common street date are apparent to program suppliers big and small, according to Warburton. "I'm not aware of anybody not participating in it," he says. The association considers "the biggest advantage" the estimated \$6 million a year cut from UPS costs, a saving of 15%-17%, he calculates. UPS boosted its rates almost 10% a month ago.

NAVD, which has focused on rental, would like to get sell-through titles on the same schedule. "That's a question that remains open," says Warburton. "I hope we'd look at sell-through product coming out on Wednesday."

VID RETAILERS MAP OUT MINIMUM-PRICING POLICY

(Continued from page 6)

price clubs.

Recently, the Video Software Dealers Assn. board of directors came out in favor of a minimum advertised pricing despite disapproval several years ago by the Federal Trade Commission, according to Charles Ruttenberg, VSDA counsel. Under such a MAP program the studios would withhold co-op ad dollars from any retailer selling below a mandated price point.

The FTC has "modified a number of old consent orders to allow MAP," says Ruttenberg, who cites a Feb. 8 FTC ruling.

"Obviously the [studios] can't get together and agree to adopt MAP, that would be illegal," says Ruttenberg. "But VSDA is recommending that MAP be adopted" on a company-by-company basis as soon as practical.

New York attorney Richard Kurnet, whose firm regularly advises national advertisers, says MAP can

Pioneer Helps Pull LIVE From Bankruptcy

BY DON JEFFREY

NEW YORK—LIVE Entertainment Inc. has emerged from Chapter 11 with lower debt and a big new shareholder.

The company says holders of its junk bonds and preferred stock have exchanged those securities for new notes and preferred shares, a move that lowers the company's public debt by \$70 million and its annual interest payments by \$11 million.

The video supplier (LIVE Home Video) and music retailer (Strawberries and Waxie Maxie) was

forced to file a prepackaged bankruptcy plan on Feb. 2. LIVE had missed several interest and dividend payments because of insufficient cash flow. It exited Chapter 11 March 23.

Michael White, LIVE's general counsel, says, "We think we're strongly positioned to move forward."

As part of the financial restructuring, LIVE issued to Pioneer LDCA, a major laserdisc supplier, 15,000 shares of new preferred stock in exchange for Pioneer's interest in an investment partnership formed last year to help LIVE acquire licensing rights for home video product. Pioneer had invested \$15 million in LIVE. The new Series C preferred stock gives Pioneer 30% of LIVE's total voting stock.

This deal dilutes the stake of LIVE's other major shareholder, Carolco Pictures Inc., to about 35% of the voting stock from 49% previously. Pioneer is also a strategic investor in Carolco, the movie production company that made "Terminator 2" and other films licensed to LIVE Home Video.

The terms of the restructuring call for holders of the 14.5% senior subordinated notes due 1999 and the Series A convertible preferred stock to receive new senior subordinated notes due 1999 with an interest rate of 10% now and 12% in three years, cash, and shares of Series B preferred stock that pay a 5% cash dividend now and 10% in

1996.

The first dividend payment on the new preferred stock—about \$1.75 million—is due Thursday (1). The first interest payment on the new notes goes out Sept. 1.

LIVE's common shares closed at \$2.25 each on the New York Stock Exchange at press time.

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AEROSMITH, ISAAK LEAD SHOWER OF NEW ALBUMS

(Continued from page 10)

the set harks back to Aerosmith's earlier, hard-rocking salad days (Billboard, March 27). "Livin' On The Edge" has just shipped to top 40 and album-rock radio. Look for a U.S. summer tour to start June 2 in Topeka, Kan.

Isaak will try to duplicate the platinum success of his 1989 smash, "Heart Shaped World," with "San Francisco Days," his fourth album for Reprise. Due in stores April 13, the set will be preceded by the single "Can't Do A Thing (To Stop Me)" Tuesday (30). (See story, page 12).

Neil rebounds from his dismissal from Motley Crue with "Exposed" (Warner Bros., April 27). The set straddles the fence between heavy-metal and pop, thanks in part to production by Ron Nevison, who has been at the helm of hits by Heart and Damn Yankees, among others. "Sister Of Pain" goes to album-rock radio shortly.

Bobby Brown's MCA-distributed Triple B Records is christened on April 27 with "The B. Brown Posse," a compilation offering a peek in the label's roster. Besides a new entry from Brown, the set has tracks by newcomers Stylz, DeDe O'Neal, Harold Travis, Coop B., and Smoother Sylk. A single has yet to be determined. The label will begin releasing full-length albums from acts on the roster in June.

The prerelease buzz surrounding the eponymous debut of Farrell's new Porno For Pyros will finally bear fruit April 13, when the Warner Bros. set hits the street. Concertgoers have already had the chance to witness the

band live during last year's Lollapalooza tour. The first single, "Cursed Female," goes to alternative and album-rock radio Tuesday (30).

Columbia will issue Midnight Oil's "Earth & Sun & Moon" April 20. It is the Aussie band's first release since the gold-certified "Blue Sky Mining" in 1991. Album-rock has just been serviced with "Drums Of Heaven."

On April 13, Bryan Ferry returns with "Taxi." The Reprise album was produced by Ferry with Robin Trower. "I Put A Spell On You" has just shipped to alternative formats.

Other noteworthy rock releases include World Party's "Bang!" (Chrysalis, April 20); Billy Squire's "Tell The Truth" (Capitol, April 20); and Ric Ocasek's "Negative Theatre" (Reprise, April 13).

Motown and Ross will aim to parlay strong critical notices for her Dec. 4 pay-per-view special with "The Lady Sings... Jazz & Blues," an audio chronicle of the event. The set is due in stores on April 20, and will be accompanied by a longform video.

The urban arena also will be filled with the solo debut of ex-Snap singer Penny Ford (Columbia, April 27), and "Sweet As It Comes" by Nikita Germaine (Motown, April 20).

The MCA soundtrack to Paramount Pictures' "Indecent Proposal" goes to retail April 6, with new tunes by Seal, Lisa Stansfield, and Vince Gill with Little Feat. The Pretenders' cover of "I'm Not In Love" is already picking up radio play.

On April 11, MCA will release the album supporting the film "Who's

work "if they make it equally available to like purchasers."

If done fairly, "they don't violate the Robinson Patman Act, which requires that any co-op or support given to sellers be made equally available to all sellers on a proportional basis in terms of not favoring the big guys over the little guys basically."

One source close to the VSDA position on MAP says, "No one is saying K mart or whoever can't sell at whatever they want to. The argument is why give them co-op money to do something injurious to competing video retailers. It's that simple."

Wholesalers regret the situation, but see the adoption of MAP as the only alternative. "It really pushes dealers in a corner, and the price erodes tremendously," says DeVuono. "The way things are it reduces home video to the standard of a commodity item."

The Man?" The R&B- and rap-heavy set includes previously unavailable cuts by Jodeci, Mary J. Blige, House Of Pain, and Father MC.

Country music fans will be treated to new albums by Kenny Rogers, "If Only My Heart Had A Voice" (Giant, April 13), Shania Twain (Mercury, April 20), and Ronnie Cox (Mercury, April 6).

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

SIGNING ACTS

(Continued from preceding page)

posed all over the world," says Devine.

Williams agrees, adding "Most recently, things have been focused on American bands... Kids are interested in guitars right now."

But when it comes to signing country artists, any kind of international success is seen as pure icing on the cake, says Brown. "With a pop band, if a band doesn't make it here, the label might still make gobs of money in Australia or Europe. In country, if a band doesn't make it for us in the States, it simply doesn't make it. I would never sign an act thinking if I don't break them in the U.S., I can break them in Europe."

Assistance in preparing this story was provided by Moira McCormick.

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Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 124 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	12	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA) <small>3 weeks at No. 1</small>	38	36	11	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
2	2	16	DON'T WALK AWAY	JADE (GIANT)	39	29	13	GET AWAY	BOBBY BROWN (MCA)
3	4	11	FREAK ME	SILK (KEIA/ELEKTRA)	40	45	2	LOVE DON'T LOVE YOU	EN VOUE (EASTWEST)
4	3	16	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	41	48	4	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)
5	9	3	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)	42	50	3	SO ALONE	MEN AT LARGE (EASTWEST)
6	8	14	INFORMER	SNOW (EASTWEST)	43	51	6	CLOSER	REMEDY (HOLLYWOOD)
7	5	14	ORDINARY WORLD	DURAN DURAN (CAPITOL)	44	44	7	BEAUTIFUL GIRL	INXS (ATLANTIC)
8	12	11	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)	45	61	3	BUDDY X	NENEH CHERRY (VIRGIN)
9	7	23	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)	46	47	17	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
10	6	16	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)	47	52	8	COME IN OUT OF THE RAIN	WENDY MOTEN (EMI/ERG)
11	10	9	TWO PRINCES	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)	48	40	10	HAT 2 DA BACK	TLC (LAFACE/ARISTA)
12	13	14	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	49	41	20	WALK ON THE OCEAN	TOAD THE WET SPROCKET (COLUMBIA)
13	15	10	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)	50	54	7	DAZZLE DUKS	DUICE (TMR/BELLMARK)
14	11	17	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)	51	73	2	CONNECTED	STEREO MC'S (GEE STREET/ISLAND/PLG)
15	16	10	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	52	—	1	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
16	21	8	I'M SO INTO YOU	SWV (RCA)	53	49	3	SHOOP SHOOP	MICHAEL COOPER (REPRISE)
17	14	19	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)	54	—	1	THE MORNING PAPERS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
18	26	7	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)	55	66	2	WHAT YOU WON'T DO FOR LOVE	GO WEST (EMI/ERG)
19	17	13	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON)	56	53	6	PASSIONATE KISSES	MARY CHAPIN CARPENTER (COLUMBIA)
20	18	13	FOREVER IN LOVE	KENNY G (ARISTA)	57	64	15	UNDERSTAND THIS GROOVE	SOUND FACTORY (RCA)
21	22	10	BED OF ROSES	BON JOVI (JAMSCO/MERCURY)	58	62	11	HOMIES	A LIGHTER SHADE OF BROWN (PUMP)
22	24	17	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)	59	46	7	BAD GIRL	MADONNA (MAVERICK/SIRE/WB)
23	23	19	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	60	60	20	LOVE SHOULD A BROUGHT YOU...	TONI BRAXTON (LAFACE/ARISTA)
24	27	16	HEAL THE WORLD	MICHAEL JACKSON (EPIC)	61	68	3	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
25	25	16	I GOT A MAN	POSITIVE K (ISLAND/PLG)	62	69	18	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
26	28	8	MAN ON THE MOON	R.E.M. (WARNER BROS.)	63	63	2	SHOW ME LOVE	ROBIN S. (BIG BEAT)
27	31	9	ANGEL	JON SECADA (SBK/ERG)	64	57	3	LOVE ME THE RIGHT WAY	RAPINATION & KYM MAZELLE (LOGIC/RCA)
28	32	4	THE CRYING GAME	BOY GEORGE (SBK/ERG)	65	65	6	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
29	30	15	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)	66	58	9	TELL THE TRUTH	JUDE COLE (REPRISE)
30	34	7	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)	67	—	1	TELL ME WHAT YOU DREAM	RESTLESS HEART/WARREN HILL (RCA)
31	33	11	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)	68	55	6	SUPERMODEL	RUPAUL (TOMMY BOY)
32	39	6	SIMPLE LIFE	ELTON JOHN (MCA)	69	71	2	TARZAN BOY	BALTIMORA (SBK/ERG)
33	38	5	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	70	56	14	NO MISTAKES	PATTY SMYTH (MCA)
34	42	5	LOVE U MORE	SUNSCREAM (COLUMBIA)	71	—	1	CANDY EVERYBODY WANTS	10,000 MANIACS (ELEKTRA)
35	43	5	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	72	74	4	BORN 2 B.R.E.E.D.	MONIE LOVE (WARNER BROS.)
36	35	20	GIVE IT UP, TURN IT LOOSE	EN VOUE (EASTWEST)	73	67	3	KISS OF LIFE	SADI (EPIC)
37	70	2	WHO IS IT	MICHAEL JACKSON (EPIC)	74	—	1	WEAK	SWV (RCA)
					75	—	13	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)

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

TOP 40 RADIO RECURRENT MONITOR

1	—	1	RHYTHM IS A DANCER	SNAP (ARISTA)	14	—	1	WHEN SHE CRIES	RESTLESS HEART (RCA)
2	—	1	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	15	4	2	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
3	2	3	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)	16	13	2	FAITHFUL	GO WEST (EMI/ERG)
4	1	2	SAVING FOREVER FOR YOU	SHANICE (GIANT)	17	16	2	NEVER A TIME	GENESIS (ATLANTIC)
5	5	9	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	18	12	3	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
6	3	8	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	19	15	10	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
7	8	10	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	20	18	19	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
8	9	6	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)	21	17	11	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)
9	6	5	RUMP SHAKER	WRECKX-N-EFFECT (MCA)	22	21	13	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
10	10	17	SAY ANOTHER DAY	JON SECADA (SBK/ERG)	23	22	24	MOVE THIS	TECHNOTRONIC (SBK/ERG)
11	11	20	BABY-BABY	TLC (LAFACE/ARISTA)	24	20	3	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
12	7	4	GOOD ENOUGH	BOBBY BROWN (MCA)	25	19	53	FINALLY	CECE PENISTON (A&M)
13	14	34	MY LOVIN' (YOU'RE NEVER...)	EN VOUE (EASTWEST)					

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

7	7	(Controversy, ASCAP/WB, ASCAP) WBM
23	ANGEL (Estefan, ASCAP/Foreign Imported, BMI) CPP	
39	BAD GIRL (WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM	
50	BEAUTIFUL GIRL (Polygram, ASCAP) HL	
10	BED OF ROSES (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL	
93	BORN 2 B.R.E.E.D. (MCA, ASCAP/Controversy, ASCAP/WB, ASCAP/Michael Anthony, ASCAP) WBM/HL	
73	BUDDY X (EMI Virgin, BMI/Tricky Track, BMI) HL	
68	CANDY EVERYBODY WANTS (Christian Burial, ASCAP)	
9	CAT'S IN THE CRADLE (Story Songs, ASCAP)	
76	CLOSER (Aaura International)	
60	COME IN OUT OF THE RAIN (Square Lake, ASCAP/M. Squared, ASCAP/WB, ASCAP/Cotton Row, BMI/Radiio, BMI) WBM	
13	COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL	
69	CONNECTED (EMI Virgin, ASCAP/Harrick, BMI/Longitude, BMI) WBM/HL	
35	THE CRYING GAME (FROM THE CRYING GAME) (Southern, ASCAP) CPP	
43	DAZZLE DUKS (Gigilo Chez, BMI/Alert, BMI)	
54	DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP	
19	DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troulman, BMI)	
5	DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL	
33	DOWN WITH THE KING (Protoons, ASCAP/Rush-Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U Catalog, ASCAP) CPP	
44	DO YOU BELIEVE IN US (Estefan, ASCAP/Foreign Imported, BMI) CPP	
58	EASY (Jobete, ASCAP/Libren, ASCAP) CPP	
64	EVERYTHING'S GONNA BE ALRIGHT (EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI/EMI Blackwood, BMI/Flow Tech, BMI) HL/WBM	
20	FOREVER IN LOVE (Kenny G, BMI/EMI Blackwood, BMI/Kuzu, BMI) HL	
2	FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/Saints Alive, BMI) WBM	
84	FUNKY CHILD (Marley Marl, ASCAP/EMI, ASCAP) WBM	
99	GANGSTA BITCH (Forked Tongue, ASCAP)	
36	GET AWAY (Zomba, ASCAP/Donril, ASCAP/WB, ASCAP/B Funk, ASCAP/Polygram Int'l, ASCAP/Toe Knee Mangs, ASCAP/MCA, ASCAP/Bobby Brown, ASCAP) CPP/WBM/HL	
59	GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Irving, BMI) CPP	
80	GOOD OL' DAYS (Willesden, BMI/Trycep, BMI) CPP	
42	HAT 2 DA BACK (EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI/Music Corp. Of America, BMI) WBM/HL	
32	HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI) WBM	
29	HERE WE GO AGAIN! (Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI) CPP/WBM	
14	HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)	
74	HOMIES (Hip Hop, BMI/Jams R Us, BMI/Jobete, ASCAP) CPP	
57	HOW I'M COMIN' (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP)	
46	I FEEL YOU (Grabbing Hands, ASCAP/EMI, ASCAP/EMI Blackwood, BMI) WBM	
98	IF I COULD (WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI)	
37	IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI) HL	
26	IF I EVER LOSE MY FAITH IN YOU (Blue Turtle, ASCAP) HL	
18	I GOT A MAN (Step Up Front, BMI/Conductive, BMI/Rhythm Planet, BMI/Bigone, ASCAP) CPP	
4	I HAVE NOTHING (FROM THE BODYGUARD) (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM	
82	I'LL NEVER GET OVER YOU (Realsongs, ASCAP) WBM	
6	I'M EVERY WOMAN (Nick-O-Vai, ASCAP) CPP	
52	I'M GONNA GET YOU (Schnozza, PRS/House Of Fun, BMI) WBM	
16	I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM	
1	INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL	
51	IN THE STILL OF THE NITE (Lee, BMI) HL	
48	I SEE YOUR SMILE (Foreign Imported, BMI/Estefan, ASCAP) CPP	
31	IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL	
22	I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP	
83	KISS OF LIFE (Angel, PRS/Sony Music UK, PRS/Sony Tunes, ASCAP) HL	
87	KNOCK-N-BOOTS (EMI April/Abdur Rahman, /Zomba, Donril/Tadej, ASCAP) CPP/WBM	
79	LITTLE BIRD (La Lennox, ASCAP/BMG, ASCAP) HL	
24	LOOKING THROUGH PATIENT EYES (MCA, ASCAP) HL	
65	LOVE DON'T LOVE YOU (Two Tuff-Enuff, BMI/Irving, BMI) CPP	
15	LOVE IS (WB, Pressmancherry, N.Y.M., Warner-Tamerlane, /Pressmancherryblossom, ASCAP/Chekerman, BMI) WBM	
92	LOVE ME OR LEAVE ME ALONE (Def Jam, ASCAP)	
100	LOVE ME THE RIGHT WAY (MCA, ASCAP) HL	
47	LOVE U MORE (BMG, ASCAP) HL	
30	MAN ON THE MOON (Night Garden, BMI/Unichappell, BMI) HL	
77	THE MORNING PAPERS (Controversy, ASCAP/WB, ASCAP)	
8	MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI) WBM	
75	MURDER SHE WROTE (Island, BMI/Ixat, BMI) HL	
88	NO MISTAKES (EMI Blackwood, BMI/Pink Smoke, BMI/Almo, ASCAP/Kevin Savigar, ASCAP) WBM/PPP	
34	NOTHIN' MY LOVE CAN'T FIX (Joey Lawrence, BMI/Platinum Plateau, ASCAP/Irving, ASCAP/Eric Beall, BMI) CPP	
3	NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But Fu-ckin', ASCAP/Sony Songs, BMI) HL	
7	ORDINARY WORLD (Copyright Control) HL	
62	PASSIONATE KISSES (Lucy Jones, BMI/Warner-Tamerlane, BMI/Nomad-Norman, BMI) CLM/WBM	
25	REBIRTH OF SLICK (COOL LIKE DAT) (Wide Grooves, BMI/Giro, BMI)	

Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	11	INFORMER	SNOW (EASTWEST/AG) <small>3 weeks at No. 1</small>	38	36	4	SHE'S NOT CRYIN' ANYMORE	BILLY RAY CYRUS (MERCURY)
2	3	5	FREAK ME	SILK (KEIA/ELEKTRA)	39	32	10	GET AWAY	BOBBY BROWN (MCA)
3	2	9	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)	40	37	27	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
4	7	6	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)	41	34	17	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
5	8	16	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)	42	41	7	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON/PLG)
6	5	9	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	43	39	21	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
7	6	14	I GOT A MAN	POSITIVE K (ISLAND/PLG)	44	48	5	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
8	4	20	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)	45	46	6	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
9	12	8	I'M SO INTO YOU	SWV (RCA)	46	47	2	EASY	FAITH NO MORE (SLASH/REPRISE)
10	9	14	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)	47	50	2	THE CRYING GAME	BOY GEORGE (SBK/ERG)
11	11	9	BED OF ROSES	BON JOVI (JAMSCO/MERCURY)	48	—	1	ROLL WIT THA FLAVA	THE FLAVOR UNIT MC'S (EPIC)
12	10	16	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)	49	44	9	KNOCK-N-BOOTS	WRECKX-N-EFFECT (MCA)
13	14	12	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)	50	43	18	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
14	16	12	DON'T WALK AWAY	JADE (GIANT)	51	45	24	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
15	15	9	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	52	68	3	THROW YA GUNZ	ONYX (RAL/CHAOS/COLUMBIA)
16	13	9	ORDINARY WORLD	DURAN DURAN (CAPITOL)	53	60	2	TARZAN BOY	BALTIMORA (SBK/ERG)
17	19	4	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	54	51	4	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
18	27	3	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)	55	49	10	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO)
19	17	9	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	56	55	11	GANGSTA BITCH	APACHE (TOMMY BOY)
20	18	5	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	57	54	6	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
21	22	7	TWO PRINCES	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)	58	58	5	MAN ON THE MOON	R.E.M. (WARNER BROS.)
22	24	10	FOREVER IN LOVE	KENNY G (ARISTA)	59	71	2	FUNKY CHILD	LORDS OF UNDERGROUND (PENDULUM)
23	20	8	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)	60	74	3	GOOD OL' DAYS	LEVERT (ATLANTIC/AG)
24	33	4	ROMEO	DOLLY PARTON (COLUMBIA)	61	62	6	WHO GOT THE PROPS	BLACK MOON (NERVOUS)
25	21	17	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	62	—	1	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
26	—	1	HOW I'M COMIN'	LL COOL J (DEF JAM/COLUMBIA)	63				

Just The Way You Like It.

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BROWN

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THE
WAY
LOVE
IS**

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STRAIGHT SMASH
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Monitor™ TOP 40 AIRPLAY™

MAR. 15—MAR. 21, 1993



DETECTIONS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 75 top 40/mainstream and 32 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/MAINSTREAM	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★★★ NO. 1 ★★★	
1	1	14	ORDINARY WORLD CAPITOL 7 weeks at No. 1	DURAN DURAN
2	3	8	TWO PRINCES EPIC ASSOCIATED/EPIC	SPIN DOCTORS
3	2	9	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
4	7	9	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
5	5	10	BED OF ROSES JAMBCO/MERCURY	BON JOVI
6	6	11	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
7	10	5	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
8	4	14	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
9	8	16	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
10	11	6	IF I EVER LOSE MY FAITH IN YOU A&M	STING
11	9	8	MAN ON THE MOON WARNER BROS.	R.E.M.
12	16	4	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
13	12	7	DON'T WALK AWAY GIANT	JADE
14	15	7	ANGEL SBK/ERG	JON SECADA
15	14	8	CAT'S IN THE CRADLE STARDOG/MERCURY	UGLY KID JOE
16	13	10	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
17	20	4	INFORMER EASTWEST	SNOW
18	19	6	FOREVER IN LOVE ARISTA	KENNY G
19	17	10	HERE WE GO AGAIN! CAPITOL	PORTRAIT
20	27	4	SIMPLE LIFE MCA	ELTON JOHN
21	23	5	HEAL THE WORLD EPIC	MICHAEL JACKSON
22	21	25	RHYTHM IS A DANCER ARISTA	SNAP
23	22	27	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
24	18	17	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
25	24	4	BEAUTIFUL GIRL ATLANTIC	INXS
26	NEW ▶		LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
27	32	3	LOVE U MORE COLUMBIA	SUNSCREAM
28	37	2	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
29	30	6	SWEET THING UPTOWN/MCA	MARY J. BLIGE
30	33	2	THE CRYING GAME (FROM "THE CRYING GAME") SBK/ERG	BOY GEORGE
31	26	5	BAD GIRL MAVERICK/SIRE/WARNER BROS.	MADONNA
32	29	20	WHEN SHE CRIES RCA	RESTLESS HEART
33	25	9	GET AWAY MCA	BOBBY BROWN
34	28	15	GIVE IT UP, TURN IT LOOSE EASTWEST	EN VOGUE
35	31	22	FAITHFUL EMI/ERG	GO WEST
36	36	20	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
37	NEW ▶		WHAT YOU WON'T DO FOR LOVE EMI/ERG	GO WEST
38	35	21	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
39	38	27	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
40	NEW ▶		FREAK ME KEIA/ELEKTRA	SILK

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/RHYTHM-CROSSOVER	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★★★ NO. 1 ★★★	
1	1	10	FREAK ME KEIA/ELEKTRA 6 weeks at No. 1	SILK
2	2	15	DON'T WALK AWAY GIANT	JADE
3	3	9	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
4	4	14	COMFORTER GASOLINE ALLEY/MCA	SHAI
5	6	13	INFORMER EASTWEST	SNOW
6	5	7	I'M SO INTO YOU RCA	SWV
7	9	3	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
8	8	11	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
9	7	9	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
10	10	17	SWEET THING UPTOWN/MCA	MARY J. BLIGE
11	11	14	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
12	12	14	DITTY NEXT PLATEAU/FFRR	PAPERBOY
13	13	18	HERE WE GO AGAIN! CAPITOL	PORTRAIT
14	15	23	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
15	18	5	DEDICATED JIVE	R. KELLY & PUBLIC ANNOUNCEMENT
16	14	16	I GOT A MAN ISLAND/PLG	POSITIVE K
17	16	10	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM/ELEKTRA	DIGABLE PLANETS
18	24	4	IT WAS A GOOD DAY PRIORITY	ICE CUBE
19	19	9	HAT 2 DA BACK LAFACE/ARISTA	TLC
20	17	12	GET AWAY MCA	BOBBY BROWN
21	20	24	RUMP SHAKER MCA	WRECKX-N-EFFECT
22	21	12	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
23	22	4	SHOO SHDOP (NEVER STOP GIVIN' YOU LOVE) REPRISE	MICHAEL COOPER
24	25	26	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
25	26	27	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
26	27	2	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
27	23	25	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
28	33	2	SO ALONE EASTWEST	MEN AT LARGE
29	38	6	CLOSER HOLLYWOOD	REMEDY
30	29	4	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
31	31	27	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
32	28	10	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
33	35	27	BABY-BABY-BABY LAFACE/ARISTA	TLC
34	34	2	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
35	32	27	RHYTHM IS A DANCER ARISTA	SNAP
36	39	27	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
37	30	21	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
38	37	27	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
39	36	18	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
40	RE-ENTRY		FOREVER IN LOVE ARISTA	KENNY G

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time.

JAMAICAN SOUND SYSTEMS FALL SILENT

(Continued from page 8)

by political interests, ignite the already smoldering passions of the Jamaican electorate.

Another factor the system owners had to consider was the "danger of expensive equipment being stolen or damaged," says Black Scorpio selector (DJ) Culture Lee. Underscoring that concern, Bennett relates the tale of dancehall pioneer DJ I Roy, who operated a set called Socialist Roots. "When the socialists came out of power, so did Socialist Roots," he says. "All of the equipment was destroyed or stolen, and I Roy had to run for his life."

Not everyone favors the shut-

down. Reggae singer/studio owner Junior Reid believes strongly that music defuses political tension. "When people have no dances, they have a lot of time on their hands, and instead of creating the 'bogle' or the 'butterfly' [two popular dances], they create a war."

Reid also points to far-reaching economic losses caused by the cancellation of the sets: "Dub studios [which cut "specials," exclusive versions of hit songs] have fewer bookings, vendors have no sales, and even the little man who sweeps the lawn has no money to get."

The direct financial loss to the set

operators and promoters is substantial. Given that "on a good weekend in town, 80 dances are held," Bennett estimates an average overall loss of \$480,000 per week (excluding weekday sessions, and income loss sustained by the sets' crews).

An unexpected side effect of the silent systems is the relief with which the shutdown has been greeted by those clamoring for effective "night noise" legislation to reduce the decibel level of the dances, a controversy that has been raging for several years, one that the SSA has been trying to solve by self-monitoring and earlier closings.

ISLAND TRADING BUYS CONTROLLING STAKE IN VJN

(Continued from page 10)

entjev. Island Trading hopes to increase subscriptions through consumer promotions, cross-channel promotions, and radio promotions, he says.

Jules Haimovitz, VJN's acting president/CEO, says he is optimistic about the future of the network.

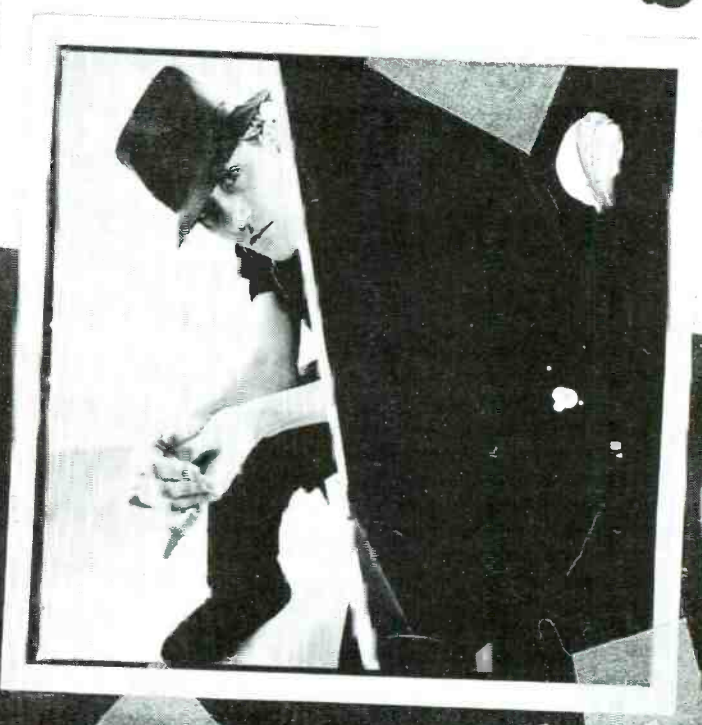
"We believe we've turned the corner," he says, "and that VJN not only will survive but thrive with Chris Blackwell's expertise and resources."

The completion of the transaction is subject to a number of conditions, including approval by the holders of

75% of VJN's outstanding common stock; the conversion of a \$3.5 million debt into equity at \$1 per share; and the spin-off, sale, or other disposition of the low-powered TV stations owned by VJN. FCC regulations prohibit the Bahamas-based Island Trading from owning broadcast stations in the U.S.

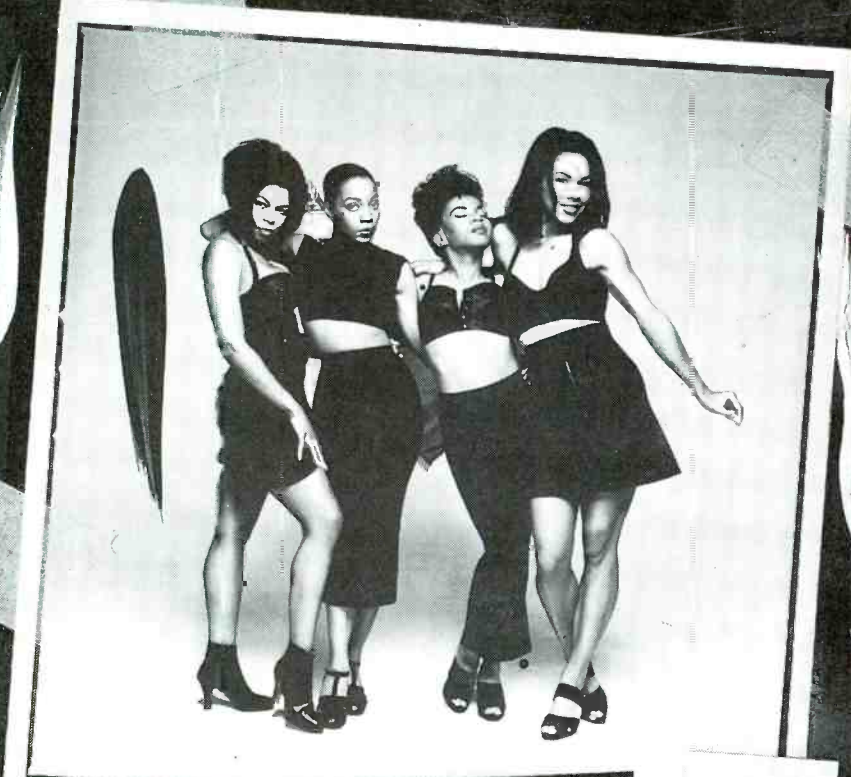
When the news was made public March 19, the price of VJN stock rose 31.25 cents per share on Nasdaq to close at \$1.1875 per share. The price peaked March 22 at \$1.3125 per share and, at press time, shares were trading at \$1.25.

NOV



SNOW
"INFORMER"
THE #1 MULTI-FORMAT SMASH
FROM THE DEBUT ALBUM
12 INCHES OF SNOW
(92207)
PRODUCED BY M.C. SHAN
CO-PRODUCED BY
JOHN "JUMPSTREET" FICARROTTA
AND EDMOND LEARY
MANAGEMENT:
SALEM & ENG ENTERTAINMENT

P



L

EN VOGUE
"LOVE DON'T LOVE YOU"
THE 5TH SINGLE FROM
THEIR TRIPLE-PLATINUM ALBUM
FUNKY DIVAS
(92121)
PRODUCED AND ARRANGED BY
THOMAS McELROY AND DENZIL FOSTER
FOR 2 TUFF-E-NUFF PRODUCTIONS
DAVID LOMBARD MANAGEMENT

MEN AT LARGE
"SO ALONE"
PRODUCED & ARRANGED BY
GERALD LEVERT & EDWIN NICHOLAS
FOR TREVEL PRODUCTION CO., INC.
THE THIRD AND DEEPEST CUT
OFF THEIR DEBUT ALBUM
MEN AT LARGE
(92159)

AY NING

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THE NEXT SOUNDS YOU HEAR

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
APRIL 3, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	3	2	18	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
2	4	3	18	KENNY G ▲ ³ ARISTA 18646* (10.98/15.98)	BREATHLESS	2
3	1	1	30	ERIC CLAPTON ▲ ⁵ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
4	2	—	2	STING A&M 0070* (10.98/16.98)	TEN SUMMONER'S TALES	2
				★ ★ ★ TOP DEBUT ★ ★ ★		
5	NEW ▶		1	COVERDALE/PAGE GEFEN 24487* (10.98/15.98)	COVERDALE/PAGE	5
6	5	8	40	SPIN DOCTORS ▲ EPIC ASSOCIATED 47461*/EPIC (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	5
7	6	5	14	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	3
				★ ★ ★ TOP 20 SALES MOVER ★ ★ ★		
8	10	10	13	SILK ● KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	8
9	7	4	4	NAUGHTY BY NATURE TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	3
10	14	20	9	SNOW ● EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	10
11	9	7	51	ARRESTED DEVELOPMENT ▲ ³ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .	7
12	8	6	44	BILLY RAY CYRUS ▲ ⁹ MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
13	11	—	2	GETO BOYS RAP-A-LOT 57191*/PRIORITY (10.98/16.98)	TILL DEATH DO US PART	11
14	13	13	69	MICHAEL JACKSON ▲ ⁵ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
15	17	12	66	PEARL JAM ▲ ⁴ EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
16	12	9	4	BROOKS & DUNN ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	9
17	15	16	14	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	8
18	19	17	13	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
19	18	—	2	LENNY KRAVITZ VIRGIN 86984* (9.98/15.98)	ARE YOU GONNA GO MY WAY?	18
20	16	19	4	DOLLY PARTON COLUMBIA 53199* (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	16
21	21	11	4	DURAN DURAN CAPITOL 98876* (9.98/13.98)	DURAN DURAN	7
22	22	14	19	SOUNDTRACK ▲ ² WALT DISNEY 60846* (10.98/16.98)	ALADDIN	6
23	20	15	44	JON SECADA ▲ SBK 98845*/ERG (9.98/15.98)	JON SECADA	15
24	23	22	20	SADE ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
25	24	23	6	DIGABLE PLANETS ● REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414*/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	15
				★ ★ ★ POWER PICK ★ ★ ★		
26	39	—	2	TRACY LAWRENCE ATLANTIC 82483*/AG (9.98/15.98)	ALIBIS	26
27	30	30	34	MARY J. BLIGE ▲ ² UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
28	25	24	52	EN VOGUE ▲ ³ EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
29	40	43	11	SWV ● RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	29
30	32	38	28	UGLY KID JOE ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
31	29	28	26	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
32	34	31	20	BON JOVI ▲ JAMBCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
33	26	18	4	VAN HALEN WARNER BROS. 45198* (20.98/27.98)	LIVE: RIGHT HERE, RIGHT NOW	5
34	33	27	17	WRECKX-N-EFFECT ▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	9
35	41	40	18	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
36	38	35	84	METALLICA ▲ ⁶ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
37	28	25	25	MICHAEL BOLTON ▲ ³ COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
38	35	34	97	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
39	37	36	69	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	10
40	27	32	24	R.E.M. ▲ ² WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
41	64	107	3	SOUNDTRACK MCA 10758 (9.98/15.98)	CB4	41
42	31	21	53	K.D. LANG ▲ SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	18
43	44	39	25	10,000 MANIACS ● ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	28
44	36	33	30	BOBBY BROWN ▲ ² MCA 10417 (10.98/15.98)	BOBBY	2
45	51	48	38	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
46	47	50	21	NEIL YOUNG ▲ REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
47	43	42	56	TLC ▲ ² LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOOHHH. . . ON THE TLC TIP	14
48	42	29	45	ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
49	54	46	13	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)	CORE	46
50	48	45	20	GLORIA ESTEFAN ▲ EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15
51	49	51	25	ALICE IN CHAINS ▲ COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
52	45	37	6	MICK JAGGER ● ATLANTIC 82436*/AG (10.98/15.98)	WANDERING SPIRIT	11
53	46	26	3	LIVING COLOUR EPIC 52780* (10.98 EQ/16.98)	STAIN	26
54	53	53	38	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
55	50	47	27	GEORGE STRAIT ▲ ² MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
56	52	49	29	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
57	111	—	2	SAMMY KERSHAW MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	57
58	58	52	70	ENYA ▲ ² REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
59	56	44	5	2PAC INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z. . . .	24
60	67	71	20	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	52
61	75	68	11	JADE GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	61
62	71	66	8	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	62
63	63	58	23	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	♀	5
64	60	59	133	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
65	73	72	5	REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	65
66	66	64	34	HOUSE OF PAIN ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
67	114	—	2	D.J. MAGIC MIKE MAGIC 9413*/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	67
68	55	41	5	POISON CAPITOL 98961* (10.98/15.98)	NATIVE TONGUE	16
69	57	55	51	WYONONNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYONONNA	4
70	59	62	27	QUEEN ▲ HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
71	61	57	25	PETER GABRIEL ▲ GEFEN 24473* (10.98/15.98)	US	2
72	68	54	3	NANCI GRIFFITH ELEKTRA 61464* (10.98/15.98)	OTHER VOICES, OTHER ROOMS	54
73	74	70	36	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
74	65	60	51	KRIS KROSS ▲ ⁴ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
75	NEW ▶		1	GREEN JELLO ZOO 11038* (9.98/13.98)	CEREAL KILLER SOUNDTRACK	75
76	70	65	22	MADONNA ▲ ² MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
77	79	86	4	SOUNDTRACK SBK 89024*/ERG (10.98/15.98)	THE CRYING GAME	77
78	92	108	11	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	78
79	72	67	100	MICHAEL BOLTON ▲ ⁶ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
80	90	103	12	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	63
81	83	94	26	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL	81
82	62	61	24	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
83	76	63	70	U2 ▲ ⁴ ISLAND 510347*/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
84	69	56	6	PAUL MCCARTNEY CAPITOL 80362* (10.98/15.98)	OFF THE GROUND	17
85	97	104	8	DENIS LEARY A&M 0055* (10.98/15.98)	NO CURE FOR CANCER	85
86	80	73	39	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
87	77	69	80	GARTH BROOKS ▲ ⁹ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
88	116	98	10	HEAVY D. & THE BOYZ ● UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	40
89	82	74	21	AC/DC ▲ ATCO/EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
90	78	78	51	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
91	123	163	3	CLANNAD ATLANTIC 82409*/AG (10.98/15.98)	ANAM	91
92	81	76	58	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
93	144	—	2	THE MOODY BLUES POLYDOR 17977*/PLG (10.98 EQ/16.98)	A NIGHT AT RED ROCKS	93
94	86	79	22	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	76
95	96	88	13	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	70
96	87	97	23	LORRIE MORGAN BNA 66047* (9.98/15.98)	WATCH ME	65
97	186	—	22	SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
98	84	82	32	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
99	115	143	7	BELLY SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98)	STAR	99
100	91	80	13	DREAM THEATER ATCO/EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS	61
101	94	81	78	NIRVANA ▲ ⁴ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
102	108	125	40	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
103	85	75	42	MARIAH CAREY ▲ ² COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
104	109	110	110	ENIGMA ▲ CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D.	6
105	107	101	10	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	101
106	105	95	41	SOUNDTRACK ● HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
107	193	—	2	D.J. MAGIC MIKE MAGIC 9411*/CDG (9.98/15.98)	THIS IS HOW IT SHOULD BE DONE	107
108	99	90	5	JOEY LAWRENCE IMPACT 10659*/MCA (9.98/15.98)	JOEY LAWRENCE	90
109	98	91	39	TOAD THE WET SPROCKET ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49

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

THANKS NARM

for the great response to our product presentation. But save your glasses!



Next year we'll take you even farther . . .

BEYOND

the next dimension



Don't worry if you can't find your glasses. We'll have plenty available in San Francisco. By the way, if you've got those cool 3-D glasses that we gave out at our presentation, pop them on and check out this ad!

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	95	89	31	TRAVIS TRITT ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
111	110	105	79	GUNS N' ROSES ▲ ³ GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
112	101	85	7	BRAND NUBIAN ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	12
113	106	106	91	BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
114	100	99	24	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
115	113	83	70	SOUNDTRACK ▲ ² WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
116	102	100	152	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
117	103	102	4	THE KENTUCKY HEADHUNTERS MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	102
118	93	84	18	GENESIS ● ATLANTIC 82452*/AG (10.98/16.98)	LIVE: THE WAY WE WALK VOLUME 1	35
119	119	118	161	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
120	154	—	2	BLOODS & CRIPS DANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	120
121	140	—	2	HANK WILLIAMS, JR. CURB/CAPRICORN 45225*/WARNER BROS. (10.98/15.98)	OUT OF LEFT FIELD	121
122	104	77	6	GENESIS ATLANTIC 82461*/AG (10.98/15.98)	LIVE: THE WAY WE WALK VOL. 2: THE LONGS	20
123	88	93	24	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	21
124	132	113	14	EAZY E ● RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	70
125	134	135	149	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
126	89	87	8	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	83
127	127	122	79	GUNS N' ROSES ▲ ⁴ GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
128	128	129	34	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
129	169	—	2	STEREO MC'S GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED	129
130	118	92	51	CELINE DION ▲ EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
131	153	132	9	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	103
132	147	124	6	ALEXANDER O'NEAL TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	89
133	146	144	56	PANTERA ● ATCO/EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
134	129	140	51	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
135	126	148	25	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
136	143	149	66	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
137	112	111	26	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7
138	156	164	38	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/16.98)	SINGLES	6
139	120	109	31	PATTY SMYTH ● MCA 10633* (9.98/15.98)	PATTY SMYTH	47
140	138	131	54	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
141	173	170	7	MEN AT LARGE EASTWEST 92159/AG (9.98/13.98)	MEN AT LARGE	141
142	141	181	3	SUNSCREAM COLUMBIA 53449* (6.98 EQ/9.98)	03	141
143	131	120	78	RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
144	165	154	123	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
145	149	—	2	BUDDY GUY SILVERTONE 41498*/JIVE (9.98/15.98)	FEELS LIKE RAIN	145
146	121	114	18	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	105
147	135	121	45	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)		1
148	NEW	1	1	4 NON BLONDES INTERSCOPE 92112*/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	148
149	136	112	83	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
150	142	141	36	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
151	130	130	41	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
152	117	—	2	FRANK BLACK 4.A.D. 61467*/ELEKTRA (10.98/15.98)	FRANK BLACK	117
153	161	145	6	DINOSAUR JR. SIRE 45108*/WARNER BROS. (9.98/15.98)	WHERE YOU BEEN	50
154	152	152	32	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
155	137	133	29	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	125	115	5	KAM STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98)	NEVA AGAIN	110
157	148	139	27	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
158	176	178	108	NINE INCH NAILS ● TVT 2610* (9.98 EQ/14.98)	PRETTY HATE MACHINE	75
159	139	126	97	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
160	155	147	79	OZZY OSBOURNE ▲ ² EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
161	168	169	29	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
162	150	138	194	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
163	151	116	13	LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY	68
164	124	119	25	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
165	164	153	22	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	116
166	145	146	19	THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)	BLIND	103
167	162	128	5	LYNYRD SKYNYRD ATLANTIC 82447*/AG (10.98/15.98)	THE LAST REBEL	64
168	RE-ENTRY	8	8	ELVIS COSTELLO & THE BRODSKY QUARTET WARNER BROS. 45180* (10.98/15.98)	THE JULIET LETTERS	125
169	122	—	2	OVERKILL ATLANTIC 82476*/AG (10.98/15.98)	I HEAR BLACK	122
170	166	161	49	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
171	158	142	5	INFECTIOUS GROOVES EPIC 53131* (10.98 EQ/15.98)	SARSIPPIUS' ARK	109
172	157	117	6	APACHE TOMMY BOY 1068* (9.98/14.98)	APACHE AIN'T SHIT	69
173	172	158	159	THE BLACK CROWES ▲ ³ DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
174	133	96	17	HARRY CONNICK, JR. ● COLUMBIA 53172* (10.98 EQ/15.98)		25
175	159	134	25	SHABBA RANKS ● EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	64
176	184	—	2	VAN MORRISON POLYDOR 17760*/PLG (10.98 EQ/16.98)	THE BEST OF VAN MORRISON VOL. 2	176
177	163	157	77	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
178	RE-ENTRY	6	6	POSITIVE K ISLAND 14057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	178
179	195	196	29	INXS ● ATLANTIC 82394*/AG (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
180	174	137	14	NIRVANA ● DGC 24504/GEFFEN (10.98/15.98)	INCESTICIDE	39
181	167	167	26	MICHAEL W. SMITH ● REUNION 66163*/RCA (9.98/13.98)	CHANGE YOUR WORLD	86
182	170	151	18	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	117
183	179	150	24	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	49
184	191	160	19	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	121
185	171	123	7	ABOVE THE LAW RUTHLESS/GIANT 24477*/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	37
186	160	—	2	ROSANNE CASH COLUMBIA 52729* (9.98 EQ/15.98)	THE WHEEL	160
187	188	165	59	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
188	178	173	82	JODECI ▲ ² UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
189	189	162	13	SPIN DOCTORS EPIC ASSOCIATED 53309*/EPIC (9.98 EQ/13.98)	HOMEBELLY GROOVE	145
190	182	159	106	R.E.M. ▲ ⁴ WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
191	NEW	1	1	ANDREW LLOYD WEBBER POLYDOR 17336*/PLG (10.98 EQ/16.98)	THE PREMIERE COLLECTION ENCORE	191
192	192	185	25	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
193	177	172	59	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	9
194	190	156	71	GENESIS ▲ ³ ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE	4
195	185	171	36	MINISTRY ● SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
196	196	180	23	SUZY BOGGUSS LIBERTY 98585* (9.98/13.98)	VOICES IN THE WIND	116
197	RE-ENTRY	66	66	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
198	RE-ENTRY	3	3	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486*/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	139
199	198	175	93	NATALIE COLE ▲ ⁵ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
200	187	—	20	FOREIGNER ATLANTIC 89999*/AG (12.98/17.98)	VERY BEST & BEYOND	123

TOP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|----------------------------------|------------------------------------------|------------------------|------------------------------------|--------------------------------|----------------------------------------|-----------------------------|---------------------------|
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| Above The Law 185 | Mariah Carey 103 | En Vogue 28 | Mick Jagger 52 | Ministry 195 | R.E.M. 40, 190 | Honeymoon In Vegas 154 | Van Halen 33 |
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| Alabama 98 | Mark Chesnutt 134 | Gloria Estefan 50 | Kam 156 | Red Hot Chili Peppers 143, 164 | Lorrie Morgan 96 | Sister Act 106 | Hank Williams, Jr. 121 |
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| Big Head Todd & The Monsters 198 | Coverdale Page 5 | Green Jello 75 | Tracy Lawrence 26 | ORIGINAL LONDON CAST | Denise Leary 85 | George Strait 55 | The Sundays 166 |
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| Mary J. Blige 27 | Def Leppard 90 | Heavy D. & The Boyz 88 | Lo-Key? 184 | Paperboy 62 | Lo-Key? 184 | Patty Smyth 139 | Pam Tillis 135 |
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| Suzy Bogguss 196 | Dinosaur Jr. 153 | Ice Cube 35 | Madonna 76, 144 | Pearl Jam 15 | Madonna 76, 144 | Soul Asylum 60 | TLC 47 |
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GOSPEL PRODUCER, PERFORMER FRANK WILLIAMS DIES

(Continued from page 8)

currently is No. 17.

The name Frank Williams has become synonymous with Malaco's gospel division. His production flair has led to the division's unprecedented success on the gospel music chart with such artists as Walter Hawkins, the Rev. James Moore, Dorothy Norwood, the Pilgrim Jubilees, Willie Neal Johnson & the Gospel Keynotes, and the Florida Mass Choir.

A formidable power on the quartet scene, Williams was credited with singlehandedly helping to keep the genre alive. "There were a lot of record labels that had stopped dealing with the quartet side of gospel music," recalls younger brother Doug Williams, who performs with the Williams Brothers and is co-owner of Blackberry Records. "Frank said we've got to keep this going. It's part of our heritage and gospel tradition."

Says Milton Biggum, director of gospel for Savoy Records, "Frank was the only producer who was able to take the southern quartet sound, incorporate it into the choir sound, and commercialize it. It was one of his greatest fortes, and he so successfully bridged the gap between the quartet sound and the choir sound that Malaco coined the term 'choirtet'

to describe what Frank did best in the studio."

As an artist, Williams was hailed as one of the great vocalists in the quartet genre, which was where he started at age 5 when he became a member of the Southern Gospel Singers. He performed with the group until 1960, when, along with his brothers Leonard and Melvin, he formed the Williams Brothers. In 1964, he united with another brother, Huey, to become a member of the Jackson Southernaires. From 1972-75, they recorded two albums for ABC/Dunhill—"Look Around" and "Save My Child"—which both charted.

In the late '70s, the group signed with Malaco, where it recorded more than 17 albums, including such gospel classics as "Keep On Praying," "It's Hard To Stumble When You're On Your Knees," and "I Need You To Hold My Hand." Most of the material was written by Williams.

In 1979, the same year Williams was named executive producer and director of gospel promotion at Malaco, the Jackson Southernaires received a Grammy gospel nomination. In 1989, the group won a Stellar Award as best traditional male group; last year, it received a second

Grammy nomination for the album "Thank You Mama." Its latest Malaco album, "Live & Anointed," is No. 31 on the Top Gospel Albums chart.

Teresa Hairston, publisher of Score magazine, labeled Williams "a true champion for gospel artists and for traditional gospel music... Frank was one of the greatest songwriters,

performers, and record executives."

Yet, for all of his impressive credits, the greatest influence Williams had on the industry was spiritual. "The industry has suffered the loss of a committed and anointed gentleman," Biggum states. "Frank was one who didn't seek the spotlight, but because of his humble attitude, God

saw fit to bring him to the forefront in all that he touched."

He is survived by his wife, Katrina Belton-Williams; three children, Theja, Jessica, and Franklin Williams II; five brothers; and three sisters.

"Just knowing that the person we all knew and loved as Frank Williams is not around will take some getting used to," says Doug Williams.

MCA EXEC DIES IN PLANE CRASH

(Continued from page 8)

KEDG weekender Songer, 34; a pilot, and a co-pilot.

At press time, only the body of Cohen had been found.

KJUL GM/owner Debra Carrigan says Songer and Ortolano were traveling to L.A. for a four-day vacation when the airplane crashed.

According to Santa Barbara police department spokesman Tim Gracey, the private plane went down shortly before midnight March 16. An offshore oil crew spotted the debris the next morning and notified the Coast Guard, which found Cohen's body.

Gracey says dive teams have been searching for the other passengers. However, he says no one anticipates finding any survivors.

Due to rough seas, the remains of the aircraft have not been removed, making it impossible to identify the cause of the accident.

The plane took off from Van Nuys Airport and was believed to be heading for either Santa Barbara or Long Beach. A flight plan, which would have indicated destination and passenger information, was never filed.

Cohen joined MCA in 1983 as a mailroom staffer. Through the years, he has worked songs by Elton John, whose "Simple Life" currently is No. 1 on Billboard's Hot AC chart, Glenn Frey, Patty Smyth, Paul Young, Wynonna, and Vince Gill. MCA credits Cohen for the crossover success of

"Theme From Northern Exposure" and Wynonna.

Songer started at KJUL in 1990 as an intern and moved up to the morning slot a few months later. Ortolano joined KRLV in 1991 as a weekend jock and moved up to MD/middays shortly after.

Cohen, who lived in North Hollywood, is survived by his 5-year-old daughter, Cassandra; his parents, Elaine and Nick Cohen; and a brother, Sparky.

In memory of Cohen, donations may be made to the Arthritis Foundation, 4311 Wilshire Blvd., Suite 530, Los Angeles, Calif. 90010. MCA Records has established a trust in the name of his daughter. Checks can be made payable to Sparky Cohen as custodian for Cassandra Cohen, under the Uniform Transfer To Minors Act and mailed to MCA Records, 70 Universal City Plaza, 3rd Floor, Universal City, Calif., 91608.

KRLV, in cooperation with Las Vegas radio stations, has plans for a broadcasting scholarship in honor of Ortolano and Songer. For more information, call KRLV at 702-796-4040.



by Geoff Mayfield

DEJA VU ALL OVER AGAIN: Is this the April 3 issue or the March 6 issue? If you look at the top three titles on The Billboard 200, you might get confused, because the order there is the same as it was before **Eric Clapton** began his three-week, post-Grammy run at No. 1. Small increases are large enough to push the soundtrack from "The Bodyguard" and **Kenny G** back to Nos. 1 and 2, respectively, with EC sliding back to third place.

AN ALBUM ENJOYS EXPLOSIVE first-week sales and debuts in the top 20, or even the top five, and then suffers an inevitable decline in its second chart week. That has been a familiar pattern since The Billboard 200 began using SoundScan in May 1991, and given that perspective, the second-week performances turned in by **Sting** and **Lenny Kravitz** are downright impressive. A 20% decline keeps the former in the top five, while Kravitz's tally is practically even with last week, dropping by less than 2%. By comparison, a who's who of superstars has seen much larger second-week declines in 1993, including **Mick Jagger** (-36%), **Paul McCartney** (-37%), **Poison** (-35%), and **Van Halen** (-50%).

CLIMBERS: Following well-publicized concerts in Los Angeles and New York and a March 16 shot on "The Tonight Show With Jay Leno," **Elvis Costello & the Brodsky Quartet** re-enter at No. 168... **Portrait** earns a bullet at No. 95 following a March 19 shot on "The Arsenio Hall Show"... The soundtrack from "The Last Of The Mohicans" rides exposure from the film's home video release for a 93% sales gain (186-97)... The "CB4" soundtrack sees a 61% gain, but the largest unit increase on The Billboard 200 belongs to country sophomore **Tracy Lawrence**, who wins the week's Power Pick (39-26). His new set moves 7-5 on Top Country Albums... The color of R&B is green this week on The Billboard 200. In addition to the aforementioned Portrait and the "CB4" soundtrack, a number of R&B titles—including many by new acts—have smart runs on The Billboard 200. Earning bullets are **Snow** (14-10), **SWV** (40-29), **Ice Cube** (41-35), **Jade** (75-61), **Paperboy** (71-62), **Regina Belle** (73-65), **Christopher Williams** (90-80), **Heavy D. & the Boyz** (116-88), **Chante Moore** (107-105), **Bloods & Crips** (154-120), **Eazy E** (132-124), **Dazzey Duks** (153-131), **Alexander O'Neal** (147-132), **Men At Large** (173-141), and **After 7** (168-161). Also, **Silk** wins Top 20 Sales Mover at No. 8, and both of **D.J. Magic Mike's** new albums see second-week gains of more than 70% (Nos. 67 and 107).

HOUSEKEEPING: There are two different packages, and thus two different catalog numbers, for the soundtrack from "Teenage Mutant Ninja Turtles III," and SoundScan was not informed of the need to merge the two. The soundtrack would have debuted this week at No. 187. The problem will be corrected... There are two backward bullets this week. The high debut by **Coverdale/Page** pushes **Spin Doctors** to No. 6, while "Sister Act" (No. 106) is stuck in a crowded part of the chart, where five out of six straight titles—including four in a row—each earn bullets... Top Pop Catalog Albums has returned to a weekly schedule.

BDS MAKES EURO DEBUT

(Continued from page 8)

sic, which is BDS' strongest business in the U.S. Broadcast Data Systems is a division of BPI Communications, the parent company of Billboard, Music & Media, and The Hollywood Reporter. In the U.S., BDS data are used in the compilation of many of the charts published in Billboard.

With its services due to be launched in other European markets this year, BDS will enter a field currently served by Media Control, the German company that operates broadcast monitoring in the GSA markets, France, and the U.K.

The joint venture between BDS and BUMA/STEMRA is managed by a separate unit, CDN, headed by the Dutch company's deputy director of information systems, Ben Akkerboom. According to Hein Endlich, director of BUMA/STEMRA, a contract with a major media buyer in Holland is due to be signed, while negotiations with the local IFPI group currently are taking place.

BDS has installed monitoring equipment at the BUMA/STEMRA site in Amstelveen that can track two dozen TV and radio channels, enough to cover the relatively small Dutch market. At present, these monitor the five channels of national public broadcaster NOS as well as approximately 10 commercial stations.

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DiLeo Departs Savage, Plans To Focus On Management

BY MELINDA NEWMAN

NEW YORK—Citing a desire to concentrate full-time on his management clients, Frank DiLeo is departing his post as co-president of Savage Records, effective Thursday (1). Current co-president Mousab Khorma will become sole president.

The announcement, made March 19, also means a financial separation. When DiLeo became co-president of Savage in 1991, the label bought a portion of Frank DiLeo Management, while DiLeo purchased shares of Savage. That arrangement, the details of which are undisclosed, has been dissolved as well.

According to Savage, DiLeo's departure will not affect business operations. "Originally, Frank was hired to quarterback the promotion and marketing of Savage," says Khorma. "But soon after he was hired, a lot of people had approached him to manage them and he devoted all the time to that." He adds that VP/GM Gordon Anderson has been chairman David Mimran's "key man for promotion and marketing."

DiLeo agrees that time constraints led to the amicable split. "The original way we had things set up is that I would spend 50% of my time overseeing management and 50% overseeing Savage. Right now, we're both really busy and I need to concentrate on manage-

ment. I can't give it 100% in trying to do two things."

At the same time DiLeo is leaving Savage, his management company is undergoing a restructuring. Manager Steve Lucas has departed, taking Jodeci and Father MC with him. Similarly, Nick Moyle has left with Richie Sambora and Saints & Sinners. DiLeo retains Taylor Dayne and Laura Branigan, both of whom have upcoming albums, as well as Jeanette Katt.

Although rumors have recently surfaced that Savage may be having financial trouble and that parent company the Mimran Group has cut its funding, Khorma says that is not the case. "The Mimran Group is very committed to the label. They know what it takes to build a label. They've approved the budgets we've put forth and remain committed. We're not cutting back." In fact, Khorma says Savage is increasing its field staff.

The action comes at a time when Savage is concentrating on its biggest release to date, David Bowie's "Black Tie White Noise," due in stores April 6. The first single from the album, "Jump They Say," is the second-highest debut this week on Billboard's Modern Rock Tracks chart, entering at No. 17. The artist, who is signed to BMG International for the rest of the world, is signed directly to BMG-distributed Savage in the U.S.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

PAN AM (AS DISTRIB) FLIES AGAIN?

Sources say an independent distribution alliance between **Restless** and **Roadrunner**, funded by **Atlantic** and **Interscope**, is about to be made final (Billboard, March 20). The venture—which sources say will be named **Pan American**—would consolidate the two indie labels' distribution under one roof and provide an alternative distribution route for acts on the **WEA** imprints, including **Atlantic**-affiliated **Matador** and **Mammoth**. Currently, **Roadrunner** is distributed by **Relativity Entertainment Distribution**, and **Restless** by **RED** and **Navarre**.

TOP U.K. EXECS DUE AT CD INQUIRY

Top British music chiefs, including **PolyGram** chairman **Roger Ames** and **EMI** president **Rupert Perry**, are due to give evidence Tuesday (30) at a government inquiry into CD pricing (Billboard, Jan. 23). The House of Commons Select Committee on National Heritage will hear evidence from the music business, observers, and consumer groups.

BURY WASH. STATE LYRIC BILL

National and local music industry lobbyists were able to convince members of the Washington state House of Representatives to bury a so-called "erotic music" bill, HB 1422. The bill, an update of a statute that added explicit recordings to a list of harmful-to-minors prohibitions later deemed unconstitu-

tional, was not passed by the House Rules Committee before session time ran out March 17.

MCA HAS HENDRIX 'ULTIMATE'

MCA Records has licensed the domestic rights to the **Jimi Hendrix** hits compilation "The Ultimate Experience." The April release is timed to cross-promote the **Jimi Hendrix Exhibition** tour of photos that opens April 7 at New York's **Ambassador Gallery**. The album release is independent of **MCA's** pending negotiations to acquire the **Hendrix** catalog.

SUIT NOT MOVING AT FAST FOOD PACE

Video retailers vs. **Orion/McDonald's**: Both sides in the "Dances With Wolves" matter have filed appeals briefs. Now it's up to the court to decide whether to hear the **Video Software Dealers Assn.'s** arguments that **Orion** took unfair competitive advantage in allowing **McDonald's** to reprice "Dances" at \$7.99 (plus a food purchase). A federal bankruptcy judge dismissed the case late last year. "There's no court schedule," says **VSDA** attorney **Charles Ruttenberg**, who notes the judge could issue in "weeks or months" an opinion on the papers submitted.

ROSS EARNS ELEKTRA VP STRIPES

Dante Ross, the architect of **Elektra's** much-respected rap department, which includes **Pete Rock & C.L. Smooth**, **Grand Puba**, and

Brand Nubian, has been promoted from director of rap to VP of A&R at the label. Recent signings by Ross are dancehall performer **Redd Foxx** and hip-hop/soul group **Sample This**.

CARRERAS TO WARNER LOGO

Superstar tenor **José Carreras** has signed an exclusive deal with **Warner Classics International**, with 10 classical and crossover albums set during what is reportedly a five-year span. He has had three albums released via **WCI's** **German East West Records** during the past four years.

SMITH BASKETBALL HALL TRUSTEE

Fanatical basketball fan **Joe Smith**, who exits his post as president/CEO of **Capitol-EMI Music** Thursday (1), has had to often fend off rumors he was being considered as a commissioner of the **National Basketball Assn.** He hasn't gotten that job, but he's just been appointed to the board of trustees at the **Basketball Hall of Fame**, located in Springfield, Mass.

COLUMBIA 'GOODBYE' CASTER

Columbia Records will release the original cast album of "The Goodbye Girl," the new musical based on the **Neil Simon** hit film, with a score by **Marvin Hamlisch** and **David Zippel**. Show stars **Bernadette Peters** and **Martin Short**. Album is due in stores April 27.

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Charles In Charge With New R&B Single

RAY CHARLES enters the Hot R&B Singles chart at No. 96 with his version of **Leon Russell's** "A Song For You," just one week shy of the 44th anniversary of **Uncle Ray's** chart debut. The single is Charles' first to debut on the chart in the '90s, and it gives him an exclusive place in music history: He is the first person to chart in six different decades. Charles had his first R&B chart song in April 1949, with "Confession Blues," released on the **Downbeat** label by the **Maxine Trio**. In 1962, he had his biggest hit with "I Can't Stop Loving You," No. 1 for 10 weeks on the R&B chart. He had 14 chart singles in the '70s, and returned to the R&B chart the week of Nov. 11, 1989, singing with **Chaka Khan** on **Quincy Jones'** "I'll Be Good To You."

Charles' chart debut this week eclipses the chart span of **James Brown**, who moves up three places with "Can't Get Any Harder." Next week will mark the beginning of **Brown's** 38th year and Charles' 45th year on the R&B chart.

Add two more people to the list of artists on this week's R&B chart who first charted in the '70s. **Louis Iacuo** of **Covina, Calif.**, notified us that **Michael Cooper**, No. 21 this week with "Shoop Shoop," made his chart debut Jan. 29, 1977, when he was a member of **Con Funk Shun**, and **Gerald Alston**, No. 57 with "Send For Me," joined the **Manhattans** in 1971.

WHO'S THAT MATERIAL GIRL: Unless it rallies, "Bad Girl" by **Madonna** will be her first single to miss the top 20—and the top 30, too. **Madonna's** first chart single on the Hot 100 was "Holiday," which peaked at No. 16 the week of Jan. 28, 1984. That began a streak of 27 consecutive top 20 singles, stretching to "Deeper

And Deeper," which peaked at No. 7 in January. Her lowest-charting single, until now, was "Oh Father," No. 20 in December 1989. "Bad Girl" appears to have peaked at No. 36 last week; it moves down three places on the current chart. That means "Erotica" will be the first **Madonna** album since her first release *not* to yield a No. 1 single. Should we count the **Material Girl** out? Sure, it hasn't been a great year, between the album, "Sex," "Body Of Evidence," and not receiving an Oscar nomination for "This Used To Be My Playground," but it's too soon to dismiss the media megastar, who's had 10 No. 1 hits in less than 10 years.

HERE THEY GO AGAIN: **David Coverdale** and **Jimmy Page** have the Top Debut on The Billboard 200 with their first collaboration, "Coverdale/Page." As a member of **Whitesnake**, **Coverdale** went to No. 2 on the album chart in June 1987 with "Whitesnake." **Page** joined the **Yardbirds** in 1966; that band's greatest-hits collection peaked at No. 28 the following year. **Page** was a founding member of **Led Zeppelin**, a band with six No. 1 albums. In 1985, **Page** joined the **Firm**—its first album peaked at No. 17 in April, 1985.

DANCEHALL RULES II: While **Snow** racks up a fourth week at No. 1 in the U.S., he moves to No. 2 in the U.K. with "Informer" and helps make **British** chart history: It's the first time the top three singles in Great Britain are all reggae songs. Elsewhere in the U.K. top 10, **Cliff Richard** debuts at No. 8 with "Peace In Our Time." It's his 62nd top 10 hit, a U.K. record.



by Fred Bronson

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Dwight Yoakam **THIS TIME**. On his sixth album, following his million-selling *If There Was A Way* (which spawned five Top 10 hits), Dwight Yoakam continues to extend the boundaries of country music. *This Time*, VH-1's Artist Of The Month for April has ten impressive tunes, including "Ain't That Lonely Yet." (7/42-18700) and "A Thousand Miles From Nowhere." *This Time* 4/2-48211. Produced by Pete Anderson. It's for real. Management: Gary Borman/Borman.