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IN THE NEWS

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 Two Far East Stores**

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 29, 1993

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 this summer on
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COLUMBIA

CD Singles Swinging Across Europe Some Markets Post Double-Digit Growth

This story was prepared by Dominic Pride in London, with reports from Emmanuel Legrand in Paris, Wolfgang Spahr in Hamburg, Willem Hoos in Amsterdam, Ken Neptune in Stockholm, and Kai Roger Ottesen in Oslo.

LONDON—The two-track CD single is striking the right note with impulse buyers in major European markets and is rapidly plugging the gap left by the dying 7-inch vinyl single. CD singles experienced double-digit growth in the key European mar-

kets in first-quarter 1993, suggesting that the continent may be rediscovering its affinity for the single format, which has been plummeting for more than a decade.

Higher levels of CD hardware penetration, a greater commitment to marketing the single format, and reduced consumer spending power by CD-player owners are among the factors driving growth.

Yet the CD single has been hampered by something of an identity crisis, with prices, availability, packaging, and the number of tracks per disc varying between among companies and territories.

CD singles have been available for more than four years in some territories such as Holland. Others, such as France, have taken to the format within the last two years. Normally packaged in a slimline jewel box, most CD singles feature three or four tracks, with some offering extended

(Continued on page 103)

Vid Retailers Value H'wood Emphasis On Family Films

BY JIM McCULLAUGH

LOS ANGELES—Retailers are optimistic that Hollywood's move toward family-oriented films this summer will generate additional titles for what could have been a dry fourth

quarter for sell-through.

Several weeks ago, it appeared as though Walt Disney Home Video's "Aladdin" and FoxVideo's "Home Alone 2: Lost In New York" would headline a small field of sell-through titles during the holiday season (Billboard, May 8).

That is a sharp contrast to last fall, when 13 major sell-through titles vied

(Continued on page 104)

Columbia Lures Fishbone Fans

BY DAVID SPRAGUE
 and ERIC BOEHLERT

NEW YORK—It's fitting that Fishbone, the hyperkinetic Los Angeles act that has been fusing alternative



FISHBONE

rock, hip-hop, metal, and political activism for nearly a decade, is part of this summer's Lollapalooza, a festi-

(Continued on page 90)

Reggae Rings True For South African Listeners

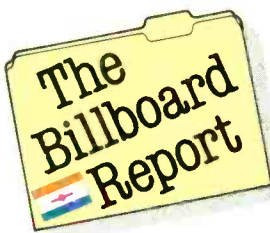
BY ARTHUR GOLDSTUCK

JOHANNESBURG—Reggae has invaded the South African music scene, making the kind of impact it previously had only in its land of origin.

Less than a decade ago, it was almost impossible for a native reggae musician to get a record contract in this country. By the mid-'80s, reggae stars such as Bob Marley and Peter Tosh had an enormous following in South Africa in the strongly

segregated black and white markets. But that never led to support for home-grown reggae.

And then came a man called Lucky Dube.



Today Dube is the most popular singer in South Africa, and possibly all of Africa, routinely selling a quarter-million units of every album he releases, according to label estimates. In the local context, where 50,000 units qualifies as platinum

(Continued on page 92)

Mercury Makes Tony! Toni! Toné! A Major Priority

BY DAVID NATHAN

LOS ANGELES—Mercury Records is launching an extensive cam-



TONY! TONI! TONÉ!

paign to market and promote "Sons Of Soul," the third album by Tony! Toni! Toné!, one of R&B's foremost cutting-edge young bands.

The label considers the latest album by the platinum-plus act not only a major company-wide priority

(Continued on page 90)

PolyGram Rejects Used-CD Battle

BY ED CHRISTMAN

NEW YORK—PolyGram Group Distribution has decided not to join three other major record companies in their campaign against the sale of used CDs. Instead, PGD views its competitors' used-CD policies as an "unexpected opportunity" to gain more space and leverage with independent retailers in breaking new artists.

According to a company memo, PGD plans to capitalize on policies instituted by WEA, CEMA, and Sony Music Distribution to withhold co-op advertising dollars from retail cus-

(Continued on page 95)

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**Toby Keith Rises To
 No. 1 Heatseekers Slot**

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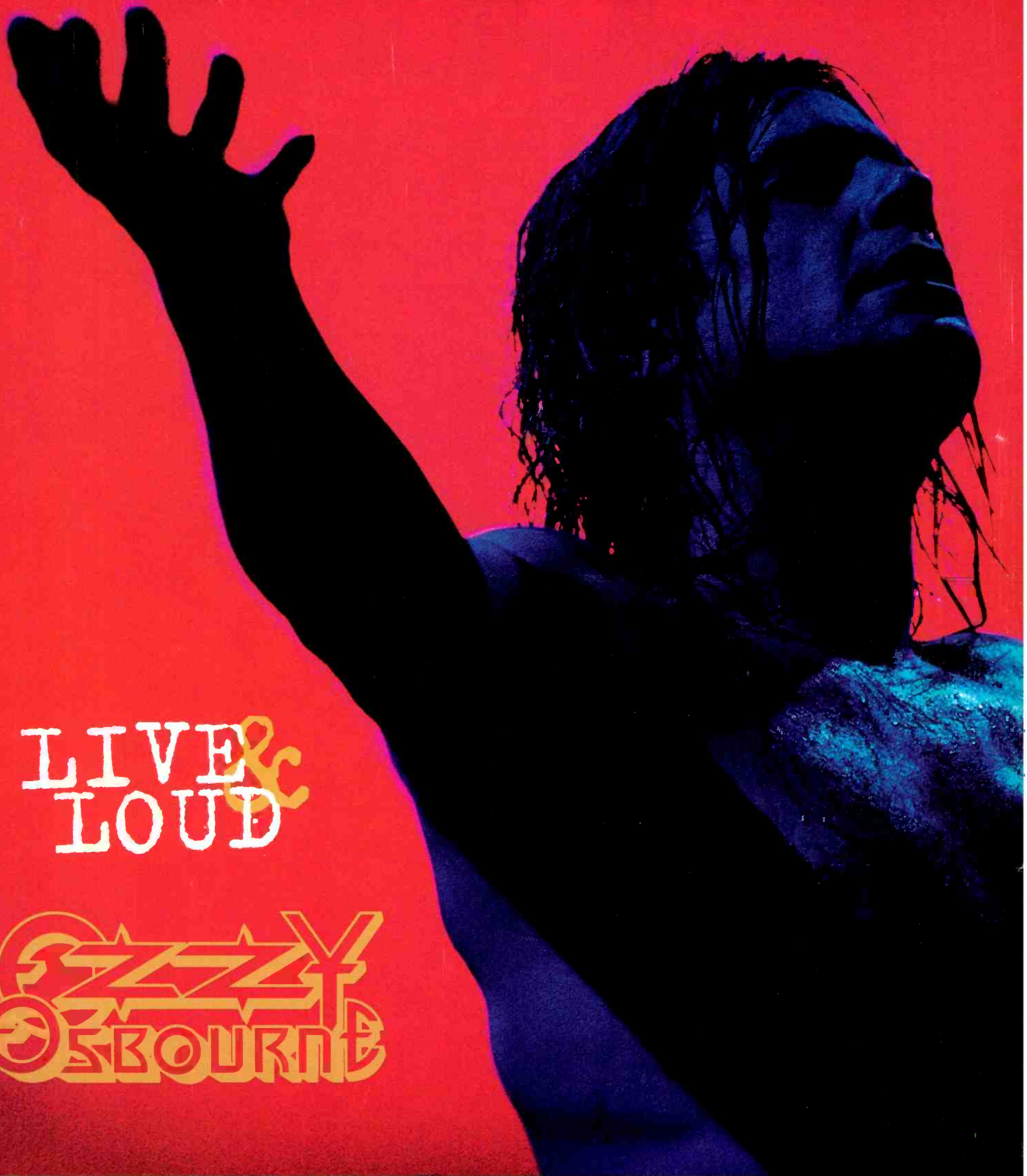
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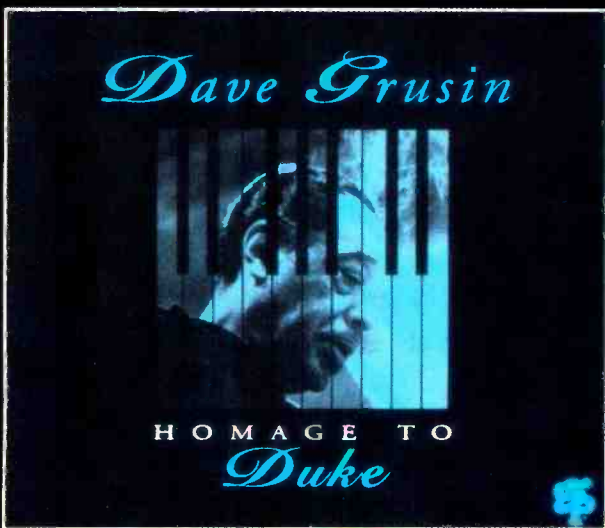
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Blockbuster Strives For Calm On IBM Deal New Partners To Demo In-Store CD System

BY DON JEFFREY

NEW YORK—The Blockbuster Entertainment/IBM joint venture that proposes to manufacture CDs on demand in music stores plans to invite labels and retailers to a demonstration showroom in Deerfield Beach, Fla., in early July in an effort to allay their fears about a system that would radically change the way recorded music is distributed.

One source indicates that the venture hopes to have the system working in some retail stores within nine months. The most likely locations at first would be the Blockbuster-owned chains Sound Warehouse and Music Plus.

Meanwhile, some Blockbuster executives say record companies that initially had hostile reactions to the plan softened in the week following the news.

"We were surprised there was reaction," says Blockbuster spokesman Wally Knief. Another source, who asked not to be identified, says "certain companies have made private commitments" to the plan. The venture needs some initial copyright approvals from labels to demonstrate the technology. But no major label is saying it has granted this permission.

The principal criticism from the labels has been that Blockbuster did not consult them when it devised this venture with IBM. But what really troubles them, some sources say, is a new form of distribution that could threaten the way they have traditionally done business. And, since the major labels control most of the copyrights on recorded music, their support is crucial.

Blockbuster calls the criticism unfair. "We have been meeting with label representatives all along," says Knief. "We may not have met with the people quoted."

Executives at five of the six major recording companies or their distribution units issued statements on the plan (Billboard, May 22).

Sony Music Entertainment stated: "Neither Blockbuster nor IBM contacted Sony Music regarding this concept for in-store replication." Warner Music Group and EMI Music released similarly worded statements. PolyGram said its distribution president, Jim Caparro, had been contacted by Blockbuster, but the talks were preliminary and unstructured. MCA Music Entertainment chairman Al Teller said emphatically, "We in no way, shape,

or form support this venture." BMG did not comment.

A week later, Warner, Sony, and MCA had no further comments.

BMG spokesperson Trish Heimers, says, "We are extremely wary of such attempts to exploit our rights and at this time we are not granting any rights or authorization." PolyGram says it does "not support any system... which threatens the illegal use of our software."

But an EMI spokesperson says, "We're intrigued by the technology. It has a lot of possibilities and we'd like to know more about it, especially if it has the potential to cut down on returns and piracy."

Another important constituency in this venture is music retailers. They did not react as strongly as did the labels, whose copyrights and distribution systems would be at stake. Instead, the

store operators adopted a show-me-stance. Blockbuster intends to try marketing the system to retailers as a means of inventory management.

"We have said all along that we would make the technology available to any music store," says Knief.

For the purpose of demonstrating the technology to labels and retailers, the joint ventures (NewLeaf Entertainment, the marketing unit, and Fairway Technology Associates, the manufacturing arm) have created a showroom at their headquarters in Deerfield Beach, which they hope to open July 1. It is expected to contain a kiosk from which customers could sample and order recordings. The music will be transmitted as digital data from a central computer, called a server, at another location. For the demonstration, the data will move through fiber-optic telephone lines.

BPI To Bow Country, R&B Editions Of Airplay Monitor

NEW YORK—Top 40 Airplay Monitor, the successful new weekly radio airplay publication, will be joined June 25 by Country Airplay Monitor. And this fall, the Country Monitor will be followed by R&B Airplay Monitor. All are publications of BPI Communications, Billboard's parent company, and all use information provided by Broadcast Data Systems, another BPI unit.



ELLIS

By year's end, BPI also will introduce Rock Airplay Monitor, incorporating airplay data for album rock and modern-rock stations.

Howard Lander, Billboard Music Group publisher and BPI executive VP, explained the decision to issue individual Monitors for separate formats: "When we first investigated the creation of Airplay Monitor, one of the key issues was whether to serve all formats in one publication or have specific editions. After canvassing reaction from both radio and

the labels, we discovered overwhelming support for approaching each format separately."

Lander also announced the promotion of Michael Ellis, Billboard's associate publisher, to publisher of the Monitor publications. "We are excited about Monitor's future, especially under the guidance and leadership of Michael Ellis. Michael also will continue in his role at Billboard to ensure that we maintain the highest quality in all of our charts and research."

Country Airplay Monitor will draw its data from 113 stations monitored by BDS. Each week, the Country Monitor will print more than 40 monitored playlists—complete with number of song detections—from the largest country stations in the U.S. Like the Top 40 Airplay Monitor, the country publication will include a top airplay chart, an "Impact" page (with detection totals for developing records), and weekly listings of "Biggest Gainers" and "New Releases." Pertinent video playlist information will be printed as well.

Lynn Shults, Billboard's director of op-
(Continued on page 95)

THIS WEEK IN BILLBOARD

BETTING ON BETTE

She's been keeping box-office watchers busy during the past decade, and now Bette Midler is ready to launch an aural assault with her first tour in 10 years. The jewel of the jaunt, to begin in August, will be a monthlong stint at New York's Radio City Music Hall, scheduled for fall. And if that isn't enough to whet fans' appetites, Atlantic is releasing a greatest-hits album in June. Melinda Newman reports in *The Beat*. **Page 16**

NAIRD MAKES CAPITAL STATEMENT

The National Assn. of Independent Record Distributors & Manufacturers, which this year convened in the D.C. suburb of Arlington, Va., was aptly full of political commentary over the status of Bayside Distributing Co. Chris Morris was there, and he reports in *Declarations of Independents*. **Page 67**

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U S West Gains Entertainment Link

Time Warner Backs Deal, Upgrades Cable

■ BY DON JEFFREY

NEW YORK—With its \$2.5 billion strategic investment in Time Warner Inc., U S West Inc. will become the first regional telephone company to obtain access to a vast library of entertainment programming.

Although the deal does not directly include the nation's biggest recording company, Warner Music Group, it does give the phone company a significant stake (25.5%) in several other Time Warner operating units, including Warner Home Video, Home Box Office, and Warner Bros. Pictures.

In addition, the partnership will enable New York-based Time Warner to forge ahead with its plans to upgrade its U.S. cable systems to an interactive fiber-optic data highway that could lead to such direct services to the home as music on demand and video on demand. "The superhighway could be a vehicle for some kind of music," says a Time Warner spokesman.

The deal, which had been widely anticipated (Billboard, March 27), represents the culmination of a long worldwide search by Time Warner for a new strategic partner to help pay down its huge, profit-draining debt.

According to the plan, U S West will pay \$2.5 billion for its stake, of which \$1.5 billion will be used to reduce Time Warner's \$16.3 billion debt and \$1 billion will go toward upgrading Time Warner's cable TV systems, which have 7.1 million subscribers.

The venture will aid the fiber-optic "full service network" Time Warner Cable is building for 4,000 homes near Orlando, Fla. That system, scheduled to be working by year's end, should serve as the model for cable upgrades throughout the U.S. Using this "electronic superhighway," consumers will have access to vast libraries of data and entertainment programming. Dick MacKnight, a U S West spokesman, says, "We'll provide a series of enhancements to the existing cable system—additional fi-

ber-optic cable, digital switching and compression, and software enhancements—to make that system supportive of interactive services." (See related story, page 103).

Time Warner's strategic coupling with a phone company makes sense: Telephone companies already have been using digital switching and compression for interactive two-way services. Also, the regional Bells have been steadily laying fiber-optic cable, thin glass threads that carry far more data than traditional copper wiring. U S West announced earlier this year it would spend more than \$2 billion a year to upgrade phone systems in its 14-state area.

Before the deal closes, Time Warner must divest its cable systems in territories where U S West provides service. The law prohibits telephone companies from owning big stakes in cable programmers in their phone areas. Spokesmen say the territories in which the companies over-

(Continued on page 103)

Tower Making Tracks In Far East With 2 Openings

■ BY STEVE McCLURE

TOKYO—Tower Records is about to boost its presence in the Far East with the opening of stores in Hong Kong and Singapore beginning this summer.

The stores are the first entries into those markets announced by a major international music retailer. The West Sacramento, Calif.-based chain also will unwrap its second store in the Taiwanese capital of Taipei this summer.

Keith Cahoon, Tokyo-based managing director of Tower Far East, says the Hong Kong site will debut by the end of August, and Singapore should come on-line by Christmas.

Rival chains HMV and Virgin are known to be exploring business possibilities in the two territories but have not revealed plans. "We are studying the Pacific basin," says

HMV Group chief executive Stuart McAllister.

Tower has signed a letter of intent to lease a site in Hong Kong, while the chain and a joint-venture partner are about to sign a lease for the Singapore site. Cahoon declines to elaborate on the Hong Kong move, except to say it will not be a joint venture and that the store will be in the Times Square complex in Causeway Bay.

Nor will the Tower executive confirm rumors that its Singapore outlet will be in the new Pacific Plaza shopping center in Scotts Road. He does say, however, that it will cover approximately 11,000 square feet. The company has been looking to open in the city-state since 1989.

Cahoon notes that while the Singapore market has problems such as piracy, government censorship and price wars, Tower is convinced its

(Continued on page 105)

PolyGram Enters E. Europe Via Hungarian Joint Venture

■ BY KEN KASRIEL

BUDAPEST—PolyGram has opened its first subsidiary in Eastern Europe in a joint venture in Hungary. The move comes at a time when a new law to combat record piracy promises to make the market a safer place for Western music companies.

PolyGram has a 51% majority share in PolyGram Hungary, a joint venture with one of the country's leading music business entrepreneurs, Laszlo Hegedus. It has the option to increase its ownership share at the end of five years.

PolyGram Hungary will assume the operations and assets of the Zebra record label, its catalog of Hungarian repertoire, and its talent roster. Zebra was a division of the Multimedia entertainment group, which Hegedus co-founded. PolyGram's international repertoire also will be distributed by PolyGram Hungary. That product previously was distributed by Multimedia's MMC Records, under a licensing agreement that expired March 31; PolyGram Hungary now will be the Hungarian licensee for MMC repertoire.

PolyGram's move into Hungary follows Warner Music International's acquisition of Hungarian independent Magneoton Records earlier this year (Billboard, March 20). EMI last year bought Quint Records in Hungary, and BMG has a subsidiary with an A&R and marketing presence in the market. Sony Music has an office in Budapest but as yet no subsidiary.

PolyGram's announcement May 18 came three days after a new law, the fruit of a three-year lobbying effort by the IFPI, went into effect, making piracy of film, music, and software a crime in Hungary. It imposes maximum penalties in excess of \$40,000 or five years in prison and makes confiscation of bootlegging hardware mandatory. In a move to publicize

the law, authorities had a steamroller crush some 40,000 bootleg cassettes at an exhibition ground here.

Allen Davis, PolyGram president for continental Europe, says the expected passage of the piracy law was vital to PolyGram's negotiations and subsequent deal.

"If we had not been able to see that coming in, we'd still be on the outside looking in," says Davis. "It's crucial to PolyGram that copyright legislation be in place everywhere we go."

Hungary had legitimate record sales worth \$29 million in 1992, a 22% increase over 1991, but pirated product has continued to be a significant problem. Enforcement of the new anti-piracy law is expected to benefit legitimate sales further.

(Continued on page 92)



A Cut Above. Sony Music artist Dolly Parton cuts the ribbon inaugurating Sony Music Studios, the new five-story, 70,000-square-foot recording and visual arts complex at West 54th Street in New York, designed for the exclusive use of Sony Music artists. Shown, from left, are Sony Music International president Mel Ilberman; Sony Music executive VP Michele Anthony; Sony Music artist Cyndi Lauper; Columbia Records president Don Ienner; Sony Corp. president/CEO Norio Ohga; New York Mayor David N. Dinkins; Sony Music VP Al Smith; Parton; Sony Music Entertainment chairman Michael P. Schulhof; and Epic Records president David Glew.

Despite Slump, LIVE Predicts Rosy Future

Expenses Are Down; Firm Seeks New Video Deals

NEW YORK—Net sales for LIVE Entertainment Inc. slumped 15% in the first quarter due to a lack of home video releases. But the company has put most of its financial troubles behind and is actively seeking new video deals.

The quarterly net loss was lower than last year's because the video supplier and music retailer was successful in reducing its debt and interest expense.

For the three months that ended March 31, Van Nuys, Calif.-based LIVE reports sales declined to \$57.4 million from \$67.6 million a year ago. That caused operating profit to plunge 98% to \$77,000 from \$4 million last year. But the net loss narrowed to \$1.49 million from \$1.88 million a year ago.

The company says it had fewer hit video rental releases than in 1992. In last year's first quarter, LIVE

reaped some benefits from its acquisition of the bankrupt Vestron Inc., releasing about 20 titles from Vestron's library that had never before been out on video.

But one of LIVE's biggest problems last year—its ability to acquire video rights to movies—has been solved. LIVE has restructured its debt and obtained a \$67 million credit line for acquisitions. Recently it bought the video rights to several Miramax Film Corp. pictures, including the Oscar-nominated "The Crying Game."

"We're ramping back up," says Michael White, senior VP, LIVE.

David Bishop, senior VP/GM of LIVE Home Video, says the company is actively pursuing other deals. "Dave Mount [LIVE's president] is in Cannes now talking to people, lining up things, looking for the next Miramax and for films we can get in-

involved with on an individual basis."

LIVE's biggest video rental titles in the second quarter are "Glengary Glen Ross" and "Bob Roberts." The top first-quarter title was "Reservoir Dogs," of which LIVE shipped 100,000 copies.

In the first quarter, the brightest business for LIVE was its retail operations. Sales for stores open at least one year rose 5%, although they had declined by that amount the previous year. The company owns 138 Strawberries and Waxie Maxie music outlets. "From our standpoint, retail continues to show a recovery," says White.

But LIVE's common stock has not recovered yet. Shares closed at \$1.75 each in New York Stock Exchange trading at press time, within a 52-week range of \$1 to \$3.

DON JEFFREY

Laserdisc Woes Reflected In Company Cuts

■ BY MARILYN A. GILLEN

NEW YORK—An 18% decline in laserdisc player sales in the first quarter of 1993 compared with the same period last year closely follows reports of deep cuts at laserdisc distributor Image Entertainment and a rethinking of laser operations at Pioneer LDCA (Billboard, April 3, May 8).

The figure, supplied by the Electronics Industries Assn., is not as bad as might have been feared after January sales clocked in at almost 44% below those in that month last year, but it is nonetheless another unsettling crack in what one industry executive calls "a very fragile market."

"I've talked to several people, and I think there are a number of factors influencing that decline," says Dave Goldstein, senior VP of operations and administration at FoxVideo and a board member of the Laser Disc Assn. One simple factor, he says, was the introduction by a major manufacturer of an enhanced laserdisc player line, "which would tend to inhibit sales of the previous year's models."

On a deeper level, Goldstein also cites consumer wariness about the next new thing, and the chilling effect any fear of obsolescence may be having on both player and laserdisc purchasing decisions.

"There is probably a lot of questioning going on in the public's minds as they hear more and more about compression techniques and 5-inch discs and things of that nature right now," Goldstein says. "I think somewhere down the line some sort of assurance of compatibility would be a very significant step forward in supporting the continued viability of software."

Kerry McCammon, VP of market planning at Pioneer, acknowledges those concerns, but attributes them more to those within the industry than to consumers. "The [5-inch

(Continued on page 105)

*Not
Style.*

Culture.

CHRYSA LIS



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Commentary

Keeping Company Actions Clean

BY JONATHAN LIEBMAN

The fines and jail terms imposed in the Electric Factory concert fraud case in Philadelphia (Billboard, May 8) should send a warning signal to the music and entertainment business. Companies and individuals active in the industry should pause to consider how to avoid the potential for draconian business forfeitures and penalties resulting from misconduct by company employees. The laws have strengthened since the days of the celebrated "payola" scandals and some preventive steps can save a business.

In the Electric Factory case, a federal prosecutor charged the concert promotion company and two of its senior executives with a variety of federal crimes. Notably, the company itself was charged with having made an illegal payment to the president of the local International Assn. of Theatrical and Stage Employees Union (IATSE). This crime led to a fine of \$450,000 and the requirement that the company pay \$115,000 into the local union's treasury. Two senior Electric Factory executives also were convicted, having been charged with a mail fraud scheme on the basis of the falsification of expenses at concerts involving Madonna, U2, and other performers. Both drew jail terms and significant fines in the case.

How is it that a company itself can be convicted of a crime? What can a firm do to avoid being held responsible? What are the risks involved when misconduct by a company's employees captures the attention of prosecutors?

Nobody with experience in the industry believes that Electric Factory or its two convicted executives are the only players in the concert business to have padded expenses or paid off local union officials. Nearly all prosecutions, however, are in essence "selective." Not everyone who commits a crime ends up being prosecuted for the offense and law enforcement authorities often select targets for prosecution based on information that happens to come into their hands, whether through anonymous leads, disgruntled employees, civil litigants, or through their own investigation.

PALMER REFUTES PPT STORY

The article "Palmer Video Suspends Use of PPT" (Billboard, May 15) is a blatant example of taking a germ of truth and blowing it up into a fantasy. The truth is, we have not suspended our use of pay-per-transaction. Furthermore, as I have repeatedly said, Rentrak permits us to stock far more copies of new releases than we would be able to stock through purchases via standard distribution, and thus we're able to guarantee availability of hit product to our customers.

Our "in-stock" guarantee differentiates us in our markets and helps increase traffic in our stores. There is no doubt whatsoever that PPT helped Palmer increase traffic and market share. While the extent of the gain is difficult to pinpoint, it is sufficiently substantial that 100% of our corporate stores, and

There are certain common situations that can lead a business in the music industry to be exposed to criminal prosecution. Some of the obvious categories include illegal payoffs, commercial bribery, fraud, tax evasion, and money laundering.

Given this landscape, music industry executives should have a basic familiarity with corporate sentencing guidelines and forfeiture laws, two new features of fed-



'Companies should prepare to be good corporate citizens'

Jonathan Liebman, a former federal prosecutor, is a partner of Parcher & Hayes, P.C., New York.

eral law.

Under federal law, corporations such as Electric Factory are increasingly being prosecuted for misconduct, even though it is an employee within the corporation who has engaged in the wrongful act. A company can be found culpable even where a low-level employee engages in a corrupt act, particularly where the company has profited from the misconduct or consciously avoided learning of the wrongdoing. If convicted, under sentencing guidelines the company can be fined heavily and forced to undertake expensive and time-consuming community service. The negative publicity that follows can damage or destroy the business.

Recent changes and interpretations in federal forfeiture law permit the government to freeze, seize, and sell off bank accounts, business assets, and entire companies if there is probable cause to believe that the assets have been used to facilitate federal crimes such as money laundering and tax evasion. While many lawyers and judges believe these laws may unjustly wreak havoc on businesses, the reality is that it is often within the discretion of a prosecutor to pursue onerous forfeitures.

Avoiding corporate criminal liability and forfeitures is no easy task, since it is

not a simple matter for a company in the music business to scrutinize the conduct of all employees who act on its behalf. However, companies that have implemented compliance programs to prevent crime and misconduct within their organizations not only can potentially thwart wrongdoing, but also can possibly avoid or curtail the imposition of corporate-level responsibility and the attendant problems and costs that flow with a criminal investigation.

The goal of these preventive procedures, which must be tailored to the company's needs, is to spot trouble in advance and to develop specific procedures to stop misconduct from occurring. As a result, if a prosecutor or judge is later considering whether to hold a company liable for the acts of its employees, the company can present its efforts to discourage crime as a reason not to prosecute or fine the company itself.

Rather than look the other way or hope that any wrongdoing is minimal, companies should consider the benefits of developing in-house procedures to assure compliance with the law. The failure to have these procedures in place, especially where there is evidence that high level employees should have been aware of potential misconduct, can lead a prosecutor or investigator to conclude that the business itself has been operated in disregard of the law. Moreover, even before suspensions arise, companies should prepare to be good corporate citizens.

Busy executives in the music, video, and entertainment business tend to spend their time jumping from problem to problem and putting out fires. In the helter-skelter pace of the business world, it is difficult to focus attention on problems that may occur in the future, such as those that occurred in Electric Factory. However, because of the enormous magnitude of the possible penalties and sanctions if a criminal investigation is launched, managers and executives would be well-served by considering whether their businesses are vulnerable to criminal exposure, and on ways to minimize the potential for draconian penalties and business losses.

LETTERS

most of our franchised stores, are on the PPT program. In fact, we are constantly adding stores to the PPT program, having added four new Palmer Video stores within the last 60 days.

As the article accurately pointed out, we use PPT primarily for highly visible titles that have generated very high revenues at the box office. Clearly, if Rentrak does not offer titles that fit our requirements during a particular period, we purchase through standard distribution.

Finally, I stand behind the comments I have made that have been incorporated in Rentrak's various magazine advertisements.

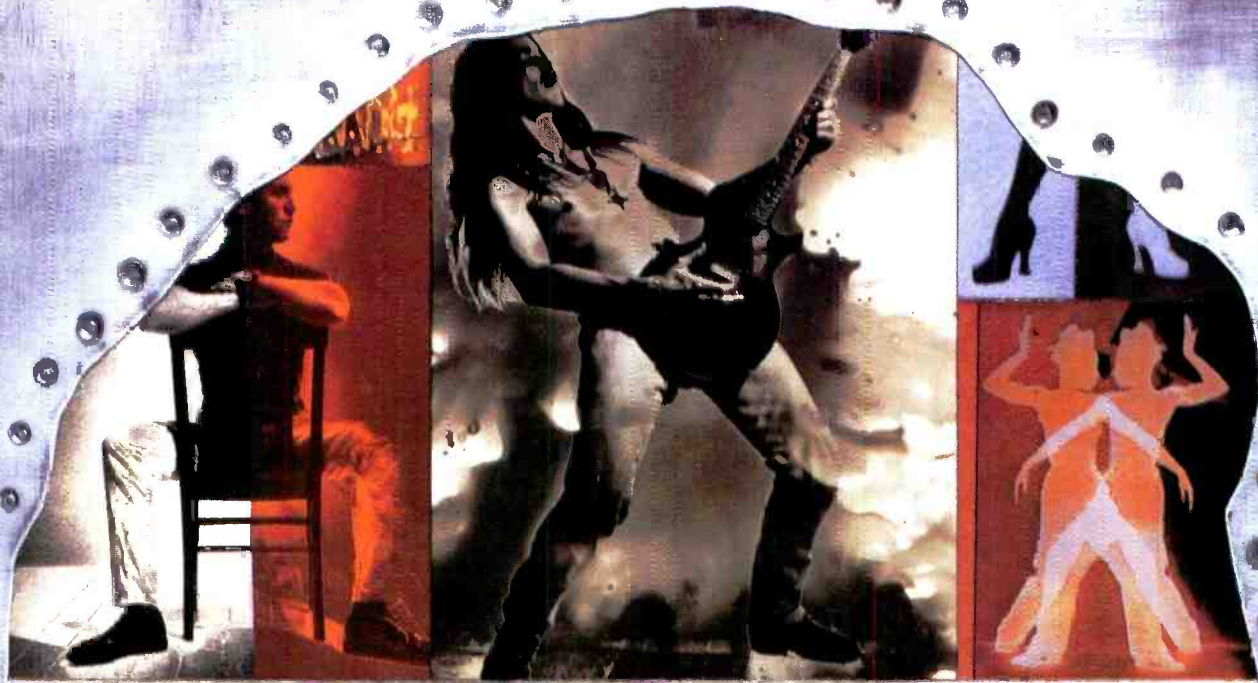
Peter Balner
President
Palmer Video Corp.
Union, N.J.

A FITTING TRIBUTE

Seeing Mick Ronson live, playing foil to David Bowie in the Spiders From Mars, is one of my most treasured concert memories. And the influence of those groundbreaking records Bowie and Ronson made together can still be felt, more than 20 years later.

He was an extraordinary talent and, as I found out when I finally met him, a very sweet man, never too busy to talk to a fan. Thanks for the fitting tribute (Billboard, May 15).

Jeffrey Gold
Senior VP, creative services
Warner Bros. Records
Burbank, Calif.



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Green Jelly Sweet Success For Zoo Band Is Label's Biggest Pop Performer

■ BY CHRIS MORRIS

LOS ANGELES—The group's official motto may be "Green Jelly Sucks," but you'll never get the band's label, Zoo Entertainment, to agree.

The zany, hypertheatrical L.A. group, which was gonged off "The Gong Show" in its first L.A. appearance in 1987, is responsible for Zoo's biggest pop successes to date.

According to manager Kevin Coogan, the group's album "Cereal Killer Soundtrack" is just 20,000 units shy of going gold. It will become the first Zoo album to sell 500,000 since the label started up four years ago.

The metallic nursery-rhyme rap single "Three Little Pigs" has just been certified gold by the Recording Industry Assn. of America for sales of 500,000 units.

"Three Little Pigs" stands at No. 22 this week on Billboard's Hot 100 Singles chart, down from its peak of No. 18 last week. "Cereal Killer

Soundtrack" dips slightly to No. 26 on The Billboard 200 this week from its peak of No. 23 last week.

These successes have spun off Green Jelly's hit longform video, "Cereal Killer," issued last October by the former "video-only band" (Billboard, Sept. 19). The set already has spent two weeks at No. 1 on Billboard's Top Music Videos chart; it holds at No. 2 this week. On the Top Video Sales chart this week, it climbs to No. 15, its peak so far, from No. 18. It has been certified gold for sales of 50,000 units.

The "Three Little Pigs" video, originally seen in "Cereal Killer," was No. 1 on MTV the week ended May 9 (representing 33 plays that week), and drops to No. 3 this week. The clay animation piece, directed by Fred Stuhr, was also a heavily requested clip on The Box, according to Coogan, and was a staple at regional video outlets early this year.

John Cannelli, senior VP of music and talent at MTV, says of the "Pigs"

video, "Certainly they did their genius marketing up front with the [longform] video... We were certainly in tune with the whole marketing strategy. And the video visually is very creative. Also, the song is a hard rocker, and there was a window in our programming for something of that nature. The phones just lit up. It's been one of our most requested and most played videos for several weeks."

Green Jelly has attained its audio and video hits at an infinitesimal cost: The production of the "Cereal Killer" video and album was capitalized by Zoo at only \$75,000. According to band leader Bill Manspeaker, aka "The Moronic Dictator," the break-even point for the project was 16,000 videocassettes.

All of the rewards reaped by Green Jelly amaze Manspeaker, who says he started the group, under its original name Green Jello, as "weekend recreation" 12 years ago in Buffalo, N.Y.

"People look at it and expect some big Broadway play," he says of the group's low-budget, scattergun satire of rock'n'roll and pop culture. "No. It's a third-grade rendition of 'Charlotte's Web.'"

Green Jello relocated to L.A. in 1987. Some 74 musicians have passed through the group since it was formed; its tangled history included a brief period just before its signing by Zoo in which it temporarily disbanded. By early 1991, the group was drawing crowds of 800 to 1,000 at L.A. club shows.

Coogan, who was then serving as Zoo's manager of artist development, and Chrysalis Music A&R man Gary Helsinger (today a performing member of the group) convinced Manspeaker to approach Zoo with a marketing plan.

"Kevin told me he'd get us a deal at a record company, and I laughed

(Continued on page 104)

Sun-60 Hopes To Shine On Alternative Audiences

■ BY DEBORAH RUSSELL

LOS ANGELES—As Sun-60's Joan Jones prepares to paper the town of Eugene, Ore., with posters to promote a gig by her band one May evening, she reflects on the pending release of her new Epic album, "Only," produced by partner David Russo.

"David and I are polar opposites, yet we have total respect for each other," Jones says, noting the duo's combined musical influences run the gamut from Louis Prima, the Beatles, and the Rolling Stones to the Jam, X, and the Plimsouls.

Those influences are manifested in the melodic montage of timeless (and sometimes raucous) pop/rock tracks on Sun-60's sophomore Epic album, which hits the streets June 1. Jones and Russo share vocals and songwriting on the album.

"I am so fascinated by music, it's such a part of my life and has always been a saving element to me,"

says Jones, one of the only pop artists on record who plays the pocket trumpet. "Dave doesn't like to listen to music as much, and I think it's because there's so much music going on in his head already."

That music is being performed live for club audiences throughout the Western U.S., as Epic builds a base for the album and its debut single,

"Mary XMess," which landed at alternative radio May 18. The label will promote "Only" to traditional college and underground alternative outlets, as well as to music-intensive adult-alternative album outlets, says Stu Bergen, Epic's director of alternative promotion.

Russo produced the album with executive producer Scott Litt (of the Replacements and R.E.M.

(Continued on page 98)



SUN-60



Pilots Soar. Members of Atlantic's Stone Temple Pilots, who rise 15-12 on The Billboard 200, land at Billboard's Los Angeles office to receive their Popular Uprisings T-shirt awards for reaching No. 1 on the Heatseekers chart. From left are band members Eric Kretz and Dean DeLeo; Geoff Mayfield, Billboard's associate director of charts/retail; and Pilots Robert DeLeo and Weiland.

VJN Up For Grabs Again As Island Withdraws Bid

LOS ANGELES—Island Trading Inc. has withdrawn its March 18 agreement to purchase a majority stake in the Miami-based interactive video programmer Video Jukebox Network. Bahamas-based Island Trading originally had agreed to purchase a controlling stake in VJN for \$7 million (Billboard, April 3).

VJN operates the interactive music video channel The Box.

The original deal was terminated May 14 when Island Trading's

investment banker, Allen & Co., sought a third extension of the 30-day due diligence period attached to the deal. VJN rejected the appeal on the grounds it would keep the network from negotiating with other potential investors, says VJN chairman J. Patrick Michaels.

Talks with Island Trading remain open, but no longer are exclusive, Michaels says, noting "we have a fiduciary duty to listen to other interested parties."

And while Michaels would not reveal the identity of those "other interested parties," it is widely rumored another major cable network and at least one other entertainment entity have contacted VJN about a possible deal.

In addition, Liberty Program Investments, which has an 11% stake in the network, may increase its participation in VJN as a result of the new round of negotiations, says Michaels.

He estimates VJN needs some \$7 million-\$10 million to convert to new technology that would allow the network to store video programming and commercials on computer hard disc.

Additional funds are necessary to broaden The Box's cable and satellite coverage and to create a direct-marketing and merchandising arm, he says.

The Box reaches about 14 million households in 27 states, the District of Columbia, Puerto Rico, and the U.K.

DEBORAH RUSSELL

Court Lets Stand Daughter's Claim On Hank's Royalties

WASHINGTON, D.C.—The Supreme Court for the third time in four years refused to review a case involving country singer Jett Williams and her contested share of the royalties produced by the songs of her father, Hank Williams Sr.

The case, brought by the country legend's son, Hank Williams Jr., his widow, Billie Jean Williams, and publishers representing the interests of the two, now returns to Judge John Keenan of Federal District Court for the Southern District of New York for implementation and enforcement.

"All the appeals as to whether she's due the royalties are exhausted," said Keith Adkinson, Williams' husband and attorney. "Now it's a question of how much of a share she's due."

The Second Circuit Court of Appeals in New York last July ruled

that the performer, who is the uncontested out-of-wedlock daughter of the country music legend, was entitled to share in the royalties. That decision reversed an earlier ruling that she had made a claim on the royalties beyond a statute of limitations.

The Appeals Court also ruled the royalty share, part of the accumulated renewal rights income, would be retroactive to 1982.

The decision was appealed by Williams Jr. and Opryland Music Group, predecessor publishers Acuff-Rose, the widow, and Warner Chappell Music.

Adkinson said the District Court will now decide whether to grant Jett Williams one-third or one-fourth of the royalties.

A hearing may be scheduled June 3 to decide the implementation.

BILL HOLLAND



Jett Williams, left, stands beside a portrait of Hank Williams.



NOW S B K



Stars Chime In For Kids' Music Festival 3-Day Benefit Planned At Knott's Berry Farm

■ BY MOIRA McCORMICK

CHICAGO—An all-star lineup of children's performers is scheduled to appear June 11-13 at Knott's Berry Farm, Buena Park, Calif., in one of the largest kids' music festivals ever staged. Proceeds from the three-day Children's Hospital International Music & Entertainment (CHIME) Festival will benefit the Children's Hospital of Los Angeles.

KPLS, the Los Angeles affiliate of The Children's Satellite Network, whose flagship station is Radio AAHS (WWTC Minneapolis), will be doing a remote broadcast throughout the festival.

Industry veteran Lou Adler, who currently heads children's label Ode 2 Kids, is producing the CHIME Festival. Ode 2 Kids artists Waylon Jennings and Cheech

Marin are among the headliners, along with Joanie Bartels (Discovery Music/BMG Kidz), Rockapella (Zoom Express/BMG Kidz), Roshontz (Lightyear Entertainment), Dan Crow (Sony Kids Music), Craig'n'Company and Norman Foote (Walt Disney Records), Joe Scruggs (Shadow Play Records, Austin, Texas), Tim Noah and Linda Arnold (A&M), Greg & Steve (Youngheart Records, Los Angeles), and Caren Glasser (Kid Rhino).

Other popular children's artists are appearing, including the Banana Slug String Band, Janet & Judy, Dennis Scott, Dave Kinnoin, the Bumblebeez, and Lori Richards. In addition, popular costumed characters such as Bart Simpson, Teenage Mutant Ninja Turtles, Inspector Gadget, Raggedy Ann and Andy, and the Pea-

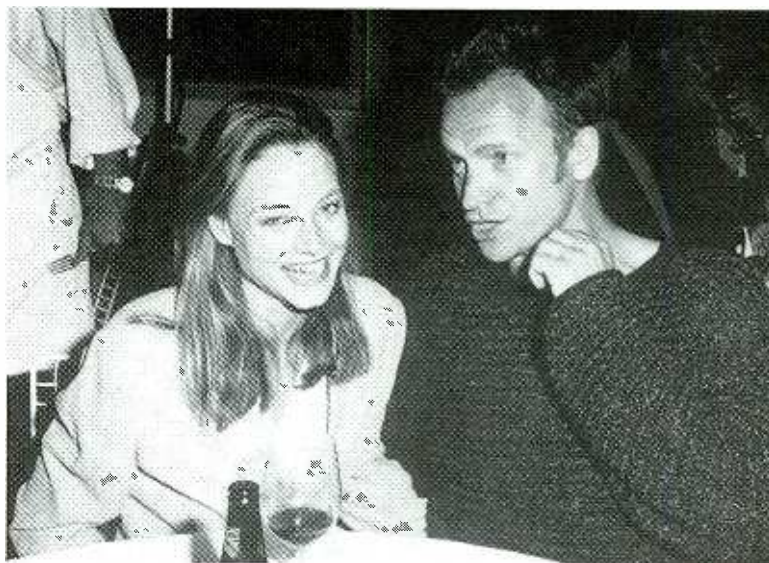
nuts gang also will be on hand.

Celebrity hosts will introduce acts and may read short stories between performances, says Adler. Confirmed hosts include Debbie Allen, L.A. Lakers Norm Nixon, Byron Scott, and James Worthy, Daryl Hannah, David Faustino, and Daniel Stern.

Adler says there could be "upward of 20,000 people a day" attending the festival. Performers will be appearing at "eight or nine locations" throughout the amusement park, "some of which have seating capacity. Seating ranges anywhere from 150 to 2,000 seats." Adler says most of the acts will play all three days, and "we're trying to break it up, so performers are seen in more than one venue."

Each night, Adler adds, "a sampling of the day's acts"—including

(Continued on page 105)



1 Million 'Summoner's Tales.' A&M artist Sting, right, chats with actress Jodie Foster at a party at Los Angeles' Spago following the first of Sting's four sold-out shows at the Greek Theater. At the party, A&M president/CEO Al Cafaro gave Sting a platinum award commemorating sales of more than 1 million copies of his album "Ten Summoner's Tales," which reached No. 2 on The Billboard 200 and features the top 20 single "If I Ever Lose My Faith In You."

NARAS Revises Eligibility Rules For The Grammys

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—NARAS, the recording academy, has revised eligibility requirements for the Grammy Awards.

Under the new rules, only songs that first were recorded or first came to prominence in the eligibility year will be able to compete for Grammys. "We've basically made standards like [recent Grammy winners] 'Unforgettable' and 'Layla' ineligible," says NARAS president Michael Greene. "We think it's a step in the right direction, to enfranchise new compositions."

Additionally, rules for best new artist have been relaxed to include

(Continued on page 95)

Carey, Bolton Take Top Honors At BMI Pop Awards

■ BY CARRIE BORZILLO

LOS ANGELES—Mariah Carey, Michael Bolton, and Calvin Lewis and Andrew J. Wright (authors of "When A Man Loves A Woman") took top honors at BMI's 41st annual pop awards dinner, held May 18 at the Regency Beverly Wilshire Hotel here. Warner Music Group was named top publisher.

The citations of achievement were presented to the writers and publishers of the 67 most-performed songs on radio and television from the fourth quarter of 1991 through the third quarter of 1992.

Bolton and Carey led the pack with three citations each and took songwriter-of-the-year honors. Bolton's three citations were for "Love Is A Wonderful Thing," "Missing You Now," and "Steel Bars," from his Columbia album "Time, Love & Tenderness," which has sold more than 6 million copies.

Carey won for "Can't Let Go," "Emotions," and "Make It Happen," from her sophomore release, "Emotions," also on Columbia.

"When A Man Loves A Woman," which was recorded by Bolton, took song-of-the-year honors. The song, co-written by Lewis and Wright, and published by Pronto

Music and Quinvy Music Publishing Co., received its first citations for pop and R&B achievement in 1966 for a recording by Percy Sledge.

Warner Music Group was named publisher of the year, with 15 citations divided among its Pronto Music, Unichappell Music Inc.,

Warner House Of Music, and Warner-Tamerlane Pub. Corp.

EMI-Virgin Songs Inc. and the End Of Music's "Smells Like Teen Spirit," performed and written by Nirvana, was cited as the most-performed song on U.S. college radio.

Wendy Waldman and Jon Lind's

(Continued on page 84)

Menken's 5 Wishes Come True At BMI Film, Television Awards

LOS ANGELES—Alan Menken, who received five awards for his work on "Aladdin," including the citation for scoring one of the year's top-grossing films, was the big winner at the annual BMI Film and Television Awards dinner May 19 at the Regent Beverly Wilshire Hotel here.

Antonio "L.A." Reid, Kenneth "Babyface" Edmonds, and Daryl Simmons were honored for the most-performed song from a motion picture for "End Of The Road" from the film "Boomerang."

Menken's four other honors were in recognition of his two Academy Awards and two Golden Globe Awards for the music from "Aladdin" and the song "A Whole New World."

Michael Kamen was honored with the Richard Kirk Award for lifetime achievement. Kirk founded BMI's Motion Picture and Television Department.

Kamen was honored last year for the score of "Robin Hood: Prince Of Thieves" and the song "(Everything I

Do) I Do It For You."

Among the composers honored for their work on the top-grossing films of 1992 were Danny Elfman ("Batman Returns"), Jerry Goldsmith ("Basic Instinct"), Hans Zimmer ("A League Of Their Own"), Alan Silvestri ("Father Of The Bride"), John Williams ("Home Alone 2: Lost In New York"), and Thomas Newman ("Fried Green Tomatoes").

The composers of the top-rated network TV shows who were saluted in

(Continued on page 105)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Stan Layton is named president of Valley Vue Records in Palm Springs, Calif. He was senior VP/GM of DCC Compact Classics.

Paul Kremen is promoted to VP of A&R for MCA Records in L.A. He was director of A&R, West Coast.

Amy Strauss is appointed VP of strategic marketing for Sony Music in New York. She was director of product marketing for Columbia.

Josh Ziemann is named senior director of marketing for Mercury Records in New York. He was director of marketing at EMI USA.

Joe Bosso is promoted to director of A&R for Polydor Records in New York. He was manager of A&R.

Salvador Perez is promoted to managing director for PolyGram Latino U.S. in Miami. He was director of Latin artists marketing at PolyGram's Latin America office.

Eduardo Huett is appointed man-



LAYTON



KREMEN



STRAUSS



ZIEMAN



BOSSO



PEREZ



LERNER-SHAEV



VELEZ

aging director of EMI Odeon in Argentina. He was senior product manager at McKinsey & Co. in Mexico.

EMI Records Group promotes Hilary Lerner-Shaev to senior director of alternative and video promotion and Allison Bandier to director of national video promotion. They were, respectively, director of alternative and video promotion and manager of national video promotion.

Phran Schwartz is appointed director of marketing for Jim Henson Records/BMG Kidz in New York. She was director of marketing/artist

development at Arista Nashville.

Lucy Sabini is named director of East Coast publicity for EastWest Records America in New York. She was publicity manager for Atco.

Susan Mainzer is appointed West Coast director of media relations for Island Records in Los Angeles. She was director of West Coast operations for PR firm Set To Run.

A&M Records in Los Angeles promotes Ann Lewis to director of A&R administration and names Jon McHugh marketing and operations manager. They were, respectively,

marketing and operations manager for A&M and director of national promotion for Elektra.

Jeff Young is named national sales manager for EMI Latin in Los Angeles. He was credit manager for the Latin division of CEMA Distribution.

Joseph DeMeo is appointed GM at Continuum Records in Cranford, N.J. He was senior director of sales at Island.

Liz Silverman is named product manager for Giant Records in Los Angeles. She was national merchandising manager at Warner Bros.

PUBLISHING. Peter Jaegerman is promoted to VP of business and legal affairs for Peermusic in Los Angeles. He was manager of business and legal affairs.

Barton J. Weiss is appointed director of business affairs for EMI Music Publishing in New York. He was an attorney at Arista.

RELATED FIELDS. William Velez is named senior VP of international for SESAC in New York. He was senior director of Latin music for BMI.

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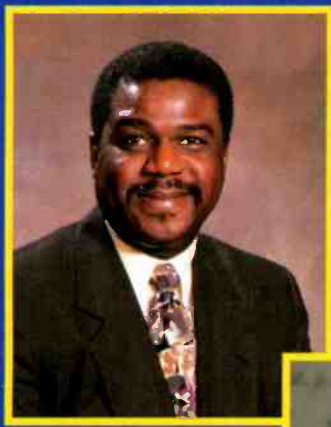
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Brian Holland
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BLACK OR WHITE

Michael Jackson
Mijac Music

CAN'T FORGET YOU

Jorge Casas
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and Publishing, Inc.

CAN'T LET GO

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M Carey Songs
Sony Songs Inc.

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Guy Thomas
Southshore Music

CRAZY

Seal (PRS)
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Bernie Taupin
Songs of Polygram International, Inc.

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Wendy Wilson
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Get Out Songs
Lentle Music
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John Holliday (PRS)
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Milan Zekavica (PRS)
Warner-Tamerlane Pub. Corp.

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Andy Hill (PRS)
Eddie Money
Cashola Music
Chrysalis Songs
Pillarview, B. V.

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Gregg Rolie
EMI-Blackwood Music, Inc.
Good Dog Compositions

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(Otro Dia Mas Sin Verte)
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Gloria Estefan
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Denzil D. Foster
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Phil Collins (PRS)
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Hidden Pun Music, Inc.

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Eugene Record
Unichappell Music, Inc.

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Acuff-Rose Music, Inc.
Orbi-Lee Publishing
R-Key Darkus Publishing

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V. Jeffrey Smith
EMI-Blackwood Music, Inc.
Vormal Music

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Air Bear Music

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Michael Jackson
Mijac Music

RESTLESS HEART

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John Gummoe
Warner-Tamerlane Pub. Corp.

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Karyn White
Kings Kid Music
Warner-Tamerlane Pub. Corp.

SAVE THE BEST FOR LAST

Jon Lind
Wendy Waldman
Big Mystique Music
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Gary Kemp (PRS)
Reformation Publishing USA

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Chris Robinson
Rich Robinson
Def USA Music
Enough To Contend With Songs

SILENT LUCIDITY

Chris DeGarmo
Queensryche Publishing Company
Screen Gems-EMI Music, Inc.

SOMETHING TO TALK ABOUT

Shirley Eikhard (SOCAN)
Shirley Eikhard USA Music
Lynn Jacobs Publishing and Assoc.

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Billy Dean
EMI-Blackwood Music, Inc.

SPENDING MY TIME

Per Gessle (STIM)
Mats Persson (STIM)
EMI-Blackwood Music, Inc.

STAND BY ME*****

Bon E. King
Unichappell Music, Inc.

STATE OF THE WORLD

Janet Jackson
Black Ice Publishing

STEEL BARS

Michael Bolton
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Warner-Tamerlane Pub. Corp.

TEARS IN HEAVEN

Eric Clapton (PRS)
Will Jennings
Blue Sky Rider Songs
Unichappell Music, Inc.

THEN AGAIN

Rick Bowles
Maypop Music

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James Atkins (PRS)
Deran Brownson (PRS)
Mark DeCloedt (PRS)
Ian Dench (PRS)
Zachary Foley (PRS)
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Flea
John Frusciante
Anthony Kiedis
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VOICES THAT CARE

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Air Bear Music
Linda's Boys Music
Warner-Tamerlane Pub. Corp.

THE WAY I FEEL ABOUT YOU

Bruce Sterling
Christopher Troy
Karyn White
ATV Music
Kings Kid Music
Left Over Soupped Music
Warner-Tamerlane Pub. Corp.
Writing Staff Music

WHAT BECOMES OF THE BROKENHEARTED**

James Dean
William Weatherspoon
Stone Agate Music

WHAT KIND OF LOVE

Will Jennings
Roy Orbison
Blue Sky Rider Songs
Orbisongs

WHEN A MAN LOVES A WOMAN**

Calvin Lewis
Andrew J. Wright
Pronto Music
Quinvy Music Publishing Co.

WIND BENEATH MY WINGS*****

Larry Henley
Warner House of Music

YOU CAN'T HURRY LOVE***

Lamont Dozier
Brian Holland
Eddie Holland
Stone Agate Music

YOU WON'T SEE ME CRY

Chynna Phillips
Carnie Wilson
Wendy Wilson
EMI-Blackwood Music, Inc.
Get Out Songs
Lentle Music
Smoochie Music

YOU'VE LOST THAT LOVIN' FEELIN'*****

Barry Mann
Phil Spector
Cynthia Weil
ABKCO Music, Inc.
Mother Bertha Music, Inc.
Screen Gems-EMI Music, Inc.

YOUR SONG**

Elton John (PRS)
Bernie Taupin
Songs of Polygram International, Inc.

** Second Award

*** Third Award

**** Fourth Award

***** Fifth Award

***** Seventh Award

***** Eighth Award

BMI

Epic Takes Luther's Latest To Heart 'Never Let Me Go' Sounds Sweet To Label

BY GIL GRIFFIN

WASHINGTON, D.C.—Epic Records will release Luther Vandross' ninth album for the label, "Never Let Me Go," June 1, and even though his last eight albums have gone platinum or better, Epic staffers say they're making their biggest push yet to take the balladeer to the next level: consistent multiplatinum sales.

According to Epic VP of marketing Dan Beck, unprecedented efforts in promoting the new Vandross disc have been under way since the beginning of the year and will continue long after the album's release.

"You're going to see a lot of Luther Vandross," Beck says. And folks across the country will not only see him on many upcoming television appearances, but they also will see his larger-than-life likeness in retail outlets and shopping malls across the country. In addition to the customary posters that will appear

in record stores, Epic has also developed a three-dimensional cardboard counter bin with Vandross' picture that holds the CD and cassette versions of the first single, "Little Miracles (Happen Every Day)." But in a move that goes far beyond point-of-purchase promotion, Beck



LUTHER VANDROSS

says 6-by-14-foot vinyl murals of Vandross are being prepared for display in the hallways of the nation's 50 largest shopping malls and should be up before Labor Day weekend.

"The key to the crossover market," Beck says, "is awareness. Naturally, we'll lead with efforts in the urban market, where his core support has come from. We see the mall mural project as a sophisticated way to take Luther to the mainstream. It'll coincide with the second phase of our plan, where we're targeting shoppers during the back-to-school season. This kind of advertising

(Continued on page 45)



Party Time. MCA Records held a luncheon for Flotsam and Jetsam prior to the act's evening show at The Whisky in Los Angeles. Shown, from left, are band members Jason Ward, Ed Carlson, and Eric A.K., MCA Records president Richard Palmese, and F&J's Mike Gilbert and Kelly Smith.

Anthrax Aims For New Peak On Band's Elektra Debut

BY CHRIS MORRIS

LOS ANGELES—As Anthrax seeks to hit new commercial heights with its Elektra debut, "Sound Of White Noise," the metal group also is scaling some other peaks—"Twin Peaks," to be precise.

Indicative of moody new wrinkles in the group's musical style and video look, the May 18 release—the band's first with lead singer John Bush—features a track, "Black Lodge," co-authored by and featuring composer

Angelo Badalamenti, who penned the score for film maker David Lynch's cult TV series. The album's first video, "Only," includes a guest turn by Frank Silva, who portrayed the murderous character Bob on "Twin Peaks."

According to the group's rhythm guitarist, Scott Ian, he and drummer Charlie Benante are "not only 'Twin Peaks' fans, but big David Lynch fans in general."

After receiving a tape of "Black Lodge," Badalamenti added his own

(Continued on page 24)



ANTHRAX: Frank Bello, Charlie Benante, John Bush, Dan Spitz, and Scott Ian.

Divine Miss M Makes Tour News; Bottom Line On Baerwald's Message

THE RETURN OF THE DIVINE ONE: Bette Midler kicks off her first tour in 10 years in August, with the crown jewel of the outing to be a record monthlong stint at New York's Radio City Music Hall.

The tour was announced May 20 at the Peninsula Hotel in Los Angeles, where Midler is filming "Gypsy." Though by press time the August kickoff date was yet to be confirmed by Midler's booking agency, Creative Artists Agency, the RCMH dates are penned in for Sept. 14-Oct. 9, with tickets going on sale Monday (24) for the 20 scheduled New York shows.

"Radio City has been trying to get Bette to come back to the stage for five or six years," says Radio City Productions executive producer Scott Sanders. "We've held off fall bookings all this year in hopes she would accept our offer." No word on what that offer is—although sources say it is several million dollars—but tickets prices, scaled at \$60, \$50, and \$40, suggest Radio City is making it worth Midler's while to leave home.

For the perfect tour set-up, Atlantic Records will release "Experience The Divine Bette Midler—Greatest Hits" June 22. The compilation will include 20 of Miss M's previously released hits, as well as a recording of "One For My Baby (And One More For The Road)" as performed by Midler last year on "The Tonight Show."

Among other cities on the tour are St. Louis, Chicago, Cleveland, Pittsburgh, Washington, D.C., Montreal, Saratoga, N.Y., Toronto, Detroit, Cincinnati, Mansfield, Mass., and Los Angeles.

Sanders says the style of the shows is still being planned, "but certainly everyone knows Bette does not just come out and stand in front of a microphone."

SECOND CHANCE: We headed down to the Bottom Line May 15 to catch David Baerwald, who was part of the "In Their Own Words" singer/songwriter series along with Lisa Germano, Johnny Clegg, and Freedy Johnston. As Baerwald sang the picturesque, bittersweet "China Lake" from his current A&M release, "Triage," we thought, here's another noteworthy album that's *this close* to falling through the cracks. Many of the songs on the February release feature dark characters who inhabit a shadowy netherworld where the line between right and wrong is crossed without so much as a backward glance. Much of the material was inspired by Baerwald's own investigations into government activities since the early '80s and his horror over what he's found merely by obtaining documents via the Freedom of Information Act. Rather than drawn-out political diatribes, the songs paint scary, evocative tales of real and imagined paranoia, conspiracy, and urban decay, backed with provocative, melodic music.

Baerwald couples that knowledge with that of having

grown up the son of a leading Japanese scholar who was often investigated by the FBI, and his tunes, such as "They Got No Shotgun Hydrahead Octopus Blues" and "Nobody," bear the weight of an enlightened, frightened messenger. "I can't get away from this stuff. I see it everywhere; I feel it in every footstep I take," he says. "I'm kind of a drag that way, really. It's really hard for me to mellow out. I hope that someday this feeling of dread and paranoia will go away."

The album ultimately ends on a joyous note with Baerwald coming to the conclusion that despite all the world's atrocities, there are still enough good things to carry on. He sounds positively hopeful on the closing track, "Born For Love."

"When I sang that song live during a promotional tour in Europe, I realized that the most important thing to do is to be forgiving, generous, and loving," Baerwald says. "So as I was performing the song, I was using George Bush as a test because I hate

him with every cell in my body, and I figure if for the three minutes and 28 seconds that it takes me to perform that song I can have feelings of tenderness toward Bush, than I as a human being have survived." Maybe there is hope for us all.

FOUR DOWN, FIVE TO GO: Midway through Country Takes Manhattan, the 10-day celebration of country music taking place at several local venues, country music is definitely filling the air. However, it's not necessarily filling seats. Dolly Parton's May 14 show at 2,804-seat Carnegie Hall was an SRO event and one of the hottest tickets of the night. The following evening, the 5,832-seat Radio City Music Hall featured acoustic performances by Mary-Chapin Carpenter, Rodney Crowell, Joe Ely, and Lucinda Williams before a house that looked to be less than two-thirds full. Billy Ray Cyrus and the Kentucky Headhunters played to a reasonably full RCMH May 16, but the Sammy Kershaw/Marty Stuart May 17 show at the 2,700-seat Beacon Theater drew considerably fewer than 1,000 people, perhaps due to the fact that Stuart had played at Long Island's Westbury Music Fair a few weeks ago. Whether large or small, the crowds have been uniformly enthusiastic and Radio City Productions officials, who are producing the event, say they are pleased with the festival although they could not give attendance figures by press time. Look for a full wrap-up next week.

THIS AND THAT: Once-departed Guns N' Roses guitarist Izzy Stradlin is filling in for the band's Gilby Clarke, who broke his wrist, on five European stadium dates, May 22-30... Atlantic Records has signed "The Bridges Of Madison County" author Robert James Waller. His first album, produced by Arif Mardin, will be released in July.



by Melinda Newman

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ARTIST DEVELOPMENTS

EVERYDAY PANIC

As the first band signed to his resurrected Capricorn label, Widespread Panic has a special place in company president Phil Walden's heart. "They're a very typical Capricorn band," he says. "Historically, we sign a band for musical reasons only, and then we figure out what we're going to do with them."

With its Allman-esque grooves and quirky songs that stretch way past the radio-friendly three-minute mark, the Athens, Ga.-based band has presented a challenge even to Walden's seasoned Capricorn team.

However, with "Wondering," the first single from Widespread Panic's third album, "Everyday," the band is getting played on major album rock stations that have never touched the act before (Billboard, May 22).

"It's been a steady building process," says Capricorn VP of publicity Marc Pucci. "There's a misconception out there that Widespread Panic is rooted in a 30-to-35-year-old demographic. While they do appeal to older people to a certain extent, the median age is 20, 21."

The band's participation in last summer's H.O.R.D.E. tour may have helped to change that lingering perception. The idea for the eight-city tour, which played to some 60,000 people, grew out of a meeting of Widespread Panic and members of like-minded bands Phish, Spin Doctors, Blues Traveler, Bela Fleck & the Flecktones, and Col. Bruce Hampton & the Aquarium Rescue Unit.

"We all had decent record sales, and we all knew how to work together," says Widespread's lead singer/main songwriter, John Bell. "We got it organized first from a band level, and let management take care of it from there."

That statement pretty much sums up Widespread Panic's approach to its entire career. Even before the band was signed to Capricorn, it was touring 250

(Continued on page 24)



WIDESPREAD PANIC. David Schools, Michael Houser, John Hermann, Todd Nance, John Bell, and Domingo Ortiz.

To improve your connections to the European pop music market, please connect the dots.

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So what exactly can you expect from coming to POPKOMM.93? Well, for starters, more than 7,000 people from all areas of the pop music industry participated in last year's POPKOMM., representing more than 2,000 companies. Major and independent record companies, music publishers, TV and radio stations, the trade and fan press, production companies, and institutions all had their stands at the fair. You'll have every opportunity to make new business contacts and reinforce older ones, and do it the easy way, too: Executives, managers, producers, artists - all will be present right on the trade fair complex. **Sehr nützlich.**

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14 Have we gotten you interested? **Vorzüglich.** For more information about POPKOMM.93 as well as your registration form (complete with a dotted line for you to sign on), please write or fax to **POPKOMM.Office, Rottscheidter Str. 6, D-5600 Wuppertal 11, Germany, Fax 011-49-202-78 91 61**

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Sebastian Returns With 'Mature' Set 'Tar Beach' Marks Artist's 1st Release In 17 Years

BY JIM BESSMAN

NEW YORK— The question is obvious, but John Sebastian still is surprised that everyone asks why "Tar Beach," his debut Shanachie album, released several weeks ago, is his first album in 17 years.

"Are reporters naive enough to think that just because somebody had success at a certain time that he would continue it steadily the next 17 years?" wonders the legendary Lovin' Spoonful front man and "Welcome Back Kotter" theme writer.

"Musicians of my 'vintage' are expected by the industry to conform to certain standards," he continues, answering himself. "Rule No. 1 is, 'We want you to always do your old songs,' and rule No. 2 is, 'If not, we want your new stuff to sound like the old stuff.' Of course, the process of living and growing has nothing to do with the music industry. Most of my new songs, it seems, have been rather well received by the general public. They've also been on the desk of every record company president for as long as I haven't had an album out."

Continuing this line of questioning, then, why did a small, world-music-oriented indie label such as Shanachie bite?

"I'd been a fan of Shanachie since they started reissuing jug band anthologies on CD, and I called them to rave and discovered that an old friend, Stefan Grossman, was both an artist and executive there," Sebastian says.

Country blues guitarist Grossman and Sebastian were in the mid-'60s Even Dozen Jug Band. Now VP/art director of Shanachie, Grossman informed Sebastian that the label was starting a pop music effort, and suggested he might be a potential signee.

The new material, notes Sebastian, isn't "the nice, cheery stuff" long sought by other labels, but more mature and admittedly darker songs only exacerbated by such requests.

"Bless 'Em All" is an indictment of people who do harm to others. "Someone Standing In Your Door," meanwhile, resulted from "hanging out with the right guy"—co-writer Levon Helm.

More recently, though, Sebastian, playing guitar and harmonica, has been part of John Sebastian & the J-Jug Band, a quartet that has an album in the can and now is on the road.

"We play the new tunes, songs from 'Tar Beach,' and some Spoonful stuff—heavily jug-band-rooted," he says. "After the first minutes we get gaping mouths of people trying to adjust to what they'll hear over the next hour."

Meanwhile, Shanachie continues its unprecedented campaign on behalf of "Tar Beach." Executive VP of media and artist development R. Wayne Martin says Shanachie didn't release any product during last year's fourth quarter in order to aggressively launch "Tar Beach" in 1993. Advance CDs went out to media as part of Shanachie's new 90-day set-up period for all product, and heavy print and broadcast media response followed.

"We received strong retail support at the major chains, which isn't always the case, being a smaller indie with world-oriented titles," says Martin.

But heightening Sebastian's renewed retail visibility are reruns of "Ed Sullivan Show" installments featuring the Lovin' Spoonful, Sebastian's recent guesting on "Married... With Children," a harmonica instructional video, and a forthcoming children's book.

"It's an accumulation of stuff," says Sebastian, "even though it may look like I've just woke up after 17 years!"



SEBASTIAN



Bob Ludwig and Dan Crewe of Gateway Mastering Studios quietly discuss their move to Portland, Maine.

BL: Well Dan, my dream studio is up and running in my dream city... I couldn't be happier with our move to Portland. Glad I thought of it.

DC: Bob, you followed me here.

BL: But I knew Portland was right because after all, it's the perfect escape from the madness of the big city. You know, the rocky coast of Maine; real fresh air. No congestion. People who don't growl. Not to mention all the restaurants, galleries and clubs. Oh and how about the deal I got on our great new space?

DC: Bob, The Downtown Portland Corporation helped us finance the space — does a low interest loan ring a bell? And how about all the red tape cutting they did for us?

BL: You know I wondered who all those people in suits were. But you've got to agree with me on one point.

DC: What's that?

BL: It's much easier to get a cab here.

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ARTISTS IN ACTION

TARIKA SAMMY

McCabe's, Santa Monica, Calif.

UNTIL THE RELEASE of 1992's "A World Out Of Time" on Shanachie, the multifaceted music of Madagascar was an unknown quantity to most globally minded listeners. One group featured on that compilation, Takira Sammy, is in the midst of a two-month American tour in support of its album "Fanafody" (Green Linnet/Xenophile). Within the guitar-lined walls of McCabe's concert space, the young coed quartet beguiled and excited the modest crowd with energetic neotraditionalist fare.

Band founder Sammy proved his mastery of an assortment of indigenous acoustic instruments, including the marovany, a two-sided, 18-string box zither, and the jeju voatavo,

with its two sets of strings on a neck connected to a large calabash. Sammy, guitarist/hand-drummer Tiana, and the sister act of Hanitra and Noro on vocals and percussion created subtly intense polyrhythms over which they sang harmonies slightly reminiscent of South African or Tahitian choral styles.

One-time translator Hanitra acted as the group's spokesperson, talking between songs about the unique instruments on stage, the regional musical styles, and the culturally specific stories—both light-hearted and serious—behind the lyrics. Its 75-minute set featured several new compositions as well as selections from "Fanafody."

One new tune, "Roba," dealt with a troubling problem on the world's fourth-largest island, that of rus-

(Continued on page 22)

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PAUL McCARTNEY	Georgia Dome Atlanta	May 1	\$1,301,820 \$32.50/ \$16.25	46,352 sellout	Cellar Door
PAUL McCARTNEY	Busch Memorial Stadium St. Louis	April 29	\$1,202,468 \$32.50/ \$16.25	43,866 sellout	Cellar Door
PAUL McCARTNEY	Riverfront Stadium Cincinnati	May 5	\$1,156,513 \$32.50	38,000 40,000	Belkin Prods. Sunshine Promotions
FRANK SINATRA	Civic Opera House Chicago	May 12-16	\$1,125,225 \$75/ \$55/ \$37.50	16,740 five sellouts	Jam Prods.
STING DADA	Greek Theatre Los Angeles	May 8- 9,11-12	\$915,521 \$39/ \$32/ \$20	24,700 four sellouts	Nederlander Organization
PAUL McCARTNEY	Aggie Memorial Stadium New Mexico State Univ. Las Cruces, N.M.	April 20	\$840,832 \$32.50	30,058 sellout	462 Concerts PACE Concerts
MICHAEL BOLTON	Sheffield Arena Sheffield, England	May 12-13	\$710,614 (473,743 British pounds) \$33.75/ \$30	21,626 23,056, two shows	International Talent Services
ELTON JOHN	Thompson- Boling Assembly Center & Arena Univ. of Tennessee, Knoxville Knoxville, Tenn.	May 1	\$395,266 \$25	17,821 sellout	PACE Concerts
CLINT BLACK/WYNNONA MICHAEL JOHNSON	McNichols Sports Arena Denver	April 24	\$288,681 \$24.75/ \$22/ \$20.35	11,169 17,625	Pro Tours
CLINT BLACK/WYNNONA MICHAEL JOHNSON	Oriando Arena Orlando Centroplex Orlando, Fla.	May 6	\$237,740 \$25/ \$20	9,668 15,566	Pro Tours

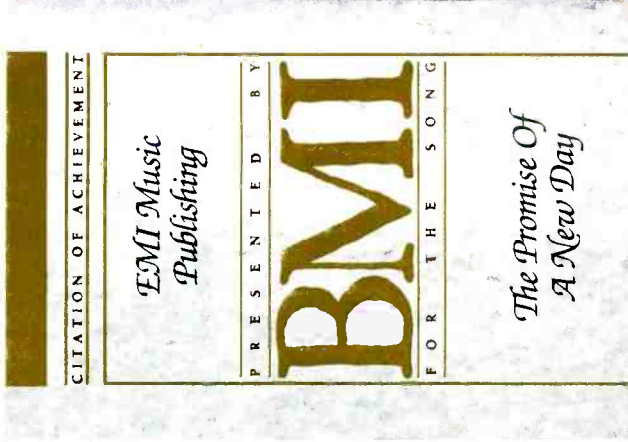
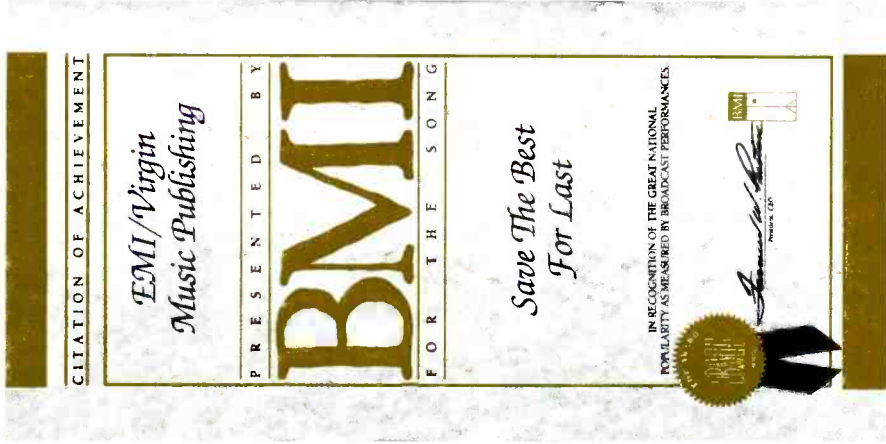
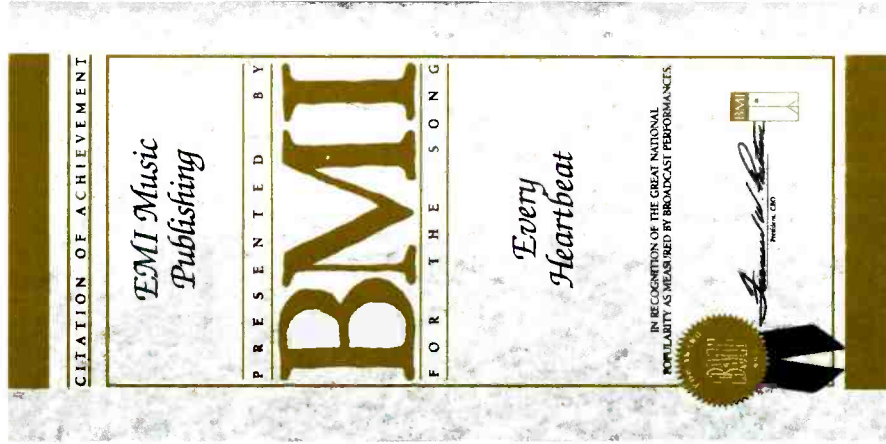
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ARTISTS IN ACTION

(Continued from page 18)

tlers armed with AK-47s terrorizing villagers whose wealth is measured by the number of cows they own. The headlong tempo and rap-like urgency of the group's vocals underscored the song's earnest message.

Like many musicians from other parts of Africa, the members of Tarka Sammy have tried to rescue and update the traditional sounds of their homeland. As the combo's immensely entertaining show in Santa Monica demonstrated, it performs living roots music with much beauty and passion. **TOM CHEYNEY**

THE AL DI MEOLA PROJECT

Rosebud, Pittsburgh

AL DI MEOLA'S current tour features his electric band, spotlighting tunes from his late-1991 Tomato Records contemporary jazz hit, "Kiss My Axe." But whether he's going electric or acoustic (as on 1991's unplugged, tango-ish "World Sinfonia"), Di Meola continues to refine his playing, composing, and exploring. From flamenco to Afro-Cuban and Afro-Brazilian to more than a little rock'n'roll bravado, Di Meola took listeners at two sold-out March 6 shows on a truly global safari.

The first set suffered a bit from sound and lighting problems; from behind his big glasses, Di Meola gestured glumly at the lightman. But the band soared in the second set.

The 38-year-old leader has learned to let his prodigious technique breathe a little; furious bursts of signature staccato notes alternated with sparer, quieter passages. Di Meola switched from the bite of his Gibson Les Paul, his mellower Gibson ES-175, and an Ovation steel-string acoustic—all wired into synthesizers.

Di Meola's shifting, eclectic compositions juggled tempos, rhythms, and styles. The tunes balanced lyrical melodic statements, improvisation and intricate ensemble eruptions by Di Meola, keyboardist Rachel Z, and bassist Tony Scherr.

Percussionist Gumbi Ortiz and drummer Richie Morales pounded out buoyant Latin rhythms, with Di Meola joining in once or twice with some gleeful hits on timbales. Although mixed too low, the wordless vocals of Argentina's Hernan Romero added an ethereal touch.

Between songs, Di Meola offered a mild rebuke to radio for not playing his albums, but he mainly let the tunes speak for themselves. Highlights included a lush minor-key tune with harder interludes called "One Night Last June," and "Morocco," with its exotic scales and hand claps conjuring up images of flying feet and firelight.

The Barry Miles composition "South Bound Traveler" evolved from lyrical beginnings to a screaming Les Paul solo. When Di Meola, sporting a shirtless vest and day-old beard, blazed away at such moments, it was easy to recall the young gun of Return to Forever days. But overall, the music of Di Meola's middle age—while still ballsy—has grown more subtle and profound.

PETER B. KING

Family Groove: Thiele Jr. Explores Dad's Footsteps

THE SON ALSO RISES: Bob Thiele Jr. has lived on the West Coast for the past few years with a host of credits as a songwriter, while his dad, Bob Thiele, continues a career of more than 50 years in New York as a legendary jazz-pop producer/songwriter, his skills currently on view as the man behind the Sony Music-distributed Red Baron jazz label.

The senior Thiele's involvement with many a pop and jazz star naturally rubbed off on his son, who as a teenager decided to work in the music industry. By the time he was 22, he produced his first album, a project for Capitol Records.

In less than two years,

Thiele Jr. has had four cover recordings on the Neville Brothers' "Family Groove" album, while Paul Young and Aaron Neville have recorded his material. Ray Charles made Charles' effort, "My World," the title track of his latest album; Andrew Strong, formerly of the Commitments, is doing Thiele's "Half A Man" on a solo album.

Thiele also is working with Jamaican reggae act Barrington Levy, Katey Segal of "Married With Children," and is set to co-write and produce an album with someone his publisher, Warner/Chappell, describes as a "brilliant" L.A.-based pop singer/songwriter. Thiele has no argument with this assessment. The talent, Amy Kanter, is his wife.

"Especially today, the element of feel has become so important to the art of songwriting," says Thiele. "It seems that producers and record companies are not only seeking out the great song, but the rendition is equally important in many cases. So when writing a song, you almost have to envision how the record will sound. The 'demoing' of a song becomes the first stage of record production. I have had the experience of actual song demos of mine being used as the record, just changing a guitar line here, a lead vocalist there."

TIMELY, AGAIN: Songwriter/producer Clyde Otis has gotten a cover of his 1967 song, "Take A Look," via a new recording by Natalie Cole (Elektra). Otis' lyrics make a plea for tolerance, a statement he made at the height of a country torn apart by the Vietnam War. "Brothers fight brothers, and sisters wink their eyes/While silver tongues bear fruits of poison lies," reads one couplet.

SWEET-Y WORK: Since signing an exclusive publishing deal recently with BMG, rap artist/writer Glenn "Sweety G" Toby has used his writing and production skills to work with such acts as Sybil (Next

Plateau/London), Stephanie Mills (MCA), Run-DMC (Def Jam), Simply Precious (Atlantic), Jay Williams (Atlantic) and Tafuri (FFRR). Toby also has released his own debut single, "You Got Me Workin'" on Jones/Island. He's also written, produced, and recorded an R&B song, "Somebody To Love Me," that was part of the successful dance compilation album on Capitol called "Black Havana."

PUTTING IT ON: The production team of Stratta-Philips will produce the 24th annual Songwriters Hall of Fame ceremonies and show for the fourth year in a row. Event is set for June 2 at the Sher-

aton Hotel and Towers in New York.

THE WORDS & MUSIC piece on composer Harry Warren in the May 1 edition had the wrong lyricist for "On The Atcheson Topeka & The Sante Fe." It was the late, great Johnny Mercer.

DIVORCE, PORTER STYLE: Cole Porter is the words-and-music man behind a six-performance concert of his 1932 musical "Gay Divorce"—Fred Astaire's last Broadway show—at Carnegie Hall's Weill Recital Hall for six performances June 9-13. With the redoubtable John McGlinn as director and conductor, scholarship is assured and, indeed, the original orchestrations are being used. "Night & Day" is the score's best-known song.

IT'S NOT THAT OFTEN that a surprise birthday party includes a live orchestra playing variations on "Happy Birthday," but this was one of the treats that greeted Emile Charlap on his 75th birthday April 27 at Sardi's in New York, where 80 of New York's top players came to cheer Charlap, the music contractor who has been involved in more than 100 film soundtracks recorded in Manhattan, among them "Aladdin," "Beauty & The Beast," and "Cape Fear." Works by G.P. Telemann, Aaron Copland and Richard Strauss also were on the program. The new arrangements, played by Broadway and Metropolitan Opera musicians, were created and conducted by Dave Matthews.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.:

1. 10,000 Maniacs, Our Time In Eden
2. 10,000 Maniacs, Anthology
3. Red Hot Chili Peppers, Blood Sugar Sex Magik
4. Bob Dylan, Good As I Been To You
5. Raffi, Children's Favorites.

Nashville Summit Mulls Boundaries Of Copyright Law

■ BY EDWARD MORRIS

NASHVILLE—Copyright law is being stretched to the breaking point by new and evolving technologies, a team of lawyers contended in a seminar held May 7 here.

The speakers—all specialists in intellectual property—were Nora T. Cannon, E. Andrew Norwood, and F. Casey Del Casino, from the King & Ballow law firm.

Cannon explained why electronic/optical publishing will require owners and managers of intellectual property to re-evaluate the ways in which they license that property. Because optical formats—such as CD-ROM and CD-I—can hold enormous quantities of images and sound, because that data can be manipulated by the user, and because the technology evolves toward wider and easier use, Cannon said, standard licensing guidelines are becoming obsolete.

She noted, for example, that royalty rates based on the publication of a single work can no longer apply when one optical "publication" can contain several works, such as "the full text of five books and four musical compositions, including three existing sound recordings."

Cannon also pointed out that the analogizing factor created by the large optical capacity can put one's work in proximity to other works with which one might prefer not to be associated. Therefore, it may eventually become commonplace for a potential licensor to review the accompanying works before granting a license.

"Fair use," Cannon continued, "is the most serious legal issue raised by the large capacity of CDs." (Under the fair use doctrine, copyrighted material can be used in certain limited ways without being licensed.) Since many optical publications are compiled for educational purposes, for instance, their publishers may argue that the inclusion of unlicensed material is covered by fair-use protection.

A fourth hazard to licensors presented by optical publishing, Cannon added, is the practice of compressing data so that more of it can fit on a CD. Compressed data—whether it is images or sounds—lose some of its original quality. Thus, potential licensors will need to know what compression will do to their material and whether the alteration in quality is acceptable.

Since the content of an optical publication can be manipulated as well as simply seen and heard, Cannon noted that a variety of other problems can confront the licensor, including the ability of the user to combine works in ways never intended or approved by their separate creators and the ease of making unauthorized copies.

Cannon said that the rapid evolution of hardware and software technology presents copyright owners with benefits as well as dilemmas. She said owners can maximize the uses of their copyrights by segmenting the rights they license according to such factors as specific periods of time, computer operating systems (DOS, Unix, Windows, etc.), operating media (hard disc, CD-Rom, CD-I), delivery media (floppy disk, ROM chip, ra-

(Continued on page 45)

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- **A&R: Making Music from Aquisition to Release**, Judy Ross, Manager of A&R, Epic Records
- **The Music Video Industry Today: The Process, the Players, the Opportunities**, Antony Payne, President and Executive Producer, Gasp!/Impulse! Productions
- **Record Sales and Distribution: From the Label to the Consumer**, Nancy Shamess, Regional Label Director, Arista Records
- **The Art of Concert Promotion: Buying and Marketing Talent**, Roger Shepherd, personal manager, founder and former president of Pacificconcerts
- **Legal and Practical Aspects of the Recording and Publishing Industries**, Richard Shulenberg, JD, music industry attorney; President, Veridian Productions
- **Personal Management in the Music Industry: Specialties and Styles of Approach**, Ned Shankman, partner, Shankman, DeBlasio, Melina, a personal management firm
- **Music Supervision for Film and Television**, Gaylon Horton, music supervisor whose credits include the features *9½ Weeks* and *Frankie and Johnny*, and the television series *Beverly Hills 90210* and *Melrose Place*

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ARTIST DEVELOPMENTS

(Continued from page 17)

days a year and had sold 50,000 copies of "Space Wrangler," its independently produced debut.

Capricorn subsequently picked up that album, added two new tracks and sold another 75,000 copies. The band's eponymous Capricorn debut sold 125,000 copies.

"It's all an education process," says Walden. H.O.R.D.E. was "a major help in educating radio," he continues. "They see bands draw thousands of people, and they ask 'why aren't these people listening to my station?' Well, you're not playing their music."

A revived H.O.R.D.E. tour will be hitting the road this summer, with Big Head Todd & the Monsters and the Samples replacing Phish and the Flecktones (Billboard, April 10).

Bell takes all these music-biz considerations seriously, but tends to view the new album's continued rise in more musically abstract terms. "Of all our albums, this one is smooth and complete, like a futon," he says. "You can relax in it, but it won't make you sleepy."

PETER CRONIN

SIMPLY BEING JUDYBATS

Given the constant new arrivals on the grunge bandwagon, the Judybats' leader, Jeff Heiskell, admits the band could have increased its noise appeal on its third album, "Pain Makes You Beautiful." "It would have been easy on

a couple of tracks to grunge them out," he says.

Instead, the Judybats continued to create unique, sometimes twisted songs of love and longing by keeping the focus on memorable melodies and intricately crafted lyrical statements. "We don't really think about what kind of music it is or whether or not it has anything to do with what's going on in the market," Heiskell says. "Being [based] in Knoxville, we're not really connected. I mean, who gives a shit what goes on in the market?"

That focus has paid off for the Judybats—their new single, "Being Simple," reached No. 7 on Billboard's Modern Rock Tracks chart. Heiskell, an admitted Joni Mitchell fan who draws his style from literary influences, is pleased the song also is being serviced to pop and album-rock radio.

Anne Donoghue, Sire/Warner Bros. product manager, credits the band with the success, adding that several formats have responded to the label's targeted remixes. "'Being Simple' just took off on alternative and the [adult alternative] format, which is [a format] we didn't focus on before with this band."

For Heiskell, "Pain Makes You Beautiful" stands above the band's previous efforts due to the live-in-the-studio approach. "We wanted to do a live record really bad. I told [WB] that I was not leaving [Knoxville] to do another

layered record. This record was done with us all in one room, with first-take vocals and no guitar punch-ins, which is really new for us. I almost feel like it's the first record I've ever done."

Having gone through a number of personnel shifts, the Judybats have settled in to a better working unit, especially when it comes to touring, says the somewhat stage-shy Heiskell. "I feel like I'm in a new band, everybody is so confident. I actually feel comfortable on stage for as much as a minute at a time. It's a much stronger, much better band. The crowds are a lot bigger, and people just really, really like the new songs. It's given us a real jump."

BRIAN Q. NEWCOMB



THE JUDYBATS. Ed Winters, Jeff Heiskell, Paul Noe, Johnny Sughruue, and David Jenkins.

'THEY'RE PLAYING MY SONG'

Trey Lorenz's soaring background vocals on Mariah Carey's version of Michael Jackson's "I'll Be There" from "MTV Unplugged" thrust the 22-year-old singer into the spotlight. It's fitting that this young vocalist should be having such success with another cover: "Just To Be Close To You," the 1976 smash by the Commodores, penned by group leader Lionel Richie.

Edited By Peter Cronin

"I'm a big fan of Motown, and the Commodores were a Motown group. When I was like 5 years old I used to go through the records, and I remember looking for the Motown symbol—before I could read! I really wanted to do a tribute to the Motown artists that I loved growing up, and 'Just To Be Close To You' is one of my favorites," says Lorenz. "That was a song that [producer] Mariah [Carey] and I both really loved, and it just came together kinda cool. I'm a big fan of Lionel's writing especially. So when I do a cover, it's more of a tribute. To me, Lionel Richie is a great artist, and I think it's really cool when people who are just coming up let people that have been there for a while know how much we do admire them, and the influence they've had. It's like, 'You did a good job, kid. This is the fruit of your artistry.'"



LORENZ

"Just To Be Close To You" was written by Lionel Richie and published by Jobete Music Co. Inc./Libren Music (ASCAP).

ANTHRAX AIMS FOR NEW PEAK ON ELEKTRA DEBUT

(Continued from page 16)

parts to what Benante had written already.

Ian notes, "He gave the same atmosphere and the same feeling to our song that he gives to his own stuff."

After the connections Anthrax has made with both Badalamenti and Silva, the band is hoping Lynch will direct

one of the band's forthcoming videos.

"We haven't spoken to him yet," says Ian, "but he's definitely aware of us, because I know Angelo has spoken to him about us, and maybe by this time Frank has, too."

It shouldn't be surprising that "Sound Of White Noise" strikes out

into new territory given the addition of former Armored Saint singer Bush, who replaced Joey Belladonna last year.

Ian explains, "We wanted a singer to be part of the songwriting. We wanted someone to have their own ideas, and come up with lyrics, and be a part of everything."

Bush, who was invited to join the band by manager Jonny Zazula, was in tune with what Anthrax was looking for. He says, "Once the phone call came, I asked a lot of questions. I wanted to know where everyone's heads were at. I said, 'I want to create, I want to contribute,' 'cause I like doing that, I like writing."

The group appears encouraged by its new relationship with Elektra, which has had multiplatinum success with Metallica in recent years.

Ian says, "If we had that much success on Island, hopefully, being on Elektra, even if things stayed the same, we would do at least twice as good."

"I know, just from the amount of press we've done or the amount of radio [stations] we've [been] added to this week—we've never had that before. I don't even know what it means."

According to Elektra marketing VP Jeff Jones, the label's promotional onslaught for "Sound Of White Noise," which will seek to lift the band above the gold-plus plateau reached by its previous releases, is "no holds barred."

The company kicked off its pre-release campaign with a 30-market promotional jaunt by bassist Frank Bello, during which the musician visited album-rock and metal radio stations, video outlets, and retail stores.

MTV's "Headbangers Ball" ran a five-week promotion tied to a six-date

club tour by Anthrax that started May 14 at Iguana's in Tijuana, Mexico, and concludes Monday (24) in New York. "We're flying one viewer to all six 'Live In The Dive' shows," Jones says.

He adds, "In addition to the normal [touring] route, we intend to take the 'Only' track to CHR." The label will go for adds in the format in late June.

The company also is supporting "White Noise" with a retail merchandising campaign and TV spots launched three weeks before the album's release date.

At the moment, the only element not finalized is a U.S. summer tour. Ian says the group is set to leave for Europe for club dates in London and Paris and festival appearances in Germany, Sweden, and Holland in late May and early June.

After a return to the States for a June 10 "Arsenio Hall" shot, the group departs for 10 dates in 4,000-5,000-seat halls in South America and Mexico.

Ian says he has no idea if Anthrax will be able to repeat the sort of groundbreaking cross-genre tour it mounted with Public Enemy two years ago.

The guitarist says, "We know we're gonna go out in the States at the end of July, that's the plan. We're gonna headline. We don't know who we're taking, one band, two bands, who it's gonna be... You can't even book a tour at this point—if we knew, oh, our record's gonna do 2 million by that time, we could just go out and book the tour and not worry about who's gonna play with us. But we have no idea what's gonna happen."



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POPULAR • UPRISINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



Proclamation. The Proclaimers' "I'm Gonna Be (500 Miles)" peaked at No. 21 on Billboard's Modern Rock Tracks chart in April 1989, but use of that song in the film "Benny & Joon" has revived sales for its "Sunshine On Leith" album. A video touting the Milan soundtrack and the Chrysalis album has been sent to music video outlets.

Bad For Good. Inner Circle's "Bad Boys" has had years of exposure as the theme of Fox's "Cops." Now, it is raiding top 40 radio, jumping 19-13 on Billboard's Hot 100 Singles.



Whatever Will Be. Former 'Til Tuesday leader Aimee Mann makes a splash, as first week sales make her first solo outing the highest debut on Heatseekers. "Whatever" enters at No. 3, and also hits The Billboard 200 at No. 127. The title ranks No. 1 in her home region, the Northeast, and is a top-five Heatseeker in four different regions.

CLASS OF THREE: Three rap, or rap-influenced acts, Stereo MC's, Duice, and 95 South, graduate from Heatseekers this week. The first two mentioned are removed by virtue of peaks reached on The Billboard 200, while 95 South leaves the pack with a handsome jump on Top R&B Albums.

Gee Street/Island's Stereo MC's see a 6% gain over last week's sales, and jump 102-92 on The Billboard 200. The chart reflects sales rising during the week that the Stereo MC's/Jesus Jones tour hit Los Angeles. The MC's sales also benefit from increased top 40 airplay on "Connected." The U.K. act spent six weeks at No. 1 on Heatseekers, the chart's second-longest streak.

Georgia product Duice move 107-100 on the big chart. In a soft sales week, the rap duo's sales are practically level with last week's tally. The affable act also is making progress on Top R&B Albums, where it jumps 46-41 on a 4% sales jump.

With a 6% sales gain, 95 South races 10 places, to No. 20, on Top R&B Albums. The act also is making hay on The Billboard 200, where a 14% sales increase moves it 136-108. 95 South, by the by, is the second Wrap/Ichiban act to graduate from Heatseekers in the last three weeks. M.C. Breed made the leap in the May 15 issue.

NEW CHAMP: The invasion of the Nashville rookies continues, as Toby Keith becomes the new No. 1 Heatseeker. In a busy Top Country Albums week, his self-titled debut holds at No. 28, but his 7% sales gain moves him 16 spots, to No. 117.

CREEPY: Radiohead's "Creep" has fetched a slew of adds at album and alternative radio stations. Capitol says the track is a top-five phone request at KNDD (The End) Seattle, KPNT (The Point) St. Louis, WDRE Long Island, N.Y., WHFS Washington, D.C., and WKQX (Q101) Cincinnati, and also is highly requested at Atlanta top 40 station WNNX

(99X). The track also is featured on MTV's "Alternative Nation" and "120 Minutes."

The U.K. act's strongest sales base so far is in Southern California, where first-week sales placed its "Pablo Honey" set at No. 7 in the Moby Disc chain, No. 11 at Abbey Road Record

Distributors, and in the top 30 at Blockbuster's Music Plus stores and at several Los Angeles-area Tower Records locations.

ATTACK: Chaos label manager Jim "Hey Tiger" Cawley called to remind Popular Uprisings that when the *Wailing Souls'* album was released last year, he promised his crew would work it over the long haul. Sure enough, a full year after the release of its "All Over The World" album, the Souls and the Chaos crew are still wailing.

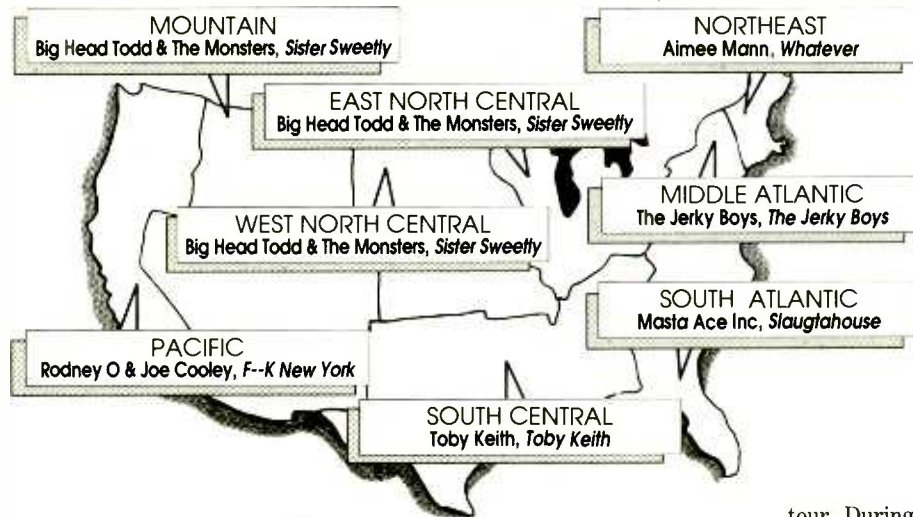
Chaos notes KROQ Los Angeles, XTRA (91X) San Diego, and KDGE (The Edge) Dallas are among the stations that have reinvigorated the album with airplay on "Shark Attack," a track Chaos originally took to radio last year. The song also is banging on The Box video channel.

The reggae act hooked the warm-up slot on a May swing with 10,000 *Maniacs*, playing San Francisco, San Diego, Denver, and two L.A. dates. And, the Souls will also be on an outdoor bill, June 26, in Chicago.

OUT: PJ Harvey will headline a summer tour. During its first week, its new "Rid Of Me" was the No. 1 seller at Music Millennium in Seattle and at Minneapolis one-stop Electric Fetus, and No. 6 for hip Boston web Newbury Comics... *Maverick's Proper Grounds* are on tour with *Danzig*, with 10 May dates... *Jellyfish* and *Antenna* kick off a 41-stop tour Thursday (27) in Boston, with plans to hit several East Coast markets, several Midwest cities, and to conclude with a few West Coast dates... Columbia jazz pianist *Rachel Z* is touring as a member of *Steps Ahead*. She'll start playing dates with her own band in August or September.

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. Aimee Mann, <i>Whatever</i>
2. Gin Blossoms, <i>New Miserable Experience</i>	2. The Jerky Boys, <i>The Jerky Boys</i>
3. Toby Keith, <i>Toby Keith</i>	3. Inner Circle, <i>Bad Boys</i>
4. White Zombie, <i>La Sexorcisto: Devil Music...</i>	4. Young Black Teenagers, <i>Dead Enz Kidz...</i>
5. dada, <i>Puzzle</i>	5. Masta Ace Inc., <i>Slaughterhouse</i>
6. Tasmin Archer, <i>Great Expectations</i>	6. PJ Harvey, <i>Rid Of Me</i>
7. Tool, <i>Undertow</i>	7. Positive K, <i>Skills Dat Pay Da Bills</i>
8. Rage Against The Machine, <i>Rage Against...</i>	8. Screaming Trees, <i>Sweet Oblivion</i>
9. Butthole Surfers, <i>Independent Worm...</i>	9. Butthole Surfers, <i>Independent Worm...</i>
10. Flotsam & Jetsam, <i>Cuatro</i>	10. Jeremy Jordan, <i>Try My Love</i>

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	5	4	TOBY KEITH	TOBY KEITH
2	4	12	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
3	—	1	AIMEE MANN	WHATEVER
4	8	8	TASMIN ARCHER	GREAT EXPECTATIONS
5	9	7	THE JERKY BOYS	THE JERKY BOYS
6	12	15	GIN BLOSSOMS	NEW MISERABLE EXPERIENCE
7	14	2	INNER CIRCLE	BAD BOYS
8	6	2	MASTA ACE INC.	SLAUGHTERHOUSE
9	18	4	RADIOHEAD	PABLO HONEY
10	11	15	YOUNG BLACK TEENAGERS	DEAD ENZ KIDZ DOIN' LIFETIME...
11	3	4	KATHIE LEE GIFFORD	SENTIMENTAL
12	15	8	BUTTHOLE SURFERS	INDEPENDENT WORM SALOON
13	17	8	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE
14	13	5	JEREMY JORDAN	TRY MY LOVE
15	20	3	RICKY LYNN GREGG	RICKY LYNN GREGG
16	10	2	PJ HARVEY	RID OF ME
17	27	2	MCBRIDE & THE RIDE	HURRY SUNDOWN
18	—	1	THE PROCLAIMERS	SUNSHINE ON LEITH
19	16	7	NANA MOUSKOURI	FALLING IN LOVE AGAIN...
20	19	10	FRANK BLACK	FRANK BLACK

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

21	24	26	DADA	I.R.S. 13141* (7.98/11.98)	PUZZLE
22	21	26	BASS OUTLAWS	NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS
23	—	1	2 UNLIMITED	RADIKAL 15415*/CRITIQUE (10.98/15.98)	NO LIMITS
24	36	14	WHITE ZOMBIE	GEFFEN 24460*/MCA (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1
25	30	10	BUDDY GUY	SILVERTONE 41498*/JIVE (9.98/15.98)	FEELS LIKE RAIN
26	35	2	5TH WARD BOYZ	RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE
27	22	6	SUGAR	RYKODISC 50260* (7.98/10.98)	BEASTER
28	29	30	RADNEY FOSTER	ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
29	26	4	THE JAZZMASTERS FEAT. PAUL HARDCASTLE	JVC 2021* (9.98/14.98)	THE JAZZMASTERS
30	38	36	SCREAMING TREES	EPIC 48996 (9.98 EQ/15.98)	SWEET OBLIVION
31	34	5	BIG BUB	EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA
32	23	6	ARCADE	EPIC 53012* (10.98 EQ/15.98)	ARCADE
33	39	3	RODNEY O & JOE COOLEY	PSYCHOTIC 1101 (9.98/15.98)	F..K NEW YORK
34	25	21	POSITIVE K	ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS
35	28	29	SHAWN COLVIN	COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
36	37	19	MARK COLLIE	MCA 10658* (9.98/15.98)	MARK COLLIE
37	32	15	SUNSCREAM	COLUMBIA 53449* (6.98 EQ/9.98)	O3
38	33	7	PRINCE MARKIE DEE/SOUL CONVENTION	SOUL CONVENTION 48686/COLUMBIA (9.98 EQ/15.98)	FREE
39	—	1	THE JUDYBATS	SIRE 45155*/WARNER BROS. (9.98/15.98)	PAIN MAKES YOU BEAUTIFUL
40	—	2	BRAD	EPIC 53600* (9.98 EQ/15.98)	SHAME



Legends In Their Own Time. The Living Legend Foundation honored a group of individuals for their contributions to the recording industry April 22 at the organization's first awards ceremony at Bally's Hotel in Atlantic City, N.J. In back row, from left, are foundation chairman Ray Harris, senior VP of black music marketing and promotion for Warner Bros. Records; honorees and producers Leon Huff and Kenny Gamble of Philadelphia International; foundation treasurer Barbara Lewis Treat; and foundation president Jerry Boulding. In front row, from left, are award recipients Bruce Webb, of Webb's Department Store; former DJ Douglass "Jocko" Henderson; Louise Williams-Bishop of the Pennsylvania State Assembly; DJ Georgie Woods; and King James of King James Records. Also honored were DJ Al Jefferson, DJ Bernadine Washington, and the late entrepreneur Jimmy Bee.

Osby: Breaking The Sound Barrier 'Lifestyles' Redefines Jazz-Rap Fusion

■ BY HAVELOCK NELSON

NEW YORK—"3-D Lifestyles": It's a toothsome musical mass bent on tearing open minds, toppling musical segregation, and terrorizing booming systems. It's about blasting through (and thoroughly destroying) the barrier between jazz and rap.

"3-D Lifestyles" is saxman Greg Osby's latest statement of how he's been living. "In between projects I grow," he says. "I explore and my music reflects that growth." The Blue Note album shipped to retail May 4, two weeks after first single and lead track "Mr. Gutterman."

Drawing inspiration from Marvin Gaye's "What's Going On," the single carves curvy contrapuntalism into and around a roaring rap from the perspective of a homeless man "too poor to pay rent, too rich to get assistance."

On the album, this first burst is followed by more intricately arranged titles, including "Raise," "Godman Cometh," and "Street Jazz," an aggressively played song named after the style of musical expression embodied in "3-D Lifestyles."

The term is meant to distinguish Osby's attempt at hyphenating jazz and rap from attempts by others, including Miles Davis and Guru. Co-producing with Ali Shaheed (from A Tribe Called Quest), Eric Sadler (of Bomb Squad fame) and new, unsigned rap crew 100X, Osby was able to create what he considers the first record capable of properly representing jazz and rap.

Osby says he "tried to put [a valid] spin on a genre that's been trying to get off the ground for a while... It never [actually took off] because it was coming from the perspectives of people who normally do hip-hop. I dealt

with it from a musical angle. I did what I normally do compositionally and improvisationally. But I also col-
(Continued on page 34)



GREG OSBY

Artists Set Pace In Year Of The Woman Stellar Roster Readies Releases For 2nd Half Of '93

This week's column was written by David Nathan, a Los Angeles-based contributor to *Billboard*.

SISTERS ARE DOIN' IT: The media has fondly tagged 1993 "The Year of the Woman"; certainly in the world of R&B, the tag is justified. An unprecedented 20-plus female artists, including virtually every major diva and several divas-in-training, will have offered new music by year's end.

Kicking off the year was **Caron Wheeler's** superb second EMI album, "Beach Of The War Goddess," which, bereft of an initial hit, is in danger of being lost, a crying shame considering its bold musical and lyrical statements. Soon after, from Arista, came the first album in several years from **Dionne Warwick**, the diverse "Friends Can Be Lovers," which likely will get a boost with a second single, "Where My Lips Have Been."

Other releases by female artists of note from the first quarter: **Regina Belle** with her third Columbia album, "Passion"; **Angela Bofill** making a welcome return to the recording scene with her Jive Records' debut, "I Wanna Love Somebody"; and **Millie Jackson**, switching from Jive to Ichiban for "Young Man, Older Woman: The Cast Album," based on a musical starring the queen of raunch'n'soul.

Setting the pace for a sizzling sisters' summer: Virgin Records superstars **Janet Jackson** and **Tina Turner**, both off and running with their label debuts; and on the way in the next few weeks are **Brenda Russell's** premier set for EMI, "Soul Talkin'," her first totally self-produced effort, and **Oleta Adams'** much-awaited sophomore album for Mercury, "Evolution."

Vesta will return in July with a new A&M set, while a bevy of ladies is in the studio: Queen of soul **Aretha Franklin**, fresh from a triumphant Fox-TV special, is recording new tracks for an upcoming Arista set, a retrospective of her hits for the label due in August; **Phyllis Hyman** is in preproduction for a fall release on Philadelphia International/Zoo; and **Nancy Wilson** is preparing for studio chores with producer **Andre Fischer** on a new Sony set due around September.

Fulfilling a long-cherished career goal, **Chaka Khan** is working on a jazz album for Warner Bros., while Giant's **Miki Howard** plans a tribute to Billie Holiday, possibly for release by year's end. And, speaking of Holiday, **Diana Ross**—currently on the charts with her "The Lady Sings

... Jazz And Blues" (which includes several Holiday tunes)—is busy on a 30th-anniversary boxed set, due from Motown in September.

Other legendary ladies hard at work in the studio include **Roberta Flack**, starting a new set for Atlantic; and at MCA, **Patti Labelle** and **Gladys Knight** are beginning sessions for albums due for release by the end of the year.

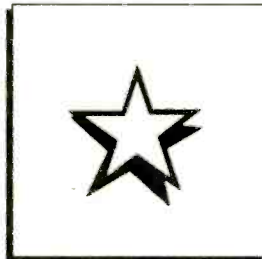
Elektra Entertainment has releases coming from an enviable and select group of female heavyweights. **Natalie Cole's** much-anticipated follow-up to her Grammy-winning, multiplatinum "Unforgettable" classic is due June 15. Titled "Take A Look," it features a number of standards from the '40s and '50s. The message-laden title track and first single is a remake of a minor 1967 hit recorded by **Aretha Franklin** at Columbia. **Anita Baker** is in the studio to work on her fourth Elektra album, tentatively due in September or October; and Grammy winner **Lisa Fischer** is readying her sophomore album for a late-'93 release.

Elektra also has just added another black music legend to its roster: high priestess of soul **Nina Simone** will have her first major-label release in 20 years with "A Single Woman," produced by **Andre Fischer**. As passionate and intense as ever on her new album, Simone (whose contribution as a civil rights advocate in the late '60s and early '70s has been woefully ignored) was heavily featured on the soundtrack for the recent movie "Point Of No Return."

THIS'N'THAT: Singer/songwriter **Gary Taylor** has a new album out on his own Morning Crew Records, distributed through Sin-Drome. "Square One" shows Taylor's excellence as a consummate vocalist and tunesmith with material mostly in the "quiet storm" vein. Taylor's loyal fans have the album going great guns in the U.K.

Also in the U.K., Reprise is releasing the dynamic debut by Britain's **Urban Speech**. The group's name may suggest it is a rap/hip-hop act, but in fact, the music is retro R&B in character. Definitely worthy of a listen.

Back in the States: The **Benson & Hedges Blues & Rhythm** concert series kicked off May 22 with two performances in Houston as part of that city's Black Expo USA. Headliners are the **O'Jays** and **SWV**. Future Blues & Rhythm dates are June 5 in Philadelphia with **After 7**, **Portrait**, **Chante Moore**, and newcomer **Work**; July 3 in Indianapolis; and Oct. 9 in Richmond, Va.



The Chronicles Of Funk: P'Gram Bows 'Essentials'

■ BY JIM BESSMAN

NEW YORK—PolyGram's Chronicles reissue logo—already established with a number of double-disc anthologies—is giving up the funk with its first genre-specific series of reissue compilations.

The ongoing "Funk Essentials" series—said to be "digifunkatally re-funkamastered"—was launched May 18. Spearheading the series debut is Parliament's "Tear The Roof Off (1974-1980)," a double-disc "Deluxe Anthology Release." The two-disc set will be spliced similar to previous Chronicle sets from Elton John and Rod Stewart.

Issued simultaneously will be single-disc "Funk Essentials," best-of compilations from Cameo, Bar-Kays, Kool & the Gang, and Con Funk Shun.

There's also a "Funky Stuff" series sampler including highlights of the other discs together with rarities like Leon Haywood's "I Want'a Do Something Freaky To You," Bohannon's "Let's Start The Dance," Kool & the Gang's "Funky Stuff," and the 12-inch version of Cameo's "Rigor Mortis." All of the initial "Funk Essentials" releases will be marketed by Mercury.

"Mercury was the funk leader in the '70s, and this is the first serious rerelease of the genre," says Harry Weinger, "Funk Essentials" coordinator and A&R director for Chronicles.

"The Parliament anthology is the cornerstone, drawing from nine Ca-

sablanca albums and telling the story of the group for the first time. But it's also the first overview for the rest of the groups: I've been in funk heaven for weeks!"

Weinger adds that the entire "Funk Essentials" series takes material from the Mercury and 20th Century labels, as well as Casablanca. The single-disc entries contain 12-page booklets, while the Parliament set, like other deluxe anthologies, has a 24-page booklet including essays by journalist Greg Tate and Mercury A&R director Tom Vickers, who worked with the group.

According to Richard Bauer, PolyGram Group Distribution's VP of marketing/catalog development, a pair of "Quiet Storm" funk ballad compilations are due later in the year; other forthcoming "Funk Essentials" releases, out later this year or early in '94, will be best-of compilations from the Gap Band, Ohio Players, and Kurtis Blow, to be accompanied by another sampler. The series also will eventually mine Polydor and other PGD labels, though straight catalog reissues of albums by these and current Chronicles artists do not fall under the Chronicles umbrella.

Strategically released two weeks ahead of Black Music Month, the first "Funk Essentials" packages will be heavily merchandised and promoted. Besides having its own logo, "Funk Essentials" has its own female mascot—an "urban, bare-midriffed funkstress who epitomizes the look then and now," says Bauer. The
(Continued on page 30)

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Billboard[®] TOP R&B ALBUMS[™]

FOR WEEK ENDING MAY 29, 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
1	3	3	6	H-TOWN LUKE 126 (9.98/16.98)	FEVER FOR DA FLAVOR	1
2	4	2	29	SWV ● RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	2
3	2	1	22	DR. DRE ▲ ² DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	1
4	1	—	2	RUN-D.M.C. ● PROFILE 1440 (10.98/16.98)	DOWN WITH THE KING	1
5	5	6	28	SADE ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	2
6	8	5	8	LEVERT ATLANTIC 82462*/AG (10.98/15.98)	FOR REAL THO'	5
7	6	7	26	SOUNDTRACK ▲ ⁸ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
8	7	4	26	SILK ▲ KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
9	9	9	10	GETO BOYS ● RAP-A-LOT 57191/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
10	11	10	7	ONYX JMJ/CHAOS 53302/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	9
11	10	11	26	KENNY G ▲ ⁴ ARISTA 18646* (10.98/15.98)	BREATHLESS	2
12	12	8	4	SOUNDTRACK UPTOWN 10794/MCA (9.98/15.98)	WHO'S THE MAN?	8
13	13	12	8	L.L. COOL J DEF JAM 53325/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
14	21	—	2	WALTER & SCOTTY CAPITOL 92958* (9.98/15.98)	MY BROTHER'S KEEPER	14
15	17	24	13	2PAC INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
16	15	16	6	INTRO ATLANTIC 82463*/AG (9.98/15.98)	INTRO	15
17	14	13	13	REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	13
18	16	23	3	MC BREED WRAP 8120*/ICHIHAN (9.98/16.98)	THE NEW BREED	16
19	20	17	17	SNOW ▲ EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	12
20	30	30	9	95 SOUTH WRAP 8117*/ICHIHAN (9.98/15.98)	QUAD CITY KNOCK	20
21	18	21	10	BLOODS & CRIPS DANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	18
22	25	18	20	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	12
23	23	14	13	NAUGHTY BY NATURE ▲ TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	1
24	29	28	20	THE PHARCYDE DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	24
25	22	15	27	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
26	27	20	21	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
27	24	19	14	DIGABLE PLANETS ● PENDULUM 61414/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
28	26	26	42	MARY J. BLIGE ▲ ² UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1
29	28	22	32	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	20
30	19	—	2	FUNKDOOBIEST IMMORTAL 53212/EPIC (9.98 EQ/15.98)	WHICH DOOBIE U B?	19
31	33	25	4	DA YOUNGSTA'S EASTWEST 92245*/AG (9.98/15.98)	THE AFTERMATH	25
32	31	29	75	MICHAEL JACKSON ▲ ⁵ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
33	34	27	7	ANT BANKS JIVE 41496* (9.98/13.98)	SITTIN' ON SOMETHIN' PHAT	22
34	32	—	2	MASTA ACE INC. DELICIOUS VINYL 92249/AG (9.98/15.98)	SLAUGHTERHOUSE	32
35	36	33	8	P.M. DAWN GEE STREET/ISLAND 514517*/PLG (10.98/15.98)	THE BLISS ALBUM...?	23
36	35	31	7	LORDS OF THE UNDERGROUND PENDULUM 61415/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	13
37	42	—	2	5TH WARD BOYZ RAP-A-LOT 53859 (9.98/15.98)	GHETTO DOPE	37
38	37	35	16	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	26
39	40	34	26	JADE GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
40	38	32	59	ARRESTED DEVELOPMENT ▲ ³ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
41	46	41	18	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
42	39	36	38	AFTER 7 ● VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8
43	43	37	18	HEAVY D. & THE BOYZ ● UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	7
44	50	46	60	EN VOGUE ▲ ² EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
45	44	39	38	BOBBY BROWN ▲ ² MCA 10417 (10.98/15.98)	BOBBY	1
46	41	38	8	ICE-T RHYME SYNDICATE 53858/PRIORITY (10.98/16.98)	HOME INVASION	9
47	51	42	19	BIG BUB EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA	30
48	45	40	45	MEN AT LARGE EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
49	NEW ▶	—	1	SOUNDTRACK A&M 0081* (10.98/15.98)	POSSE	49

50	48	54	43	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
51	60	58	28	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	16
52	47	48	10	D.J. MAGIC MIKE MAGIC 9413*/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	26
53	54	47	18	PRINCE MARKIE DEE AND THE SOUL CONVENTION SOUL CONVENTION 48686/COLUMBIA (9.98 EQ/15.98)	FREE	47
54	58	66	27	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
55	52	43	11	SOUNDTRACK MCA 10758 (9.98/15.98)	CB4	13
56	57	55	3	MARVIN SEASE JIVE 41512 (9.98/13.98)	THE HOUSEKEEPER	55
57	49	45	13	KAM STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98)	NEVA AGAIN	18
58	55	44	14	ALEXANDER O'NEAL TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	18
59	53	72	7	RAY CHARLES WARNER BROS. 26735* (10.98/15.98)	MY WORLD	53
60	59	57	46	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
61	70	61	31	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	♀	8
62	69	53	13	B-LEGIT THE SAVAGE SIC WID IT 712* (9.98/15.98)	TRYIN' TO GET A BUCK	41
63	67	52	15	ABOVE THE LAW RUTHLESS/GIANT 24477*/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	6
64	61	65	63	TLC ▲ ² LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOOHHH...ON THE TLC TIP	3
65	64	51	25	WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98)	HARD OR SMOOTH	6
66	68	63	8	JOE SAMPLE WARNER BROS. 45209* (10.98/15.98)	INVITATION	43
67	72	64	104	BOYZ II MEN ▲ ⁵ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
68	56	59	68	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
69	74	60	13	KIRK WHALUM COLUMBIA 46931* (10.98 EQ/15.98)	CACHE	42
70	65	50	4	THE BEATNUTS VIOLATOR 1114*/RELATIVITY (7.98/12.98)	INTOXICATED DEMONS	50
71	63	56	31	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
72	78	81	14	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98)	A LESSON TO BE LEARNED	72
73	62	49	31	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	18
74	75	68	33	SHABBA RANKS ● EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11
75	79	82	7	RODNEY O & JOE COOLEY PSYCHOTIC 51101 (9.98/15.98)	F--K NEW YORK	75
76	66	62	32	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	36
77	76	69	32	REDMAN RAUCHAOS 52967/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM	5
78	73	71	4	JEFF LORBER VERVE FORECAST 517998* (9.98/13.98)	WORTH WAITING FOR	71
79	NEW ▶	—	1	LEE RITENOUR GRP 9697* (9.98/15.98)	WES BOUND	79
80	91	—	2	KIM WATERS WARLOCK 2737* (9.98/15.98)	PEACEFUL JOURNEY	80
81	99	—	2	INNER CIRCLE BIG BEAT 92261*/AG (9.98/15.98)	BAD BOYS	81
82	84	76	22	EAZY E ● RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	15
83	85	—	2	THE COUP WILD PITCH 89047/ERG (9.98/15.98)	KILL MY LANDLORD	83
84	83	83	56	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
85	80	84	45	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
86	77	67	8	ARRESTED DEVELOPMENT CHRYSALIS 21994*/ERG (10.98/15.98)	UNPLUGGED	38
87	89	78	42	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	16
88	71	70	15	BRAND NUBIAN ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	4
89	87	85	90	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
90	RE-ENTRY	—	4	THE CLICK SIC WID IT 707* (9.98/15.98)	DOWN & DIRTY	90
91	82	79	8	NORMAN CONNORS MOJAZZ 7003*/MOTOWN (9.98/13.98)	REMEMBER WHO YOU ARE	70
92	100	93	101	JODECI ▲ ² UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
93	86	73	11	WALTER BEASLEY MERCURY 512592* (9.98 EQ/13.98)	INTIMACY	56
94	81	80	10	D.J. MAGIC MIKE MAGIC 9411*/CDG (9.98/15.98)	THIS IS HOW IT SHOULD BE DONE	40
95	NEW ▶	—	1	HALF PINT ON TOP 9013* (10.98/16.98)	WATCH ME GROW	95
96	RE-ENTRY	—	25	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	48
97	94	77	86	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/15.98)	CYPRESS HILL	4
98	95	86	4	PAUL JACKSON, JR. ATLANTIC JAZZ 82441*/AG (10.98/15.98)	A RIVER IN THE DESERT	83
99	RE-ENTRY	—	4	TIM DOG RUFFHOUSE 53237/COLUMBIA (9.98 EQ/15.98)	DO OR DIE	53
100	NEW ▶	—	1	I.M.P. IN-A-MINUTE 8200* (9.98/14.98)	BACK IN THE DAYS	100

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

THE CHRONICLES OF FUNK: POLYGRAM BOWS 'ESSENTIALS'

(Continued from page 26)

woman's image will appear on in-store standees, advertising materials, and a "six-pack of funk" slipcase designed to hold the first six releases, to be given away in radio and club promotions.

"Funk contests" centering on dress and dance are further planned for retail, as is an aggressive co-op ad budget. Thousands of in-store samplers also have gone out to retail, as have series posters and trims. Cross-merchandising cards inserted into each release tie in all titles.

Mercury's marketing manager

Eddie Santiago emphasizes the timeliness of the series.

"Just from listening to the sampler you can see how much music that's out now uses samples from this music," says Santiago, pointing to hits such as Jade's "Don't Walk Away," which borrows from Kool & the Gang's "Jungle Jazz," and Dr. Dre's "Nuthin' But A 'G' Thang," which cribbs from Haywood's "I Want'a Do Something Freaky To You."

Santiago notes that ads will go to rap sheets like The Source to get the word up. Adult urban consumers also

will be targeted at Essence, Ebony, and BET, while the alternative/college crowd, which is "really into the whole '70s attitude in general," will be hit in Alternative Press, which will give samplers to new subscribers and award the special "six-pack" via a drawing; and Details, which will include a "Funk Essentials" track in its own monthly sampler.

Trivia contests are planned for "classic" R&B radio stations, while hip-hop-leaning formats will get a "Guess the Sample" contest. "Literally hundreds of new records use

some tracks from this series," says Weinger.

Bauer adds that limited-edition "collectible" vinyl versions of the series have been pressed for dance pools, club jocks, and specialty accounts. Also available is a video for Parliament's "Give Up The Funk (Tear The Roof Off The Sucker)," taken from archival footage.

Pricing for the reissue series, Bauer notes, is entirely front line. "Price point doesn't drive these titles," he says. "Most consumers are more educated and demanding in regard to cat-

alog purchases now, and may be label-conscious as well. So the ability to distinguish oneself in the marketplace through a brand name like 'Funk Essentials' may be the most efficient way of selling six titles."

The key, says Bauer, is to attract those who purchased the music originally and the generation now growing up with its sampled legacy.

"It's exciting for me because I'm a Prince fan and this is where his music came from," adds Santiago. "It's really a bugout to see how it all comes together now, 20 or so years later."


**TERRI ROSSI'S
RHYTHM
SECTION**

BUBBLING UNDER THE HOT R&B SINGLES CHART: When the new chart system was introduced to the industry, many record executives swore new artists would never have a chance on the charts, and that the heart and soul of the industry would be dead and finished. Billboard chart managers care very much about new artists and new music. Therefore, in November of last year, when the BDS/SoundScan charts for R&B were presented in the magazine, a feature that had been useful in the past was reactivated for R&B and for the Hot 100. The "Bubbling Under" chart has been a good predictor of records soon to debut. Looking at the R&B chart from the April 3 issue though charts completed as of the issue on May 22, 67% of all debuts first appeared on "Bubbling Under." In that eight-week period, the percentage ranges from a low of 40%, in the week of the April 17 when only four of the 10 debuts had been on "Bubbling Under" prior to entering the singles chart, to the week of April 10, when 85% of the week's debuts previously had been on the "Bubbling Under" chart. The only record that debuted without being on the "Bubbling Under" chart was "Who Is It" by Michael Jackson (Epic). During the week of May 15, four of the seven debuts were graduates. Additionally, two other debuts, "Dre Day," by Dr. Dre (Death Row), and "ABC-123," by Levert (Atlantic), were converted from extensive album airplay. Based on the previous eight weeks, we can look each week to this chart for a pretty good indication of future hits.

NO STAMPS NECESSARY, THANK YOU: A few weeks ago, I read a column prepared by WZAK's program director, Lynn Tolliver. He compared potential job losses in the record business (due to the computerized information gathering process for Billboard charts) to the way automation affected jobs at the post office. In many ways he is correct—certain types of jobs will be lost. As in most industries, when modernization becomes a reality, new types of jobs will be created, in that industry or in related fields. What effect modernization will have on employees in the record industry largely will be determined by their individual skills. If you cannot use a basic word-processing program, or enter a few commands to run a report, then the post office scenario will apply—automation or computerization most likely will put a person out of business. Looking at this on the most basic level, if you cannot type as opposed to hype, you may have a problem. The U.S. Postal Service exists today, but now there is Federal Express and electronic mail. One would hope some of those former post office employees have learned to become word processors or have learned how to repair computers: Even Federal Express delivery people use hand-held computers to register their deliveries. I expect that we will continue to see changes at record companies as a result of the many changes taking place throughout the entertainment industry in general. I only hope that we will develop new skills to ensure that we all are somewhere in the work force in the coming years.

JANET JACKSON, JANET JACKSON, EVERYWHERE YOU LISTEN: In my column in the April 17 issue, I noted that the new charts were revealing new patterns for the way new albums are played at radio. Last week, Jackson's album "janet." (Virgin) was shipped to radio. And, boy did they dig in to that project. Based on a list of 250 titles from BDS monitored airplay, radio played all but one cut from the album. They even played the segues between the songs—WOW!

SO PHAR, SO GOOD

Brace yourself for "The Bizarre Ride II The Pharcyde." Rap innovation is back on the move and on this maiden voyage the lively L.A. foursome called the Pharcyde combines slivers of soul, jazz, funk, and cartoon voices to form a cocktail of original, laidback musicality.

Says Lamar Algee, Delicious Vinyl's director of rap promotion, "The Pharcyde's tracks are constructed with more song structure and perfect pitch than your typical rap. Their sound remains rooted in hip-hop, but their appeal is universal."



PHARCYDE

The group's second single, "Passin' Me By," currently is climbing Billboard's Hot Rap Singles chart, and is "on its way to urban and pop radio," says Algee.

The Pharcyde consists of Romye "Booty Brown" Robinson, Tre "Slim Kid" Hardson, Imani "Dark Boy" Wilcox, and Derek "Fat Lip" Stewart. The four started out as breakdancers and, after writing rhymes and rapping to other people's records for several years, they cut a three-song demo tape with producer J-Swift.

The demo stirred interest at several labels, including Delicious Vinyl. "We decided to stay with the smaller, West Coast thing, so we could talk to the label president if we wanted to," says Imani.

"I got excited when I heard their tape," says Delicious Vinyl president Mike Ross. "It showed me another level."

The Pharcyde's rhymes mix old school and new school, East and West Coast aesthetics. "A lot of our lyrics are written," says Slim Kid, "but sometimes somebody might say something, just freestyling or clowning around and that might spark an idea. Our lyrics go through several different stages."

Delicious Vinyl introduced the Pharcyde to the world via "Soul Flower," a cut on the Brand New Heavies' "Heavy Rhyme Experience Vol. 1." Last July, it debuted the single "Ya Mama," which featured a series of mother jokes ("Ya mama's got a glass eye with a fish in it"). The track "kicked up some dust," says Algee, but it also gave the group somewhat of a novelty image. "Maybe it was a mistake putting that out first," says Ross.

To promote the group, Delicious Vinyl set up a teaser campaign using three consecutive postcards containing mother jokes. The album followed in November and the early buzz paid off with the arrival of "Passin' Me By." "It got fast response from the street," says Algee.

"The song is about anything you want but can't have," says Imani. "Like, I've always wanted a Ferrari, but every time I see one at an intersection, it just looks at me, laughs, and drives away."

HAVELOCK NELSON

HOLDING HER OWN

On first impression, Tené Williams does not appear tough enough to bear the music industry's hectic push-and-pull.

Within the heavy promotional activity and back-slapping smiles that accompany a hit single, the petite and soft-spoken Pendulum newcomer looks

too fragile to hold her own.

But, as the cliché goes, looks can be deceiving. Tucked beneath the big, booming voice that fuels her first chart hit, "Give Him A Love He Can Feel," are a quick wit and a quietly focused personality and a woman in complete control of her career.

"At first, there were times when I felt like some people were talking over me—or like I wasn't even in the room," she says. "It can be hard to get your point across when you're a young woman in this business. But I have some very definite ideas of what I want to sound like, and I was able to get that across."

Williams says it was vital that her eponymous debut strike a balance between the peppy new jill swingers that radio currently requires, and the lush R&B and jazz ballads she has always dreamed of recording. By tempering

beat-savvy ditties like "Good Morning" with romantic, introspective moments such as "Bluebird" and "Silly For You," the singer deftly bypasses other urban ingenues, taking on seasoned pros.



WILLIAMS

"I have a deep reverence and love for singers who are capable of simply standing in front of a mike, and creating a magical moment with a song," Williams says. "Making a dance song work is a challenge, too. But I, ultimately, want to focus on singing beautiful timeless ballads."

A New York native, Williams cut her teeth singing gospel music under her

(Continued on page 48)

Billboard®

FOR WEEK ENDING MAY 29, 1993

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ NO. 1 ★ ★ ★					
1	4	7	6	DEEPER (M) (T) DJ WEST/CHAOS 74737*/COLUMBIA	◆ BOSS 1 week at No. 1
2	2	5	10	PEACE TREATY (M) (T) EASTWEST 96098*	◆ KAM
3	6	6	8	ROLL WIT THA FLAVOR (M) (T) (X) FLAVOR UNIT 74897*/EPIC	◆ THE FLAVOR UNIT MC'S
4	1	4	10	TYPICAL REASONS (C) (M) (T) (X) SOUL CONVENTION 74866/COLUMBIA	◆ PRINCE MARKIE DEE
5	10	11	7	LOTS OF LOVIN' (C) (T) ELEKTRA 64662	◆ PETE ROCK & C.L. SMOOTH
6	11	14	6	CREWZ POP (M) (T) EASTWEST 96068*	◆ DA YOUNGSTA'S
7	12	15	5	PASSIN' ME BY (C) (T) DELICIOUS VINYL 98434/AG	◆ THE PHARCYDE
8	8	8	11	I GET WRECKED (M) (T) (X) RUFFHOUSE 74857*/COLUMBIA	◆ TIM DOG
9	13	13	7	OFF & ON (C) (T) MAD SOUNDS 2199/MOTOWN	◆ TRENDS OF CULTURE
10	9	10	9	BOW WOW WOW (M) (T) IMMORTAL 74852*/EPIC	◆ FUNKDOOBIEST
11	3	1	8	HOW I'M COMIN' (C) (T) DEF JAM 74811/COLUMBIA	◆ L.L. COOL J
12	16	16	5	TRUTHFUL (C) (M) (T) (X) UPTOWN 54593/MCA	◆ HEAVY D. & THE BOYZ
13	17	20	3	HEAD OR GUT (C) (M) (T) (X) ROWDY 5010/ARISTA	◆ ILLEGAL
14	7	2	10	DOWN WITH THE KING ● (C) (T) (X) PROFILE 5391	◆ RUN-D.M.C.
15	5	3	13	FUNKY CHILD (C) (M) (T) PENDULUM 64672/ELEKTRA	◆ LORDS OF THE UNDERGROUND
16	18	23	3	SIX FEET DEEP (C) (T) RAP-A-LOT 53823/PRIORITY	◆ GETO BOYS
17	19	—	2	HOW U GET A RECORD DEAL (M) (T) COLD CHILLIN' 40830*/REPRISE	◆ BIG DADDY KANE
18	20	22	3	BOUNCE TA THIS (C) (T) PAYDAY/LONDON 857 086/PLG	◆ SHOWBIZ & A.G.
19	15	9	11	IT WAS A GOOD DAY (C) (T) PRIORITY 53817	◆ ICE CUBE
20	22	—	2	WHOOT, THERE IT IS (M) (T) WRAP 0150*/ICHIBAN	◆ 95 SOUTH
21	14	12	7	WRECKX SHOP (C) (M) (T) MCA 54531	◆ WRECKX-N-EFFECT
22	23	25	4	WHERE I'M FROM (C) (M) (T) (X) PENDULUM 64648/ELEKTRA	◆ DIGABLE PLANETS
23	25	—	2	THE POSSE (SHOOT'EM UP) (C) (T) TUFF BREAK 0236/A&M	◆ INTELLIGENT HOODLUM
24	27	—	2	HIT IT FROM THE BACK (M) (T) 4TH & B'WAY 440567*/ISLAND	◆ MOBB DEEP
25	NEW ▶	—	1	TRIGGA HAS NO HEART (M) (T) JIVE 42136*	◆ SPICE 1
26	26	—	2	WHAT'CHA GONNA DO? (C) (T) (X) EPIC 74938	◆ SHABBA RANKS/QUEEN LATIFAH
27	21	24	4	DOLLY MY BABY (M) (T) (X) COLUMBIA 74855*	SUPER CAT
28	24	18	16	NUTHIN' BUT A "G" THANG ▲ (C) (M) (T) DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
29	28	19	6	GUNSHOT (M) (T) FREEZE 50032*	◆ KENNY DOPE
30	29	21	10	LOVE ME OR LEAVE ME ALONE (C) (M) (T) ELEKTRA 64661	◆ BRAND NUBIAN

○ 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.

BUBBLING UNDER HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	17	2	THE POSSE (SHOOT'EM UP) INTELLIGENT HOODLUM (A&M)	14	—	1	BACK FOR MORE LULU/BOBBY WOMACK (EMI/ERG)
2	13	6	GIMME GIMME AVA CHERRY (RADIKAL/CRITIQUE)	15	11	7	OFF & ON TRENDS OF CULTURE (MAD SOUNDS)
3	6	5	ANUTHA LUV P.O.V. (GIANT/REPRISE)	16	—	1	TOUCH MY LIGHT BIG MOUNTAIN (QUALITY)
4	14	3	ALL I EVER ASK NAJEE (EMI/ERG)	17	—	1	DROP DOWN E-LA-TE' (JAMMSVILLE/WARLOCK)
5	5	6	LEGACY MAD COBRA (COLUMBIA)	18	21	2	AFFAIR MAHOGANY BLUE (MCA)
6	—	1	FEEL NO PAIN SADE (EPIC)	19	10	10	RESPECT DUE DADDY FREDDY (CHRYSALIS/ERG)
7	8	4	HEAD OR GUT ILLEGAL (ROWDY/ARISTA)	20	—	1	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)
8	—	1	I WANNA HOLD ON TO YOU MICA PARIS (ISLAND/PLG)	21	23	2	PLEASE TELL ME TONIGHT MOTIF (PAYDAY/LONDON/PLG)
9	7	2	TONIGHT'S DA NIGHT REDMAN (RAL/CHAOS/COLUMBIA)	22	—	1	TEDDY BEAR G-WIZ (SCOTTI BROS.)
10	24	2	DO DA WHAT 1 OF THE GIRLS (EASTWEST)	23	—	1	ARE YOU READY HERE & NOW (THIRD STONE/ATLANTIC)
11	19	3	ONE NIGHT OF FREEDOM B.B.O.T.I. (A&M)	24	—	1	I LIKE IT JOMANDA (BIG BEAT/ATLANTIC)
12	18	8	BUT I LOVE YOU MIKI HOWARD (GIANT/REPRISE)	25	20	10	TICK TOCK KILO (WRAP/ICHIBAN)
13	—	1	SAY IT ISN'T OVER FIVE XI (RCA)				

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

Let Freedom Ring; Tales From Brave Ulysses

THE FINAL WORDS of "Voice Of Freedom," the debut solo single by Freedom Williams, reveal much of what you need to know about the ex-C&C Music Factory rapper's attitude toward the past: "And you thought I was going to disappear!"

That track, a rousing dance/hip-hop anthem, also is exemplary of the tone permeating Williams' upcoming Columbia collection, "Freedom."

Roughly one year after a bitter split with C&C creators David Cole and Robert Clivilles, the Brooklyn, N.Y., native has come out swinging, armed with tunes that employ the

musical vibe of the hits "Gonna Make You Sweat" and "Things That Make You Go Hmmm," while exploring more worldly, streetwise lyrics.

"It was important for me to show the world that I hadn't gone soft," Williams recently said between stops on a promotional tour of Florida. "I've learned a lot in the last few years—mostly what not to do. I wanted to incorporate some of those lessons into an album that has a lot of energy, with songs that have something to say."

Williams co-penned and -produced nine of the 12 cuts on "Freedom," mostly collaborating with newcomer Mike More. Others on board were former Family Stand members Peter Lord and Jeffrey Smith, and the legendary Ashford & Simpson, who contributed the aggressive "Respect." The song resulted from a chance meeting between Williams and Nick Ashford. "I saw Nick driving down the street one day, and he invited me to a barbeque at his home. We hit it off right away, and soon we were exchanging ideas."

A highlight of the project for the rapper occurred during the recording of its most creatively satisfying mo-



FREEDOM WILLIAMS



by Larry Flick

ment, "When I Rise," which lays uplifting rhymes atop a crafty blend of urban/funk beats and jazzy horns. "I remember when I was a studio gofer, being awestruck by [veteran musicians] Marcus Miller and Jerry Hey. It seemed inconceivable that I would ever get to make music with them. And there we were, hanging out in the studio and working on the arrangement to that song. It was a dream come true."

With the music in place, Williams now is immersed in the task of bringing the music to the clubs and radio. Enhanced by Kenny Gonzalez and Louie Vega's underground-savvy house remixes, "Voice Of Freedom" is earning early kudos from DJs and crossover programmers in its first weeks of circulation. It bodes well for Columbia's plan to put Williams on the concert trail in midsummer. In fact, Williams already is assembling a band for the trek.

In the meantime, Williams is happy to be back with an album he believes will prove to people how important a factor he was in the overall success of C&C Music Factory.

"Robert and David did not give me the talent I have, or create my appearance," he says. "Those were things I brought to the project. C&C Music Factory was a joint effort that we could all be proud of. But all of that is behind me now. I'm more interested in looking forward, and taking this new music as far it can go."

THE SINGLE LIFE: One of the bigger buzz records out of Chicago right now is "I'm Leavin' You," a juicy garage/house jam by newcomer Ulysses (Large/Triad). Perhaps the coolest thing about this record (beyond Li'l John Coleman's astute production) is that this sad tale of love-gone-awry is not being delivered by a finger-wavin' diva. After too many years of jock-holding street Romeos, it is refreshing to hear a deep, masculine voice handle the kind of sensitive material that made Teddy Pendergrass and Barry White famous. An added treat is Ulysses' fluid, live sax playing—also a nice break from the irritatingly overused samples that we're often served. A genius jam that deserves to break out of the underground.

It is a pleasure to welcome fierce diva-on-the-rise Dina Carroll back to the dancefloor with "Special Kind Of Love" (A&M), a sparkling, pop-laced twirler produced by Robert Clivilles and David Cole. The cute album version (reminiscent of the duo's work with Mariah Carey) is transformed into a festive peak-hour affair by C&C with assistance from Ricky Crespo and Hex Hector. For a delightful journey back to the '70s, delve

into Nigel Lewis' plush mix, with its grand piano lines and pillowy strings. Import enthusiasts will need to snag the U.K. pressing, which includes a sweeping version of the song by Brothers In Rhythm, not to mention tasty West End renderings of "Ain't No Man" and "Express."

Producer/composer Nicholas James Howler blends the line dividing rave and house with "Crawler" (3Beat, U.K.), an instrumental he recorded under the name Wobblehead. Thick, driving beats are the unifying thread for floating synth effects and a spiraling melody line. Equally as strong are the spine-crawling "Angelic" and "Yuca's Army" on the flipside. Intense.

Erotic film actress Heather Hunter makes a credible transition into music with "I Want It All Night Long" (Great Jones/Island). Under the guiding hand of Mike Cameron and the Smack Productions posse, Hunter coos and vamps admirably, conjuring up images of '70s vixens Andrea True and Sylvia. Meanwhile,

around when Martha Wash was not credited as its primary vocalist. RCA is mulling over potential singles, the first of which is due in August... Gloria Estefan will try to build upon the recently revived interest of club jocks with house remixes of "Mi Tierra" (Epic), the title track of her forthcoming Latin-music album. Once again, Tommy Musto deftly handles postproduction duties. (How about someone getting TM and Glo together for a little direct collaboration?) Pablo Flores also contributes three mixes... Last week, we reported that Jomanda's new single, "I Like It" (Big Beat/Atlantic), had not been properly remixed for club play. We stand (somewhat) corrected. E-Smoove currently is priming the record with house beats for future release. A fine decision, but it does not erase the fact that the label first introduced a new record by a dance-rooted act to club DJs without a useful dance version. A day late, a dollar short? We'll see... Miami's up-and-coming Murk Boys have been keeping busy lately. They have added their unique touch to new singles by Deborah Harry, "I Can See Clearly" (Sire), and Danni Minogue, "This Is It" (MCA, U.K.)... Pendulum ingenue Tené Williams proves herself a formidable vocalist on her groovy eponymous album (see story, page 31). Though much of the set aims for top 40 and urban radio acceptance, clubsters should check out Williams' fun reading of Jackie Moore's disco nugget "This Time Baby," and "Jamie's Dream," a dreamy, downtempo jewel that is begging for a grand Frankie Knuckles remix... As compilation albums go, there really isn't anything stronger circulating right now than "Over The Edge" (Jumpin' & Pumpin', U.K.), a two-record set that offers a glimpse into the vast and ever-evolving underground house and rave scenes overseas. There isn't a bad track to be found here, though a highlight is a pair of cuts from a promising new U.K. indie, Bush Records: "Can't Stop" by Plez and "The Throwdown" by Bitch. Import hounds, get crackin'... Madonna's fledgling Maverick Records will get a nice boost this summer from "Plantation Of Love" by stylish newcomer Meshell. A sneak peek of the album reveals her knack for literate rhyming and sultry singing, which are offset by a rich landscape of dance, R&B, and hip-hop grooves. No single has been chosen yet, though we are rooting for the sassy banji-girl anthem, "Boyfriend"... DJs in search of something unique (and oh-so-juicy) should seek out "The Bone Dance," the sorely underrated debut album by E-Zee Posse (More Protein, U.K.). Mastermind Jeremy Healy serves up a delicious menu of club dishes, ranging in style from hearty house to slick hip-hop. In addition to the hits "Love On Love" and "Sun Machine," turntable hounds are advised to delve into "Vanity," a smoker fueled by occasional Beatmaster vocalist Chris Ballan's flashy turn. A huge hit just waiting to happen.

"When you said, 'Meet me at Le Dufy and let's monkey around,' this is not what I had in mind."



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Billboard. Dance HOT Breakouts

FOR WEEK ENDING MAY 29, 1993

CLUB PLAY

1. U R THE BEST THING D:REAM SIRE
2. BOY POP BOOK OF LOVE SIRE
3. BAD MOOD LONNIE GORDON SBK
4. SHINE MIDI RAIN COLUMBIA
5. GET FUNKY WITH ME FIERCE RULING DIVA MEDICINE

MAXI-SINGLES SALES

1. BABY BE MINE BLACKSTREET MCA
2. RELIGION FRONT 242 EPIC
3. HEROIN BILLY IDOL CHRYSALIS
4. WHO'S THE MAN HOUSE OF PAIN TOMMY BOY
5. WHOOMP! THERE IT IS TAG TEAM LIFE

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

the beat-base is positively slammin', and ripe for play at several formats. Could be a sleeper hit with the right amount of promotional TLC.

The hi-NRG cover sweepstakes rages on with Abigail's techno-spiked reading of k.d. lang's recent pop/AC hit, "Constant Craving" (Klone, U.K.). The biggest asset of this record is the astonishing similarity in both singers' voices. Admittedly, hearing the song laid into a bright arrangement is weird at first. But an open mind ultimately will find the track an amusing interlude.

TID-BEATS: Get ready for the return of Black Box. The Italo-house group that enjoyed a string of hits from its 1991 album, "Dreamland," will be back in September with an RCA set fronted by former Brothers In Rhythm belter Charvoni. The act stirred up controversy last time

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	2	10	I CAN'T GET NO SLEEP CUTTING 273 1 week at No. 1	MASTERS AT WORK FEATURING INDIA
2	4	8	6	PRESSURE US COLUMBIA 74916	SUNSCREEN
3	5	5	9	MORE AND MORE A 25028/IMAGO	CAPTAIN HOLLYWOOD PROJECT
4	7	14	6	PHOREVER PEOPLE EPIC 74898	THE SHAMEN
5	8	13	7	WHAT CAN YOU DO FOR ME LONDON 857 103/PLG	UTAH SAINTS
6	12	15	7	JUMP THEY SAY SAVAGE 50034	DAVID BOWIE
7	13	25	4	REGRET QWEST 40760/WARNER BROS.	NEW ORDER
8	3	4	10	INDEPENDENCE SBK 19777/ERG	LULU
9	6	11	8	SWEET LULLABY EPIC 74919	DEEP FOREST
10	1	3	8	WHO IS IT EPIC 74406	MICHAEL JACKSON
11	17	24	4	BUDDY X VIRGIN 12665	NENEH CHERRY
12	15	18	5	RUSHING NERVOUS 20048	LONI CLARK
13	16	17	6	JUST A DREAM MCA 54595	DONNA DELORY
14	10	1	9	FEVER MAVERICK/SIRE 40793/WARNER BROS.	MADONNA
15	24	30	4	QUEENIE DALI 66305/ELEKTRA	ETHYL MEATPLOW
16	22	27	6	GO AWAY EPIC 74843	GLORIA ESTEFAN
17	9	10	8	WAKE UP EVERYBODY REPRISE 40759/WARNER BROS.	NICK SCOTTI
18	21	23	7	THE LOVE I LOST NEXT PLATEAU/LONDON 857 065/PLG	SYBIL
19	11	6	11	GO ON MOVE STRICTLY RHYTHM 12128 REEL 2 REAL FEATURING MAD STUNTMAN	
20	41	—	2	THAT'S THE WAY LOVE GOES VIRGIN 12661	JANET JACKSON
21	20	12	12	FAITH (IN THE POWER OF LOVE) EPIC 74887	ROZALLA
22	18	9	13	SHOW ME LOVE BIG BEAT 10110/ATLANTIC	ROBIN S.
23	29	36	3	YOUR TOWN CHAOS 74959	DEACON BLUE
24	14	7	12	TOOK MY LOVE COLUMBIA 74862	BIZARRE INC FEATURING ANGIE BROWN
*** Power Pick ***					
25	34	—	2	PLASTIC DREAMS EPIC PROMO	JAYDEE
26	19	19	7	MAKOSSA FREEZE 50029	HOUSE OF GYPSIES
27	39	—	2	GOTTA KNOW (YOUR NAME) A&M 8135	MALAIIKA
28	36	47	3	WIND IT UP ELEKTRA 66319	THE PRODIGY
29	28	33	5	GIVE HIM A LOVE HE CAN FEEL PENDULUM 66326/ELEKTRA	TENE WILLIAMS
30	33	39	3	I BELIEVE MOONSHINE MUSIC 55300	LUNATIC FRINGE
31	27	16	8	BOW WOW WOW IMMORTAL 74852/EPIC	FUNKDOOBIEST
32	32	35	5	I LIFT MY CUP PULSE 8 12394/RADIKAL	GLOWORM
33	35	37	3	SENTINEL-RESTRUCTURE REPRISE 40749/WARNER BROS.	MIKE OLDFIELD
34	26	28	6	ELEVATOR UP AND DOWN ZYX 6668	INTERACTIVE
35	42	—	2	CATCH ME SIRE 40819/WARNER BROS.	BETTY BOO
36	38	43	3	CROSSTALK SPV IMPORT	ELEKTRIC MUSIC
37	47	—	2	SWEET HARMONY ATLANTIC 85759	THE BELOVED
38	23	20	12	I FEEL YOU SIRE 40767/WARNER BROS.	DEPECHE MODE
39	30	34	5	FUNKY GUITAR ZYX 6881	TC
40	44	—	2	THAT'S THE WAY LOVE IS MCA 54619	BOBBY BROWN
41	31	29	11	JAMAICAN IN NEW YORK ELEKTRA 66339	SHINEHEAD
42	25	21	12	CAN'T GET ANY HARDER SCOTTI BROS. 75352	JAMES BROWN
*** Hot Shot Debut ***					
43	NEW ▶	1	1	IN CHARGE CITI 015	EL BARRIO
44	NEW ▶	1	1	YOU GOT ME WORKIN' GREAT JONES 530 625/ISLAND	GLENN "SWEETIE G" TOBY
45	NEW ▶	1	1	GLAMMER GIRL SEXY 1001/MAXI	THE LOOK
46	NEW ▶	1	1	LOVE SENSATION DOUBLE J 5507/SALSOL	LOLEATTA HOLLOWAY
47	40	40	4	T-E-C-H-N-O PANTERA 0494	BASIC ELEMENTS
48	43	38	6	TYPICAL REASONS COLUMBIA 74865	PRINCE MARKIE DEE & SOUL CONVENTION
49	45	42	5	JUNGLE BILL SMASH 880 003/ISLAND	YELLO
50	37	22	14	BRIGHTER DAYS CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	2	5	WHO IS IT (M) (T) (X) EPIC 74406 2 weeks at No. 1	MICHAEL JACKSON
2	12	—	2	THAT'S THE WAY LOVE GOES (T) (X) VIRGIN 12661	JANET JACKSON
3	4	6	7	MORE AND MORE (M) (T) (X) A 25028/IMAGO	CAPTAIN HOLLYWOOD PROJECT
4	2	1	12	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110	ROBIN S.
5	7	9	5	REGRET (M) (T) (X) QWEST 40760/WARNER BROS.	NEW ORDER
6	3	3	10	BOW WOW WOW (M) (T) IMMORTAL 74852/EPIC	FUNKDOOBIEST
7	6	7	8	BOSS DRUM/PHOREVER PEOPLE (T) (X) EPIC 74898	THE SHAMEN
8	9	12	5	GO AWAY (T) (X) EPIC 74843	GLORIA ESTEFAN
9	10	16	5	JUMP THEY SAY (M) (T) (X) SAVAGE 50034	DAVID BOWIE
10	8	4	12	I'M SO INTO YOU (M) (T) (X) RCA 62452	SWV
11	5	5	8	ROLL WIT THA FLAVA (M) (T) (X) FLAVOR UNIT 74897/EPIC	THE FLAVOR UNIT MC'S
12	14	20	6	PASSIN' ME BY (M) (T) DELICIOUS VINYL 10114/AG	THE PHARYCYDE
13	16	23	4	SWEET LULLABY (T) (X) EPIC 74919	DEEP FOREST
14	13	15	10	I CAN'T GET NO SLEEP (M) (T) CUTTING 273	MASTERS AT WORK FEATURING INDIA
15	17	17	9	TOOK MY LOVE (T) (X) COLUMBIA 74862	BIZARRE INC FEATURING ANGIE BROWN
16	20	21	5	EVERY LITTLE THING U DO (T) (X) UPTOWN 54613/MCA	CHRISTOPHER WILLIAMS
17	25	49	3	WHAT'CHA GONNA DO? (T) (X) EPIC 74938	SHABBA RANKS (FEATURING QUEEN LATIFAH)
18	18	18	10	DOWN WITH THE KING (T) (X) PROFILE 7391	RUN-D.M.C.
19	34	—	2	BUDDY X (T) (X) VIRGIN 12665	NENEH CHERRY
20	24	24	6	YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST (T) NEXT PLATEAU/LONDON 857 065/PLG	SYBIL
21	15	13	9	WRECKX SHOP (M) (T) (X) MCA 54532	WRECKX-N-EFFECT
22	11	8	12	IT'S MY LIFE (M) (T) (X) LOGIC 1-2492/ARISTA	DR. ALBAN
23	23	27	7	LOVE ME THE RIGHT WAY (T) (X) LOGIC 62529/RCA	RAPINATION & KYM MAZELLE
24	35	37	3	CATCH ME (T) (X) SIRE 40819/WARNER BROS.	BETTY BOO
25	32	—	2	THAT'S THE WAY LOVE IS (M) (T) (X) MCA 54619	BOBBY BROWN
26	27	42	3	KNOCKIN' DA BOOTS (M) (T) LUKE 461	H-TOWN
*** Power Pick ***					
27	38	48	3	JUST A DREAM (M) (T) MCA 54595	DONNA DELORY
28	30	38	4	CREWZ POP (M) (T) EASTWEST 96068/AG	DA YOUNGSTA'S
29	19	19	7	WAKE UP EVERYBODY (T) (X) REPRISE 40759/WARNER BROS.	NICK SCOTTI
30	37	39	4	DEEPER (M) (T) DJ WEST/CHAOS 74737/COLUMBIA	BOSS
31	28	30	14	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
*** Hot Shot Debut ***					
32	NEW ▶	1	1	LET'S GO THROUGH THE MOTIONS (T) (X) UPTOWN 54636/MCA	JODECI
33	NEW ▶	1	1	HOW U GET A RECORD DEAL (M) (T) COLD CHILLIN' 40830/WARNER BROS.	BIG DADDY KANE
34	26	28	15	CONNECTED (T) (X) GEE STREET/ISLAND 864 393/PLG	STEREO MC'S
35	NEW ▶	1	1	BAD BOYS (T) (X) BIG BEAT 96056/AG	INNER CIRCLE
36	NEW ▶	1	1	WHOOT, THERE IT IS (M) (T) WRAP 0150/ICHIBAN	95 SOUTH
37	29	25	7	NO LIMIT (M) (T) (X) RADIKAL 12389/CRITIQUE	2 UNLIMITED
38	NEW ▶	1	1	SENTINEL-RESTRUCTURE (T) (X) REPRISE 40749/WARNER BROS.	MIKE OLDFIELD
39	43	—	2	TYPICAL REASONS (M) (T) (X) COLUMBIA 74865	PRINCE MARKIE DEE & SOUL CONVENTION
40	22	10	9	FEVER/BAD GIRL (M) (T) (X) MAVERICK/SIRE 40793/WARNER BROS.	MADONNA
41	40	26	7	HOW I'M COMIN' (T) DEF JAM 74810/COLUMBIA	L.L. COOL J
42	NEW ▶	1	1	TRUTHFUL (M) (T) (X) UPTOWN 54614/MCA	HEAVY D. & THE BOYZ
43	33	22	11	FUNKY CHILD (M) (T) PENDULUM 66330/ELEKTRA	LORDS OF THE UNDERGROUND
44	NEW ▶	1	1	THE CRYING GAME (X) SBK 19785/ERG	BOY GEORGE
45	21	14	11	I'M RAVING (M) (T) (X) ARISTA 1-2525	L.A. STYLE
46	42	35	6	INDEPENDENCE (T) (X) SBK 19777/ERG	LULU
47	31	11	11	FAITH (IN THE POWER OF LOVE) (T) (X) EPIC 74887	ROZALLA
48	NEW ▶	1	1	GIVE HIM A LOVE HE CAN FEEL (T) PENDULUM 66326/ELEKTRA	TENE WILLIAMS
49	NEW ▶	1	1	WHAT CAN YOU DO FOR ME (T) (X) LONDON 857 103/PLG	UTAH SAINTS
50	50	32	16	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554	NAUGHTY BY NATURE

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

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Artists & Music

OSBY: BREAKING THE SOUND BARRIER

(Continued from page 26)

laborated with hardcore renegade producers who weren't afraid to roll with live musicians."

Says Blue Note president Bruce Lundvall, "I believe that Greg Osby has made the most original and cutting-edge statement in the new fusion of jazz and hip-hop. Rather than sampling and borrowing jazz elements and fusing them with the language of rap, Greg has forged an essentially new direction."

On "3-D Lifestyles," Osby blows hard. "I wanted to play like I was Cube or Chuck D. going for it," he says. He charges alongside 100 X rappers Mustafo, RM, Supreme, Mall-Black, and Bad Newz atop and amid tracks created by a combo that includes guitarist David Gilmour, bassist Lonnie Plaxico, keyboardist Darrell Grant, drummer Phil McClennin, and singer Cassandra Wilson.

There are a few samples, but most of the found sounds actually are replications of original recordings ("a lot of out-of-print jazz tracks," says Osby). The sonic substitutions were prompted by what Osby views as excessive prices some publishers are asking for sampling rights. "That's greed," says Osby, "and it stands in the way of creativity while it also prevents the resurrection of music that has been dormant. But it's gonna solidify the alliance between hip-hop and musicians. Good musicians can play in the same key and vibe as samples, plus

they're cheaper and cleaner [sounding]."

Both Osby and the executives at Blue Note realize that "3-D Lifestyles" will take a while to catch on. Osby is certain there will be some opposition in jazz and rap circles, "There are people in those two realms who would rather their stuff remain pure. I don't understand that, especially because jazz and rap are both made up of other musics. My audience consists of people who are tired of those two styles as they're presently being presented—the same old thing."

Blue Note's multiphase plan for promoting and marketing "3-D Lifestyles" kicked off "seven or eight months ago," according to Blue Note's manager of artist development, Tony Harvin.

Phase one involved soliciting press. "There were a bunch of group stories that included comparisons to Digable Planets and Guru," says Harvin. "Also, there were a few features about the recording sessions."

As the project continued to form, the term "street-jazz" was invented. "We realized it wasn't like anything else, and we later used 'street-jazz' on all our sales sheets, ads, and on postcards that were mailed to hip-hop press, jazz people, retail buyers, and syndicated radio people," says Harvin. "They went out eight weeks before the album."

In phase two, ads were placed in un-

derground and hip-hop publications such as The Bomb, One Nut Network, and The Source. Phase three will target progressive-music publications such as Details and Options. Harvin adds, "We've also been going after the traditional jazz press from the very beginning."

On the radio side, Blue Note has been approaching mix show DJs and college outlets. Among the key stations that have played "Mr. Gutterman" are KDHX St. Louis, KGRU Houston, WVNA Miami, and KCRW Los Angeles.

Besides the postcards, some of the marketing tools in Blue Note's arsenal are baseball caps, posters, and an electronic press kit.

Now the idea is to showcase Osby live. He's already played in Los Angeles and New York. "We're looking to have him do a promo tour with a full band in June, tying in with various black-music month events," notes Harvin. "There are pockets where the record's very hot, like the northeast, the Bay Area through L.A., Chicago, and Atlanta. The tour will be based where we're getting the most response."

Osby says, "Let's hope everybody will cut themselves off from the perils of closed-mindedness and put on their 3D shades to see the world in a dimensional perspective as opposed to tunnel-vision view."

Members of the dance music industry have only one place to be from the 5th through the 7th of June, 1993 - - - Amsterdam, Holland.

The European Dance Music Convention offers the international dance music industry a strong, workable platform for meeting new partners, discovering new talent and conducting all sorts of business. An ideal backdrop, Amsterdam is a location renowned for creativity, diversity and freedom - coincidentally the same ingredients which dance music requires.

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Labels Ponder Older Acts' Potential Radio Rules Affect Signings, Comebacks

BY EDWARD MORRIS

NASHVILLE—Radio's reluctance to program country artists who flourished in the days before Randy Travis (Billboard, May 15) is making record labels more reluctant to sign such acts, A&R reps concede. The freeze-out is causing some of the older acts to link themselves with newer stars in an attempt to capitalize on their popularity.

Even artists of George Jones' and Dolly Parton's magnitude are feeling the squeeze. In accepting the Academy of Country Music's Pioneer Award recently, Jones appended a plea to his acceptance speech. "I would wish that radio would pay a little more attention to us older artists," he said. "We're not dead yet."

Earlier, Jones had transmitted the same message through his single, "I Don't Need Your Rockin' Chair." The single and its accompanying video were studded with cameo appearances by virtually every important young country artist in the business.

Parton has been open about the fact that she drafted Billy Ray Cyrus, Mary-Chapin Carpenter, Kathy Mattea, and Tanya Tucker for her "Romeo" video at least partly as a way to gain radio attention and acceptance.

Even with the youth infusions, Jones' single peaked at No. 34 and Parton's at No. 27.

The spurning of veteran acts is a fairly new phenomenon. Five years ago this week, at least half of Billboard's Hot Country Singles chart was held by acts that had made breakthroughs in the '70s or before, including Jones, Ronnie Milsap, Merle Haggard, Glen Camp-

bell, Tammy Wynette, the Oak Ridge Boys, the Gatlins, the Statler Brothers, Conway Twitty, Kenny Rogers, Charley Pride, Mel Tillis, Moe Bandy, Mel McDaniel, and Janie Fricke.

By contrast, this week's chart boasts only a handful of acts of pre-1980 vintage, specifically Parton, Reba McEntire, Alabama, Tucker, John Anderson, and Lorrie Morgan (she had two low-charted singles in 1979).

Although they say they don't like it, label reps admit that age is an increasingly important factor in deciding whether to sign an artist.

"It's certainly something you can't ignore," says Garth Fundis, RCA's VP of A&R, "because radio is the main outlet for us to promote our albums at this point. With that in mind, if radio isn't going to play something, then we have to come up with other ways of marketing our albums. I would admit there's a prejudice—everyone knows there is."

Fundis says it is frustrating to have to make decisions on matters other than artistic merit. "It's really tough, [but] when you find someone who's very talented over a certain age, it definitely comes under scrutiny. You don't like to follow trends—you like to lead in trends, but you can't ignore them."

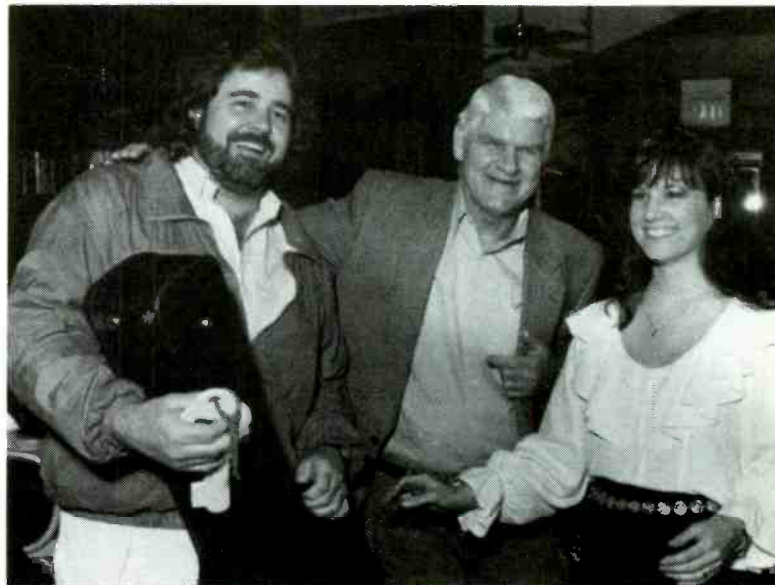
Age alone is not a deal-breaker, however, according to Fundis: "If I found somebody who absolutely blew me away, and I felt like they had something really unique to offer, I would try to find a way to make it work."

Paige Levy, VP of A&R for Warner/Reprise, says that age "definitely" figures in artist signings these days. "We're less likely to take a chance on older acts," she continues. "It seems to

be the young hunks. We see those as acts that are breaking and selling a lot of records, and it definitely influences us... That's not to say that we would absolutely not [consider older performers], because there's actually an older artist we're talking to right now. We'd be more likely to sign an older person who has already had some success in the business—as opposed to one who's starting out as a brand new act."

MCA president Tony Brown, in an interview in the current issue of GQ, conveys his own doubts about the prospects for long-established acts whose popularity has waned. Commenting in the interview about certain career-revival efforts undertaken by his predecessor, Jimmy Bowen, Brown scoffs, "He really believed he could bring back Glen Campbell and Eddie Rabbitt."

(Continued on page 40)



Harlan Counting. Songwriter/publisher Harlan Howard, center, presents Jackson Leap with a new guitar to celebrate Leap's "I Want You Bad (And That Ain't Good)," a top 10 hit for Collin Raye. The celebration also commemorated the first year of operation for the Harlan Howard Songs publishing company, for which Leap writes. At Howard's left is his wife, Melanie.

Country Fan Fair Announces Updated Performance Lineups

NASHVILLE—Some of the brightest and most revered stars of bluegrass music will kick off the 22nd annual Country Music Fan Fair here June 7. The festival, which will be held at the Tennessee State Fairgrounds, runs through June 12 and concludes with the daylong Grand Masters Fiddling Championship at Opryland Park.

Scheduled for 7-10 p.m., the bluegrass show will feature performances by the Bluegrass Cardinals, Jim & Jesse, Alison Krauss, Doyle Lawson, Bill Monroe, Lynn Morris, the Nashville Bluegrass Band, the Osborne Brothers, Charlie Sizemore, Ricky Skaggs, Ralph Stanley, and Mac Wiseman.

DJs Keith Bilbrey and Kyle Cantrell will host the show.

The major record labels, staging separate concerts during the fair, also have updated their talent lineups:

Curb Records (June 8, 10 a.m.-noon): Boy Howdy, Hal Ketchum, Ronnie McDowell, Tim McGraw, Sawyer Brown, Six Shooter, and Rick Vincent. Al Wynn and Katy Haas host.

Mercury Records (June 8, 2:30-4:30 p.m.): John Brannen, Billy Ray Cyrus, Kentucky Headhunters, Toby Keith,

Sammy Kershaw, Kathy Mattea, and Shania Twain.

MCA Records (June 8, 7:30-9:30 p.m.): Tracy Byrd, Mark Chesnutt, Mark Collie, Vince Gill, the Mavericks, Kelly Willis, and Run C&W.

Liberty Records (June 9, 10 a.m.-noon): Steven Curtis Chapman, Billy Dean, Cleve Francis, Ricky Lynn Gregg, Chris LeDoux, and Pearl River.

Warner Bros. Records (June 9, 2:30-4:30 p.m.): Billy Burnette, Little Texas, and Dan Seals. Jeff Foxworthy hosts.

Warner Western: Don Edwards, Bill Miller, Waddie Mitchell, Michael Martin Murphey, Sons Of The San Joaquin, and Red Steagall.

RCA Records: (June 9, 7:30-9:30 p.m.): Alabama, Shenandoah, Larry Stewart, Lari White. Darrell Waltrip hosts.

Atlantic Records (June 10, 10 a.m.-noon): Dean Dillon, Confederate Railroad, Tracy Lawrence, John Michael Montgomery. Jerry Glanville and Neal McCoy host.

Arista Records (June 10, 2:30-4:30 p.m.): Brooks & Dunn, Diamond Rio, Rodney Foster, Alan Jackson, Dude

(Continued on page 40)

The Buddy System Tells Nashville Story Also, CMT On The Rise; Red Allen Tribute Set

THE IMPORTANCE OF BEING BUDDY: Buddy Killen played in Hank Williams' road band, partied with the likes of Jim Reeves, Paul McCartney, and Burt Reynolds, and sold his publishing company, Tree, and its allied properties for \$40 million. But he says his proudest moment occurred in 1985 when he was inducted into the Alabama Music Hall Of Fame. That sentiment tells a lot about the man who rose from wretched poverty to great fortune at the same time that Nashville was evolving from its principal identification as the "home of the Grand Ole Opry" into a world-famous recording and publishing center. To a great degree, Killen's story is Nashville's story. They thrived together.

Killen invites us to accompany him on his rags-to-ritzy journey via his new autobiography, "By The Seat Of My Pants: My Life In Country Music" (Simon & Schuster). And a marvelous journey it is. Killen has achieved so much—as a publisher, producer, songwriter, musician, single parent, and resident voice of sanity—that

there is no room in his narrative for dull spots. He has lived his life at full throttle. Along the way, he has been enriched and enraged by the antics of Roger Miller, Johnny Paycheck, Mel Tillis, Joe Tex, and a thousand dreamers and spellbinders who drifted through town on the way to oblivion or immortality. (Killen even ponders the notion that he may have been cuckolded by the King of Country Music.)

But beyond his wholly absorbing anecdotes, Killen also has produced a first-rate work of inspiration. It is a stirring testimony to the powers of self-assurance and hard work that never becomes naive, formulaic, or snug. This is history at its most entertaining and a key piece to that jigsaw puzzle called "Music City."

MAKING THE ROUNDS: According to the most recent ratings figures, Country Music Television now reaches 18.9 million subscribers, a jump of 1.6 million over last December's totals... Nashville songwriter and scriptwriter Tom C. Armstrong has a new book of poetry on the stands. His "Work In Words" is published by Baird Books... Mickey Gilley is back in the news. He's just opened Gilley's Music Row Theater in Nashville. Among its regular performers are Johnny Lee and Dave & Sugar... Seems like everyone wants to cover this year's Fan Fair. But press passes are get-

ting harder to come by. The Country Music Assn. has circulated a list to label and indie publicists of 70 people whom it has denied credentials for the June 7-12 festival... Wade Conklin and Roy Mack have opened Split Publishing. The first writers signed are Rich Grissom and J.L. Crabb.

MARK YOUR CALENDAR: Nearly two dozen performers have signed on for "A Tribute To Red Allen," set for 7:30 p.m. Wednesday (26) at Nashville's 328 Performance Hall. A legendary bluegrass vocalist, Allen died April 3 in Dayton, Ohio, of lung cancer. Proceeds from the tribute will go to pay his medical bills. Scheduled to perform are Bill Monroe, Emmylou Harris & the Nash Ramblers, Tony Rice, Mark O'Connor, Bela Fleck, Sam Bush, Jim & Jesse, Pat Enright, Harley Allen & Mike Lilly, Jim Rooney, Kathy Chiavola, Roy Huskey Jr., Matthews, Wright & King, Vassar Clements, Alan O'Bryan, Curley Seckler, the Allen Brothers, Debbie Nims, the



by Edward Morris

Cluster Pluckers, and Roland White. Tickets are \$12 in advance and \$15 the day of the show.

Photographer/artist Alan Messer will exhibit his photos and silkscreens June 1-12 at the AKA Gallery in downtown Nashville. Sharing the exhibit will be singer Joe Ely's series of lithographs, "How To Make Jail Hot Chocolate"... Grand Ole Opry star Del Reeves headlines a June 5 benefit for the Chapel Foundation Community Center For The Hearing Impaired. The show starts at 10 a.m. at the Community Center at 585 Donelson Pike in Nashville. Other acts on the bill are Melba Montgomery, George Covert, George Owens, Gene Davis, Jimmy Faulks, Earl Clark, Diane Clark, Steve Williams, and Gary Curtis... The third annual City Of Hope Celebrity Softball Challenge & Concert will be held June 6 at 1 p.m. in Nashville's Greer Stadium... The TNN Music City News awards show will be held June 7 at the Grand Ole Opry House. It will be hosted by Ricky Van Shelton, George Jones, and Suzy Bogguss... Also June 7, the Grand Ladies Of The Grand Ole Opry will conduct a luncheon and fashion show to benefit the T.J. Martell Foundation. It will be held at 11 a.m. in the Presidential Ballroom of the Opryland Hotel. Hosts for the event include Skeeter Davis, Jan Howard, Carol Lee, Jeanne Pruett, Jeannie Seely, Jean Shepard, and Connie Smith. Tickets are available from Ticketmaster.

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MAY 29, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
				★ ★ ★ No. 1 ★ ★ ★			
1	NEW	1	1	WYNONNA CURB 10822* (10.98/15.98)	TELL ME WHY	1	
2	1	2	22	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	1	
3	3	3	12	BROOKS & DUNN ▲ ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	2	
4	2	1	52	BILLY RAY CYRUS ▲ 7 MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1	
5	4	5	35	GEORGE STRAIT ▲ 2 MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3	
6	7	7	10	TRACY LAWRENCE ● ATLANTIC 82483*AG (9.98/15.98)	ALIBIS	5	
7	6	6	27	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82420*AG (9.98/15.98)	LIFE'S A DANCE	6	
8	5	4	8	DWIGHT YOAKAM REPRIS 45241*WARNER BROS. (10.98/15.98)	THIS TIME	4	
9	8	9	34	GARTH BROOKS ▲ 5 LIBERTY 98743* (10.98/16.98)	THE CHASE	1	
10	9	12	46	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881*SONY (9.98 EQ/13.98)	COME ON COME ON	6	
11	10	8	12	DOLLY PARTON ● COLUMBIA 53199*SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4	
12	12	11	92	BROOKS & DUNN ▲ 2 ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3	
13	15	16	37	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3	
14	14	15	140	GARTH BROOKS ▲ 10 LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
15	11	10	62	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6	
16	19	20	32	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6	
17	23	24	4	TANYA TUCKER LIBERTY 81367* (10.98/15.98)	GREATEST HITS 1990-1992	17	
18	18	18	39	TRAVIS TRITT ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6	
19	16	19	59	WYNONNA ▲ 2 CURB 10529*/MCA (10.98/15.98)	WYNONNA	1	
20	20	21	32	LORRIE MORGAN ● BNA 66047* (9.98/13.98)	WATCH ME	17	
21	13	13	4	PATTY LOVELESS EPIC 53236*/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13	
22	17	14	10	SAMMY KERSHAW MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	11	
23	21	23	8	WILLIE NELSON COLUMBIA 52752*/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15	
24	26	25	55	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	21	
25	29	29	40	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11	
26	25	22	88	GARTH BROOKS ▲ 9 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
27	22	17	4	JOE DIFFIE EPIC 53002*/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17	
28	28	32	4	TOBY KEITH MERCURY 514421* (9.98 EQ/15.98)	TOBY KEITH	28	
29	27	27	211	GARTH BROOKS ▲ 4 LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
30	24	26	3	TRACY BYRD MCA 10649* (9.98/15.98)	TRACY BYRD	24	
31	34	35	33	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23	
32	31	65	3	K.T. OSLIN RCA 66138* (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31	
33	30	28	66	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
34	36	34	32	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12	
35	32	30	31	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	26	
36	33	31	7	VARIOUS ARTISTS K-TEL 6068* (7.98/12.98)	TODAY'S HIT COUNTRY	24	
37	35	33	40	DOUG STONE EPIC 52436*/SONY (9.98 EQ/15.98)	FROM THE HEART	19	
38	39	55	109	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8	
39	38	39	16	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	42	38	105	ALAN JACKSON ▲ 2 ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
41	47	43	29	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	24
42	71	—	37	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
43	40	36	38	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	23
44	41	61	32	KATHY MATTEA MERCURY 512567* (9.98 EQ/15.98)	LONESOME STANDARD TIME	41
45	37	46	37	TRISHA YEARWOOD ▲ MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12
46	46	52	32	SUZY BOGDUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31
47	44	47	85	REBA MCENTIRE ▲ 2 MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
48	52	53	38	COLLIN RAYE ● EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
49	51	37	4	RICKY LYNN GREGG LIBERTY 80135* (9.98/14.98)	RICKY LYNN GREGG	37
50	43	42	44	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2
51	45	49	35	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20
52	54	45	42	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
53	49	48	40	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
54	60	—	2	MCBRIDE & THE RIDE MCA 10787* (9.98/15.98)	HURRY SUNDOWN	54
55	48	41	39	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
56	53	63	35	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14
57	58	64	114	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
58	50	40	59	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
59	61	51	163	DOUG STONE ▲ EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
60	NEW	1	1	LITTLE TEXAS WARNER BROS. 45276* (9.98/15.98)	BIG TIME	60
61	56	54	103	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
62	55	58	45	MARTY STUART ● MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
63	62	66	98	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
64	65	56	55	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
65	59	44	12	THE KENTUCKY HEADHUNTERS MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	22
66	68	—	79	SUZY BOGDUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15
67	57	59	132	DWIGHT YOAKAM ▲ REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
68	63	62	27	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	46
69	67	—	134	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
70	66	67	77	TRACY LAWRENCE ● ATLANTIC 82326*AG (9.98/13.98)	STICKS AND STONES	10
71	RE-ENTRY	80	80	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
72	70	68	34	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
73	64	50	33	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	6
74	74	70	86	BILLY DEAN ● SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
75	RE-ENTRY	27	27	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	24

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING MAY 29, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ 4 MCA 12 (7.98/12.98)	GREATEST HITS	106
2	2	REBA MCENTIRE ▲ MCA 4979 (7.98/12.98)	GREATEST HITS	104
3	3	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	106
4	6	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	91
5	4	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	89
6	5	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	63
7	8	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	106
8	11	VINCE GILL ● RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	105
9	7	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	46
10	13	GEORGE STRAIT ▲ 2 MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	104
11	10	ALABAMA ▲ 3 RCA 7170 (9.98/13.98)	GREATEST HITS	105
12	12	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	51
13	14	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	94

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	9	HANK WILLIAMS, JR. ▲ 2 CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	93
15	25	MARY-CHAPIN CARPENTER COLUMBIA 44228*/SONY (7.98 EQ/11.98)	STATE OF THE HEART	8
16	16	ALVIN & THE CHIPMUNKS CHIPMUNK 53435*/SONY (7.98 EQ/11.98)	URBAN CHIPMUNK	14
17	17	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	83
18	20	ALABAMA ▲ 3 RCA 4939 (7.98/11.98)	ROLL ON	95
19	15	ANNE MURRAY ▲ 4 LIBERTY 46058* (7.98/12.98)	GREATEST HITS	104
20	23	PATSY CLINE DELUXE 5050*/IMG (4.98/8.98)	20 GOLD HITS	14
21	21	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	80
22	24	DAVID ALLAN COE COLUMBIA 35627*/SONY (5.98 EQ/9.98)	GREATEST HITS	22
23	22	THE BELLAMY BROTHERS CURB 2146*/MCA (4.98/11.98)	GREATEST HITS VOL. III	11
24	—	DOLLY PARTON RCA 6338* (3.98/9.98)	COLLECTOR'S SERIES	11
25	—	DOLLY PARTON ● COLUMBIA 44384*/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	10

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

It Takes More Than Talent,
Ambition And Alibis
To Be

Number One.



JOHN MICHAEL MONTGOMERY

LIFE'S A DANCE (82420)

THE ALREADY GOLD DEBUT ALBUM
SALES OVER 700,000

MANAGEMENT: ESTILL SOWARDS AND JOHN DORRIS, HALLMARK DIRECTION CO.

PRODUCED BY DOUG JOHNSON, WYATT EASTERLING

ON TOUR WITH REBA MCENTIRE

TRACY LAWRENCE

ALIBIS (82483)

THE LATEST GOLD ALBUM FROM
BILLBOARD'S BEST NEW MALE ARTIST
SALES OF 900,000

PRODUCED BY JAMES STROUD

MUSIC MATTERS MANAGEMENT

ON TOUR WITH GEORGE JONES &
CONFEDERATE RAILROAD

It
Takes
Your
Support.

Thanks To Everyone At

Radio,
Retail,
TNN & CMT.

And Thanks For Keeping Us At
Number One

Five Weeks In A Row.

THE ATLANTIC GROUP

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Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING MAY 29, 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	1	12	★ ★ ★ NO. 1 ★ ★ ★ I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	3 weeks at No. 1 ◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
2	2	5	12	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	◆ DWIGHT YOAKAM (C) (V) WARNER BROS. 18590
3	5	7	9	TELL ME WHY T. BROWN (K. BONOFF)	WYNNONNA (C) (V) CURB 54606/MCA
4	8	11	13	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (C) (V) MERCURY 864 342
5	7	10	13	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	◆ LARRY STEWART (V) RCA 62474
6	9	13	8	HOMETOWN HONEYMOON J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOGLIO)	ALABAMA (V) RCA 62495
7	6	6	14	MADE FOR LOVIN' YOU D. JOHNSON (C. PUTMAN, S. THROCKMORTON)	◆ DOUG STONE (V) EPIC 74885
8	11	16	9	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	◆ PATTY LOVELESS (V) EPIC 74906
9	3	2	13	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2523
10	12	17	10	TROUBLE ON THE LINE R. SCRUGGS, M. MILLER (M. A. MILLER, B. SHORE)	SAWYER BROWN (V) CURB 1043
11	13	14	11	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	◆ JOE DIFFIE (V) EPIC 74911
12	4	3	15	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB ALBUM CUT
13	14	15	17	T-R-O-U-B-L-E G. BROWN (J. CHESNUT)	◆ TRAVIS TRITT (V) WARNER BROS. 18588
14	19	31	4	THAT SUMMER A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17324
15	15	19	9	OH ME, OH MY, SWEET BABY M. POWELL, T. DUBOIS (M. GARVIN, T. SHAPIRO)	DIAMOND RIO (C) (V) ARISTA 1-2464
16	16	22	8	NO FUTURE IN THE PAST T. BROWN (V. GILL, C. JACKSON)	VINCE GILL (V) MCA 54540
17	10	4	15	ALIBIS J. STROUD (R. BOURDREAU)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87372
18	26	32	5	★ ★ ★ AIRPOWER ★ ★ ★ MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	◆ JOHN ANDERSON (C) (V) BNA 62507
19	23	27	10	★ ★ ★ AIRPOWER ★ ★ ★ LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE (V) MCA 54601
20	22	30	7	★ ★ ★ AIRPOWER ★ ★ ★ TELL ME ABOUT IT J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
21	25	28	8	★ ★ ★ AIRPOWER ★ ★ ★ AN OLD PAIR OF SHOES K. LEHNING (J. FOSTER, A. MASTERS, J. MORRIS)	◆ RANDY TRAVIS (V) WARNER BROS. 18616
22	21	24	9	SOMEBODY ELSE'S MOON G. FUNDIS, J. HOBBS (P. NELSON, T. SHAPIRO)	COLLIN RAYE (V) EPIC 74912
23	24	25	10	HEARTACHE J. BOWEN, S. BOGGUSS (L. GEORGE, I. ULZ)	◆ SUZY BOGGUSS (V) LIBERTY 56972
24	29	37	8	I WANNA TAKE CARE OF YOU J. BOWEN, B. DEAN (B. DEAN, J. K. JONES)	BILLY DEAN (V) SBK 56984/LIBERTY
25	17	12	16	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	◆ SAMMY KERSHAW (C) (V) MERCURY 864 854
26	33	38	7	THE HARD WAY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
27	36	55	3	A BAD GOODBYE J. STROUD, C. BLACK (C. BLACK)	◆ CLINT BLACK WITH WYNNONNA (C) (V) RCA 62503
28	28	26	12	JUST AS I AM S. BUCKINGHAM (L. BOONE, P. NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896
29	35	43	5	WHEN DID YOU STOP LOVING ME T. BROWN, G. STRAIT (M. HOLMES, D. KEES)	GEORGE STRAIT (V) MCA 54642
30	39	40	9	I GUESS YOU HAD TO BE THERE R. LANDIS (J. ROBBIN, B. CLOYD)	◆ LORRIE MORGAN (V) BNA 62415
31	32	33	11	A LITTLE BIT OF HER LOVE S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, L. WILSON)	◆ ROBERT ELLIS ORRALL (V) RCA 62475
32	18	8	17	TONIGHT I CLIMBED THE WALL K. STEGALL, S. HENDRICKS (A. JACKSON)	◆ ALAN JACKSON (V) ARISTA 1-2514
33	42	50	5	CLEOPATRA, QUEEN OF DENIAL P. WORLEY, E. SEAY (P. TILLIS, B. DIPIERO, J. BUCKINGHAM)	◆ PAM TILLIS (C) (V) ARISTA 1-2552
34	20	9	18	MY BLUE ANGEL E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS)	◆ AARON TIPPIN (V) RCA 62430
35	34	29	19	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2512
36	41	47	8	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B. BECKETT (S. CLARK, J. MACRAE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 82422
37	31	23	15	THE HEART WON'T LIE T. BROWN, R. MCENTIRE (K. CARNES, D. T. WEISS)	◆ REBA MCENTIRE & VINCE GILL (V) MCA 54599
38	49	59	3	IT'S YOUR CALL T. BROWN, R. MCENTIRE (L. HENGBER, S. HARRINGTON, BURKHART, B. BURCH)	◆ REBA MCENTIRE (V) MCA 54496

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	30	18	18	BORN TO LOVE YOU D. COOK (M. COLLIE, D. COOK, C. RAINS)	◆ MARK COLLIE (V) MCA 54515
40	54	70	3	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & DUNN (C) (V) ARISTA 12563
41	38	35	20	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLS)	◆ CLINT BLACK (V) RCA 62429
42	43	44	12	IF I HAD A CHEATIN' HEART C. HOWARD (W. HOLYFIELD, A. TURNEY)	◆ RICKY LYNN GREGG LIBERTY ALBUM CUT
43	40	34	17	HARD WORKIN' MAN D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2513
44	45	49	7	HEY BABY R. BENNETT, T. BROWN (M. STUART, P. KENNERLEY)	◆ MARTY STUART (V) MCA 54607
45	27	20	16	HIGH ROLLIN' D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (V) EPIC 74856
46	44	41	20	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	◆ TANYA TUCKER (C) (V) LIBERTY 44915
47	46	39	17	LEARNING TO LIVE AGAIN A. REYNOLDS (S. DAVIS, D. SCHLITZ)	GARTH BROOKS (V) LIBERTY 56973
48	51	57	4	HAUNTED HEART B. CANNON, N. WILSON (B. BROCK, K. WILLIAMS)	◆ SAMMY KERSHAW (C) (V) MERCURY 862 096
49	47	45	20	SHE'S NOT CRYIN' ANYMORE J. SCAIFE, J. COTTON (B. R. CYRUS, T. SHELTON, B. CANNON)	◆ BILLY RAY CYRUS (C) (V) MERCURY 864 778
50	37	21	13	YOU SAY YOU WILL G. FUNDIS (B. N. CHAPMAN, V. THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
51	65	—	2	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	MARK CHESNUTT (C) (V) MCA 54630
52	48	36	18	I'D RATHER MISS YOU J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 18668
53	50	53	7	IF YOU'RE NOT GONNA LOVE ME R. VAN HOY, D. ALLEN (D. ALLEN, R. VAN HOY, M. COLLIE)	◆ DEBORAH ALLEN (V) GIANT 18530/WARNER BROS.
54	52	54	7	SOME GAVE ALL J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 865 096
55	53	51	19	MENDING FENCES J. LEO, RESTLESS HEART (A. BYRD, J. ROBINSON)	◆ RESTLESS HEART (V) RCA 62419
56	56	63	3	LEAD ME NOT R. CROWELL, L. WHITE, S. SMITH (L. WHITE)	LARI WHITE (V) RCA 62511
57	64	—	2	WE GOT THE LOVE J. LEO, RESTLESS HEART (S. BOGARD, R. GILES)	RESTLESS HEART (V) RCA 62510
58	59	64	5	MORE WHERE THAT CAME FROM S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON (C) (V) COLUMBIA 74954
59	55	56	10	WHAT MADE YOU SAY THAT H. SHEDD, N. WILSON (T. HASELDEN, S. MUNSEY, JR.)	◆ SHANIA TWAIN (C) (V) MERCURY 864 992
60	70	72	3	CHATTACHOOCHIE K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (C) ARISTA 1-2573
61	60	60	16	ROMEO S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON & FRIENDS (C) (V) COLUMBIA 74876
62	75	—	2	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	◆ DOUG SUPERNAW (V) BNA 87356
63	57	58	7	MAYBE YOU WERE THE ONE M. CLUTE, T. DUBOIS (H. MOORE, R. LANDIS)	◆ DUDE MOWREY (C) (V) ARISTA 1-2515
64	63	66	4	WALKIN' J. BOWEN, J. CRUTCHFIELD (W. ROBINSON, T. NICHOLS)	◆ CLEVE FRANCIS LIBERTY ALBUM CUT
65	62	68	5	FOOL TO FALL J. CRUTCHFIELD (W. NEWTON, L. STEWART)	◆ PEARL RIVER LIBERTY ALBUM CUT
66	61	61	19	STANDING KNEE DEEP IN A RIVER (DYING OF THIRST) B. MAHER (B. JONES, B. MCDILL, D. LEE)	◆ KATHY MATTEA (V) MERCURY 864 810
67	58	52	16	SOMEONE TO GIVE MY LOVE TO T. BROWN (J. FOSTER, B. RICE)	◆ TRACY BYRD (C) (V) MCA 54497
68	NEW ►	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ SEEDS B. MAHER (P. ALGER, R. MURPHY)	KATHY MATTEA (V) MERCURY 862 064
69	68	—	2	HOT, COUNTRY, AND SINGLE G. FUNDIS (D. DILLON, J. NORTHROP)	◆ DEAN DILLON (C) (V) ATLANTIC 87356
70	69	—	2	AIN'T BEEN A TRAIN THROUGH HERE IN YEARS W. WALDMAN (R. VINCENT, S. HILL)	◆ RICK VINCENT (V) CURB 1045
71	NEW ►	1	1	EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	◆ CARLENE CARTER (C) (V) GIANT 18527/WARNER BROS.
72	NEW ►	1	1	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18516
73	72	71	16	NOW I PRAY FOR RAIN J. STROUD (L. SATTERFIELD, G. TERENCE)	NEAL MCCOY ATLANTIC ALBUM CUT
74	74	—	2	IT MUST BE THE RAIN R. BENNETT (M. BROWN)	◆ MARTY BROWN (V) MCA 54612
75	71	—	2	DIXIEFRIED THE KENTUCKY HEADHUNTERS (C. PERKINS, H. GRIFFIN)	◆ THE KENTUCKY HEADHUNTERS (V) MERCURY 862 150

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

HOT COUNTRY RECURRENTS

1	1	—	2	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	◆ GEORGE STRAIT MCA
2	2	1	4	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN BNA
3	3	2	8	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	◆ CONFEDERATE RAILROAD ATLANTIC
4	4	5	34	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
5	5	3	6	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP)	◆ COLLIN RAYE EPIC
6	9	4	15	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
7	6	—	2	OL' COUNTRY M. WRIGHT (B. LAMOYN, HARDIN)	◆ MARK CHESNUTT MCA
8	10	11	13	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL MCA
9	8	8	3	PASSIONATE KISSES J. JENNINGS, M. C. CARPENTER (L. WILLIAMS)	◆ MARY-CHAPIN CARPENTER COLUMBIA
10	12	12	15	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT MCA
11	7	—	2	LET THAT PONY RUN P. WORLEY, E. SEAY (G. PETERS)	◆ PAM TILLIS ARISTA
12	17	19	16	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	◆ ALABAMA RCA
13	15	17	8	LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	◆ RANDY TRAVIS WARNER BROS.

14	18	16	20	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE MCA
15	14	10	22	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLLUCCI)	◆ WYNNONNA CURB
16	13	6	3	ONCE UPON A LIFETIME J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. J. MYERS)	ALABAMA RCA
17	11	7	6	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT WARNER BROS.
18	19	13	22	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON BNA
19	21	18	12	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON ARISTA
20	16	9	7	ALL THESE YEARS R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB
21	22	15	16	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	◆ HAL KETCHUM CURB
22	24	23	30	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
23	23	22	7	BOOM! IT WAS OVER S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, B. LLOYD)	◆ ROBERT ELLIS ORRALL RCA
24	—	—	11	TWO SPARROWS IN A HURRICANE J. CRUTCHFIELD (M. A. SPRINGER)	◆ TANYA TUCKER LIBERTY
25	—	25	18	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	◆ LORRIE MORGAN BNA

◆ 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.

Congratulations
Possum!

Billy

LABELS PONDER OLDER ACTS' POTENTIAL

(Continued from page 35)

Radio's neglect of veteran acts does not sit well with Shelia Shipley, MCA's senior VP of national promotion. "I don't think it's getting impossible [for older acts to get airplay]," she says, "but I think there are a lot of people out

there who don't have a real open mind, and who don't judge music based on its merit."

Shipley asserts that it is wrong to generalize about radio, pointing out that many stations have been "very, very

supportive" of Jones and other older acts. "But when you make a blanket judgment call about a particular piece of music and say 'We don't play older artists like George Jones,' I don't buy that... I think we, as an industry, need to play the best music that we can, regardless of who it comes from."

She says MCA has tried to combat radio parochialism "in every way that we could," citing as an example the younger artists who came to Jones' aid for "Rocking Chair." Too many program-

mers, she contends, are operating under the "premise that because George is an older artist, he's not going to be appealing to the younger crowd—which is not true. In his concerts, he's playing to high-school-age kids as well as 40- and 50-year-olds."

MCA will release a new Conway Twitty album within the next few months, Shipley reports, even though Twitty has not had any significant chart activity for more than a year. She says his long string of No. 1s and top 5 sin-

gles makes him an act worth backing: "As long as artists consistently deliver hit after hit, I think they have a chance."

The prospects are not entirely bleak for acts whose chart roots reach back into the '60s and '70s or earlier. Reba McEntire, who broke through in 1976, is more popular today than ever—and selling more albums. Alabama continues to top the charts regularly. And John Anderson, who made his chart bow in 1977, has made a platinum comeback.

FAN FAIR UPDATES LINEUPS

(Continued from page 35)

Mowrey, Lee Roy Parnell, and Pam Tillis. Steve Wariner and Michelle Wright host.

Columbia/Epic Records (June 10, 7:30-9:30 p.m.): Larry Boone, Bobbie Cryner, Joe Diffie, Gibson/Miller Band, Patty Loveless, Collin Raye, Ricky Van Shelton, Doug Stone, and Joy White.

BNA Entertainment (June 11, 10-11:30 a.m.): John Anderson, Lorrie Morgan, the Remingtons, Tim Ryan, Lisa Stewart, and Doug Supernaw.

Giant Records (June 11, 1 p.m.-2:30 p.m.): Deborah Allen, Hank Flamingo, Daron Norwood, Clay Walker, and Zaca Creek. Carlene Carter hosts.



by Lynn Shults

MAKE IT THREE consecutive weeks at No. 1 on the Hot Country Singles & Tracks chart for "I Love The Way You Love Me," by **John Michael Montgomery**. He and **Lorrie Morgan** are the only artists to hold the top spot in '93 for three or more weeks. In '92, **Collin Raye**, **Garth Brooks**, **Aaron Tippin**, **Billy Ray Cyrus**, **Brooks & Dunn**, and **Wynonna Judd** (twice) all accomplished this feat. Cyrus' "Achy Breaky Heart" held No. 1 for five consecutive weeks, the longest No. 1 run by any artist in '92.

COUNTRY ALBUM SALES dominate the chart news this week, with totals for country titles up by more than 17%. Retail sales of country releases appear to have been boosted by two straight weeks of national television exposure, first via the May 6 CBS-TV special "The Women Of Country" and then by the May 11 NBC telecast of the Academy of Country Music Awards (Billboard, May 22). At the same time, pop sales were down. The use of point-of-sale information from SoundScan provides vivid proof of the impact such TV exposure has on retail activity. Armed with this knowledge, label marketing departments—in coordination with retail and rack accounts—can create well-organized campaigns to maximize the use of co-op dollars and in-store promotions. A big part of this newfound cooperation is the widespread application of point-of-sale information. Prior to SoundScan, it was difficult to track specifics of consumer trends. What information could be gathered was treated with secrecy. Now, everything is in the open for all to see. And the industry is the beneficiary.

ALBUMS BENEFITING the most from network television exposure generated during the past two weeks are "Now & Then" (71-42), by **Michelle Wright**; **Tanya Tucker's** "Can't Run From Yourself" (36-34) and "Greatest Hits 1990-1992" (23-17); "A Lot About Livin' (And A Little 'Bout Love)" (19-16), by **Alan Jackson**; and "I Still Believe In You" (15-13), by **Vince Gill**. "Tell Me Why," by **Wynonna**, debuts at No. 1 on the Top Country Albums chart and No. 5 on The Billboard 200. "Big Time," by **Little Texas**, debuts at No. 60. "Come On Come On" (9-10), by **Mary-Chapin Carpenter**, increases in sales by 25%, but slipped back a position due to **Wynonna's** debut.

THE MOST ACTIVE TRACK this week is "It Sure Is Monday" (65-51), by **Mark Chesnutt**, followed by "We'll Burn That Bridge" (54-40), by **Brooks & Dunn**; "It's Your Call" (49-38), by **Reba McEntire**; "Money In The Bank" (26-18), by **John Anderson**; "Should've Been A Cowboy" (8-4), by **Toby Keith**; "A Bad Goodbye" (36-27), by **Clint Black** and **Wynonna Judd**; "That Summer" (19-14), by **Garth Brooks**; "I Guess You Had To Be There" (39-30), by **Lorrie Morgan**; "Hometown Honeymoon" (9-6), by **Alabama**; and "Blame It On Your Heart" (11-8), by **Patty Loveless**. A backward bullet occurs on the chart as "Somebody Else's Moon" (21-22), by **Collin Raye**, gains in airplay but is pushed back a position by faster gaining tracks.

WHAT ABOUT INTERACTIVE COUNTRY? Much is being written about the future role of digitally driven interactive entertainment. Although not mentioned in any articles I have read, Nashville and its creative community may be given a golden opportunity to make some hay while the sun is shining.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 70 **AIN'T BEEN A TRAIN THROUGH HERE IN YEARS** (Rio Zen, BMI/Longitude, BMI/Mike Curb, BMI/Bug, BMI/Me And My House, BMI)
- 2 **AIN'T THAT LONELY YET** (Songs Of PolyGram, BMI/Seven Angels, BMI/Madwomen, BMI/Sony Tree, BMI) HL
- 17 **ALIBIS** (Sony Tree, BMI/Thanxamillion, BMI) HL
- 5 **ALRIGHT ALREADY** (Collins Court, ASCAP/J.B. Rudd, BMI) CPP
- 27 **A BAD GOODBYE** (Blackened, BMI)
- 8 **BLAME IT ON YOUR HEART** (Harlan Howard, BMI/Sony Tree, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
- 39 **BORN TO LOVE YOU** (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL
- 60 **CHATTANOOCHEE** (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP)
- 33 **CLEOPATRA, QUEEN OF DENIAL** (Sony Tree, BMI/Little Big Town, BMI/American Made, BMI/Duck House, BMI) HL
- 75 **DIXIEFRIED** (Cedarwood, BMI/Hi-lo, BMI)
- 71 **EVERY LITTLE THING** (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP)
- 65 **FOOL TO FALL** (Warner-Tamerlane, BMI/Writers House, BMI/Larry Stewart, BMI)
- 26 **THE HARD WAY** (EMI April, ASCAP/Getarealjob, ASCAP) HL
- 43 **HARD WORKIN' MAN** (Sony Tree, BMI) HL
- 48 **HAUNTED HEART** (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) CPP/HL
- 23 **HEARTACHE** (Naked Snake, ASCAP)
- 12 **HEARTS ARE GONNA ROLL** (Foreshadov, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL
- 37 **THE HEART WON'T LIE** (Moonwindow, ASCAP/Donna Weiss, BMI)
- 44 **HEY BABY** (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI) HL/PPP
- 45 **HIGH ROLLIN'** (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL
- 6 **HOMETOWN HONEYMOON** (Warner-Elektra-Asylum, BMI/Mopage, BMI/After Berger, ASCAP/Patix Janus, ASCAP/WB, ASCAP) WBM
- 11 **HONKY TONK ATTITUDE** (Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI) HL
- 69 **HOT, COUNTRY, AND SINGLE** (Acuff-Rose, BMI/Milene, ASCAP)
- 52 **I'D RATHER MISS YOU** (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
- 42 **IF I HAD A CHEATIN' HEART** (Polygram Int'l, ASCAP/Songs Of PolyGram, BMI) HL
- 53 **IF YOU'RE NOT GONNA LOVE ME** (Posey, BMI/Royzboy, BMI/BMG, ASCAP/Judy Judy Judy, ASCAP) HL
- 30 **I GUESS YOU HAD TO BE THERE** (Ten Ten, ASCAP)
- 1 **I LOVE THE WAY YOU LOVE ME** (Gary Morris, ASCAP/Taste Auction, BMI) CPP
- 74 **IT MUST BE THE RAIN** (Maceo Misfits, BMI/Music Corp. Of America, BMI)
- 46 **IT'S A LITTLE TOO LATE** (Castle Street, ASCAP/End Of August, ASCAP/Murrah, BMI) CPP
- 51 **IT SURE IS MONDAY** (EMI Blackwood, BMI/Linde Manor, BMI)
- 38 **IT'S YOUR CALL** (Starstruck Writers Group, ASCAP/Burch Brothers, BMI)
- 24 **I WANNA TAKE CARE OF YOU** (EMI Blackwood, BMI/Jechol, ASCAP/EMI April, ASCAP) HL
- 28 **JUST AS I AM** (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
- 56 **LEAD ME NOT** (Straight Lace, ASCAP/Sis 'N Bro, ASCAP/LaSongs, Ascip/Swell Kid, ASCAP) WBM
- 47 **LEARNING TO LIVE AGAIN** (EMI Blackwood, BMI/Beartooth, BMI/Don Schlitz, ASCAP/Almo, ASCAP) WBM/PPP
- 31 **A LITTLE BIT OF HER LOVE** (EMI April, ASCAP/Jkids, ASCAP/Zomba, ASCAP) WBM/PPP
- 19 **LOVE ON THE LOOSE, HEART ON THE RUN** (Songs Of PolyGram, BMI/Millhouse, BMI) HL
- 7 **MADE FOR LOVIN' YOU** (Sony Tree, BMI) HL
- 63 **MAYBE YOU WERE THE ONE** (Lee Greenwood, BMI/Big Muddy, BMI/Spitz, BMI)
- 55 **MENDING FENCES** (WB, ASCAP) WBM
- 18 **MONEY IN THE BANK** (Alabama Band, ASCAP/Wildcountry, ASCAP/Little Big Town, BMI/American Made, BMI/MCA, ASCAP) HL
- 58 **MORE WHERE THAT CAME FROM** (Velvet Apple, BMI) CPP
- 34 **MY BLUE ANGEL** (Acuff-Rose, BMI/Sony Cross Keys, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP) HL/PPP
- 35 **NOBODY WINS** (Polygram, ASCAP/St Julien, ASCAP/Mighty Nice, BMI) HL
- 16 **NO FUTURE IN THE PAST** (Benefit, BMI/Famous, BMI/Too Strong, BMI) CPP/WBM
- 73 **NOW I PRAY FOR RAIN** (Screen Gems-EMI, BMI/Zomba, ASCAP) WBM/PPP
- 15 **OH ME, OH MY, SWEET BABY** (Sony Tree, BMI/Terrace,

- ASCAP) WBM/HL
- 21 **AN OLD PAIR OF SHOES** (WB, ASCAP/Tapper, ASCAP/On The Wall, BMI/Great Galen, BMI) WBM
- 62 **RENO** (Supernaw, ASCAP)
- 61 **ROMEO** (Velvet Apple, BMI) CPP
- 68 **SEEDS** (Bait And Beer, ASCAP/Forerunner, ASCAP/Howlin' Hits, ASCAP/Murfeezeonges, ASCAP)
- 25 **SHE DON'T KNOW SHE'S BEAUTIFUL** (Polygram, ASCAP/Ranger Bob, ASCAP/Careers-BMG, BMI) HL
- 49 **SHE'S NOT CRYIN' ANYMORE** (Songs Of PolyGram, BMI/Sly Dog, BMI/HotDogGone, BMI) HL
- 4 **SHOULD'VE BEEN A COWBOY** (Songs Of PolyGram, BMI/Tokeco, BMI) HL
- 22 **SOMEBODY ELSE'S MOON** (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) HL/PPP
- 54 **SOME GAVE ALL** (Songs Of PolyGram, BMI/Sly Dog, BMI/Polygram Int'l, ASCAP/Music Express, ASCAP) HL
- 67 **SOMEONE TO GIVE MY LOVE TO** (Polygram Int'l, ASCAP) HL
- 66 **STANDING KNEE DEEP IN A RIVER (DYING OF THIRST)** (Sony Cross Keys, ASCAP/Bucky Jones, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram, BMI/Polygram Int'l, ASCAP) HL
- 20 **TELL ME ABOUT IT** (Warner-Tamerlane, BMI/Top Down, BMI/Music Corp. Of America, BMI/Frankly Scarlett, BMI)

- WBM/HL
- 3 **TELL ME WHY** (Seagrape, BMI)
- 9 **TENDER MOMENT** (Polygram Int'l, ASCAP/R-Bar-P, ASCAP/De Burgo, ASCAP/New Songs, ASCAP/Mama Guitar, ASCAP) HL
- 14 **THAT SUMMER** (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP
- 32 **TONIGHT I CLIMBED THE WALL** (Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM
- 10 **TROUBLE ON THE LINE** (Zoo II, ASCAP/Club Zoo, BMI)
- 13 **T-R-O-U-B-L-E** (Sony Tree, BMI) HL
- 64 **WALKIN'** (Maypop, BMI/Wildcountry, BMI/Hannah's Eyes, BMI/Bro 'N Sis, BMI) WBM
- 57 **WE GOT THE LOVE** (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI)
- 40 **WE'LL BURN THAT BRIDGE** (Sony Tree, BMI)
- 59 **WHAT MADE YOU SAY THAT** (Millhouse, BMI/Songs Of PolyGram, BMI) HL
- 72 **WHAT MIGHT HAVE BEEN** (Square West, ASCAP/Howlin' Hits, ASCAP)
- 29 **WHEN DID YOU STOP LOVING ME** (Acuff-Rose, BMI) CPP
- 41 **WHEN MY SHIP COMES IN** (Howlin' Hits, ASCAP) CPP
- 36 **WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK** (Music City, ASCAP/EMI April, ASCAP) HL
- 50 **YOU SAY YOU WILL** (BMG, ASCAP/EMI April, ASCAP/Ideas Of March, ASCAP) HL

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Music Video

ARTISTS & MUSIC

(Re)introducing Aimee Mann Artist Sheds Old Persona For New Clip

BY DEBORAH RUSSELL

LOS ANGELES—She's not the typical woman one ordinarily sees in music video. She's fully clothed, she wears little makeup, and she's got a sense of humor.

Her name is Aimee Mann, and her debut solo video, "I Should've Known," is an offbeat celebration of the freedom that comes with the end of a bad relationship.

The Imago Records clip, directed by Katherine Dieckmann, entered MTV's "buzz bin" rotation May 17. The scene opens on a casually clad Mann collecting the possessions of a former lover—jockstrap and all—running out into the snow, lighting a bonfire, and prancing about with a bottle of champagne.

"It's unusual to see a woman in a video who isn't portrayed as a bimbo or as some 'tough chick,'" says Dieckmann, who shot the video with producer Sandra Tait for Cascando Studios in New York.

And in this video, Mann portrays no one but herself.

It's a switch from the persona she had created as the lead singer of 'Til Tuesday, and puts the final touch on her re-entry onto the video airwaves after a hiatus from the public eye presented a challenge for both the artist and the director.

After an initial "fireplace summit," during which the two realized they shared a similar outlook on life, Dieckmann and Mann proceeded to conceptualize the clip.

"Aimee wanted to break out of the whole 'Til Tuesday image of the heartbroken, lovesick girl raging about rela-



Video director Katherine Dieckmann, left, directs Aimee Mann in the Imago Records video "I Should've Known." Dieckmann shot the clip in mid-March outside Ithaca, N.Y. (Photo: Jim Leavitt)

tionships," Dieckmann says. "So we decided to treat this breakup with some black humor. I was pushing more of the angry woman thing with the whole burning of the boyfriend's stuff, but Aimee wanted it to be funny, like 'thank you; you did me the biggest favor by leaving.'"

Mann truly is flying solo in the video; she is the only person who appears on screen. Dieckmann and a skeleton crew spent two days shooting the charming, low-budget clip in an empty house on a lake outside the director's hometown of Ithaca, N.Y.

"We wanted to shoot down south and have a spring feeling," Dieckmann says. "But then we got hit with the storm of the century and we couldn't really go anywhere that wasn't covered in snow anyway."

Icy exteriors feature a freezing Mann riding a bicycle, playing air guitar, and planting artificial sunflowers in a thigh-high snowbank.

Her only true co-stars in the clip are a trio of Charlie McCarthy dummies, which happen to come from her own collection. In fact, most of the props in the video, except a specially created Monopoly-esque board game named "Monobstacle," were culled from Mann's possessions or from the belongings of crew members, friends, and other Ithaca locals.

"As a director, I am very into putting people into a situation in which they feel comfortable, so I always encourage them to wear their own clothes and bring things from home," says Dieckmann.

Instead of using shadows, distortion, and thick, layered images, Dieckmann chose to focus on clean, minimal images shot mostly in natural light.

"I like to see what's going on in the picture," she notes, adding that she and Mann discovered early on that they shared a "fetish" for closeups, toys, objects, and words. During the chorus, Mann sings the words, "dot, dot, dot," and Dieckmann says, "We had a ball rifling on that whole thing, collecting objects and words to illustrate it."

"Aimee is an extremely intelligent and funny woman" she adds, "and that hadn't come through in her public persona until now."

The Mann clip is one of about 10 videos Dieckmann has reeled since making her directorial debut with R.E.M.'s "Stand." Other credits include videos for New Order, Indigo Girls, and Throwing Muses.

PRODUCTION NOTES

LOS ANGELES

• Sean Alquist directed Drama-rama's new Chameleon video "Work For Food." Greg Everage and Mark Meyers co-produced the shoot for E2.

• Marcus Nispel directed George Michael's "Killer/Papa Was A Rolling Stone" video for Hollywood Records. Shelly Bloch produced for Portfolio Artists Network.

• Richard Heslop of Oil Factory Inc. directed Paul McCartney's new

Capitol clip, "Biker Like An Icon."

• 25G's director Julie Hermelin recently wrapped "Devil's Johnson" and "Queenie" for Chameleon's Ethyl Meatplow.

• H-Gun Labs directors Wing Ko and Eric Matthies shot FIREHOSE's latest video, "Blaze," for Columbia.

NEW YORK

• Warner Bros. act Little Texas went to the Big Apple to shoot its new

video, "What Might Have Been." Flashframe Films' Jack Cole directed the shoot with producer George Wieser.

• Cyclone Pictures Inc. director Jefferson Spady directed Michael Rank's video "Dove" for Caroline Records. Lisa Sartori produced. Sartori also produced Lin Que's Columbia video "This Is It" for director Sam Martin.

OTHER CITIES

• Oil Factory's Pedro Remhanyl shot Bryan Ferry's "Will You Still Love Me Tomorrow" video on location in London. Guess supermodel Anna Nicole stars in the clip.

• Scott Kennedy of Flashframe Films trekked to Jamaica to lens Motown artist Richie Stevens in "Body Slam." Alik Sakharov directed photography; Brook Altman produced.

• Directors Steven T. Miller and R. Brad Murano shot the John Berry video, "A Mind Of Her Own" on location in Dallas. The duo also produced the Liberty Records clip.

• The correct title of the Jimmy Buffet & the Coral Reefers video directed by Maverick Films' Tanya Reihill and Bret Redman is "Another Saturday Night." The Irvine, Calif.-based shoot was produced for Margaritaville Records.

Vid Show Taps Talent; Fans Hit The Tour Trail

NEW COUNTRY POWER: "America's New Country," the 1-year-old country music video show generated from Auburn, Calif., has a reputation for promoting new talent, so it's no wonder the show receives scores of demos from aspiring songwriters.

ANC's executive producer, Rob Smith, in partnership with N.Y.-based Power Studios, decided to tap in to that talent source, and created a music production and publishing unit named New Country Power.

"We figured if we're this type of a magnet for talent, we might as well formalize the operation and do something about it," Smith says.

The plan is to collect enough high-quality material to produce a sampler of unsigned talent to pitch to country artist managers, producers, agents, and A&R scouts. The sampler also will be available to ANC viewers through the program's new on-air direct marketing segment, "America's New Country Store."

The goal is to release four samplers per year, says Smith.

Other new developments at ANC: John Davis, long familiar to TNN viewers, is now the host of ANC. The hourlong show features up to six videos weekly by such up-and-coming acts as Shania Twain, Toby Keith, and Adrian Legg. With Davis' arrival, the format focus has shifted from pure music videos to lifestyle and artist segments.

Co-hosts have included K.T. Oslin, Robert Ellis Orrall, the Kentucky Headhunters, and Little Texas.

ANC is syndicated to network and independent broadcast stations in about 96 markets nationwide. Production is helmed by Davis' Red Dog Productions; post-production is supervised by Manhattan Sierra Entertainment in Auburn.

BANG YER HEAD: Anthrax and a crew from MTV's "Headbanger's Ball" are wrapping a six-city roadtrip during which the band showcased tunes from its new Elektra album, "Sound Of White Noise."

Two brothers from Kingston, R.I. were selected from a pool of some 30,000 MTV viewers who entered 1993's first major "Headbanger's" promotion.

The duo tagged along with Anthrax during gigs in L.A., Tijuana, Mexico, San Francisco, Boston, Philadelphia, and New York. Footage from the live dates will be packaged into a pair of "Headbanger's" episodes timed to coincide with the Tuesday (25) release of the album, which features new lead singer John Bush, formerly of Armoured Saint.

DESTINATION WEMBLEY: On a less elaborate scale, Geffen has part-

nered with Oakland's California Music Channel to offer viewers a chance to win a trip to Wembley to see the Candyskins. The campaign promotes the group's new video, "Wembley," which comes from the album "Fun."

CMC, meanwhile, just wrapped a "Stay Clear This Graduation Year" campaign, in which viewers phoned in pledges to stay sober during prom weekend. Winners culled from the pledges received a free tux rental, limo ride, and the spinning services of CMC VJ/DJ Andy Kawanami.

CREATIVE COST-CUTTING: Executives at Mercury Records are not waxing poetic when they say they want to get "back to the street" in breaking L.A.-based rock act Greta.

Bass player Josh Evans was commissioned to direct the Stardog group's debut clip, "Rocking Chair." And lead singer Paul Plagens is set to shoot follow-up vid "Love Is Dead."

(We hear Evans is no stranger to video... he used to edit porno movies before Greta's big break.)

Each clip budget is less than \$3,000, and Mercury plans to limit service to regional shows in cities generating radio airplay. The videos are designed to inspire an indie-like buzz that should translate into major sales once the album is released in late summer.

REEL NEWS: Warner Bros. is restructuring its music video promotion department. Wendy Griffiths is now director, national video promotion, sharing the title and responsibilities with Steve Stevenson. Eleanor Ozuna has been upped to video promotion coordinator.

In programming: Armando Zapata is leaving Chicago's "Music Video 50" to join Chicago's "JBTV"... David Balaban of Belleville, N.J.'s "New Music Now" also will be working with N.Y.'s "American Hot Video."

In Production: Newly formed, bi-coastal production company Greenhouse Films has signed director Lori Werner. Werner, formerly a professional dancer, actress, and music editor is probably best known in pop music circles as Diamond, immortalized on Prince's "Diamonds And Pearls" album... One World Productions has signed directors Cindy Keefer and Tony Kunwalder.

CANDID CAMERA: Julien Temple may have directed Johnny Gill's new Motown clip, "The Floor," but he wasn't the only one behind a camera during the May shoot.

Motown's C.L. Merritt caught a few scenes of her own for the Motown record. CEO/president Jheryl Busby is compiling a film archive modeled on the one Motown founder Berry Gordy had collected prior to selling the label.



Boosting That GPA. Lenny Grodin, left, executive producer at New York-based GPA Films, has added some new talent to his roster. Pictured next to Grodin, from left, are Arthur Mays, production manager; Hubert Taczanowski, director; and LJ Kreussling, director.

Billboard. VIDEO MONITOR™

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Continuous programming
1515 Broadway, NY, NY 10036

- 1 Aerosmith, Livin' On The Edge
- 2 Stone Temple Pilots, Plush*
- 3 Green Jelly, Three Little Pigs
- 4 Janet Jackson, That's The Way...
- 5 Ugly Kid Joe, Cat's In The Cradle
- 6 Lenny Kravitz, Are You Gonna...
- 7 Ice Cube, It Was A Good Day
- 8 Bon Jovi, In These Arms
- 9 V. Williams/B. McKnight, Love Is
- 10 Silk, Freak Me
- 11 P.M. Dawn, Looking Through...
- 12 Rod Stewart, Have I Told You Lately
- 13 R.E.M., The Sidewinder Sleeps...
- 14 SWV, I'm So Into You
- 15 Depeche Mode, Walking In My...
- 16 Eddie Murphy, Whazupwitu
- 17 Tasmis Archer, Sleeping Satellite*
- 18 George Michael, Somebody To...
- 19 New Order, Regret
- 20 Shai, Comforter
- 21 Duran Duran, Come Undone
- 22 Midnight Oil, Truganini
- 23 4 Non Blondes, What's Up
- 24 Sade, No Ordinary Love
- 25 Michael Jackson, Who Is It
- 26 Gin Blossoms, Hey Jealousy
- 27 Anthrax, Only
- 28 Madonna, Fever
- 29 Dr. Dre, Nuthin' But A "G" Thing
- 30 Belly, Feed The Tree
- 31 World Party, Is It Like Today?
- 32 Van Halen, Dreams
- 33 Spin Doctors, Two Princes
- 34 B.H. Surfers, Who Was In My...
- 35 Vince Neil, Sister Of Pain
- 36 Terence Trent D'arby, She Kissed...
- 37 Robert Plant, Calling To You
- 38 Blues Traveler, Conquer Me
- 39 Snow, Girl I've Been Hurt
- 40 Guns N' Roses, Don't Cry
- 41 Duran Duran, Ordinary World
- 42 Young Black Teenagers, Tap The...
- 43 Run-D.M.C., Down With The King
- 44 Big Head Todd & Broken...
- 45 Beloved, Sweet Harmony
- 46 Aimee Mann, I Should've Known
- 47 R. Kelly, Dedicated
- 48 Van Halen, Right Now
- 49 Metallica, Enter Sandman
- 50 Guns N' Roses, November Rain

** Indicates MTV Exclusive
* Indicates Buzz Bin



Black Entertainment Television

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

- 1 Janet Jackson, That's The Way...
- 2 Christopher Williams, Every Little...
- 3 Ice Cube, It Was A Good Day
- 4 H-Town, Knockin' Da Boots
- 5 Mary J. Blige, Love No Limit
- 6 Sade, Kiss Of Life
- 7 U.N.V., Something's Goin' On
- 8 Chante Moore, It's Alright
- 9 Whitney Houston, I Have Nothing
- 10 SWV, Weak
- 11 Run-D.M.C., Down With The King
- 12 Heavy D. & The Boyz, Truthful
- 13 Walter & Scotty, I Want To Know...
- 14 Dr. Dre, Dre Day
- 15 Bobby Brown, That's The Way...
- 16 Regina Belle, If I Could
- 17 Gerald Alston, Send For Me
- 18 Shabba Ranks, What'cha Gonna...
- 19 Jodeci, Let's Go Through...
- 20 Blackstreet, Baby Be Mine
- 21 Lorenzo, I Can't Stand The Pain
- 22 Colin England, Come Over, Baby
- 23 Showbiz & A.G., Bounce Ta This
- 24 Masta Ace, Inc., Saturday Nite Live
- 25 Arrested Development, Natural
- 26 Big Bub, Tellin Me Stories
- 27 Silk, Freak Me
- 28 Shai, Comforter
- 29 Portrait, Honey Dip
- 30 Levert, Good Ol' Days



THE NASHVILLE NETWORK.
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30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Reba McEntire, It's Your Call
- 2 Lee Roy Parnell, Tender Moment
- 3 Joe Diffie, Honky Tonk Attitude
- 4 Marty Stuart, Hey Baby
- 5 Billy Ray Cyrus, Some Gave All
- 6 John Michael Montgomery, I Love...
- 7 Pam Tillis, Cleopatra, Queen...
- 8 Toby Keith, Should've Been A...
- 9 Tracy Lawrence, Alibis
- 10 Randy Travis, An Old Pair Of Shoes
- 11 Little Texas, What Might Have Been
- 12 Travis Tritt, T-R-O-U-B-L-E
- 13 Alan Jackson, Tonight I Climbed...
- 14 Mark Collie, Born To Love You
- 15 Doug Stone, Made For Lovin' You
- 16 Larry Stewart, Alright Already
- 17 George Jones, Money In The Bank
- 18 Robert Ellis Orrall, A Little Bit...
- 19 Tracy Byrd, Holdin' Heaven
- 20 Lorrie Morgan, I Guess You Had...
- 21 Cleve Francis, Walkin'
- 22 Sammy Kershaw, Haunted Heart
- 23 Pamy River, Fool To Fall
- 24 Patty Loveless, Blame It On...
- 25 Marty Brown, It Must Be The Rain
- 26 Tim Ryan, Love On The Rocks
- 27 Dixiana, Now You're Talkin'
- 28 John Anderson, Money In The Bank
- 29 Dolly Parton, More Where That...
- 30 Carlene Carter, Every Little Thing



VIDEO HITS ONE

Continuous programming
1515 Broadway, NY, NY 10036

- 1 Whitney Houston, I Have Nothing
- 2 Janet Jackson, That's The Way...
- 3 Sting, If I Ever Lose My Faith In You
- 4 V. Williams/B. McKnight, Love Is
- 5 George Michael, Somebody To...
- 6 Michael Jackson, Who Is It
- 7 Paul McCartney, Off The Ground
- 8 Gloria Estefan, Go Away
- 9 Bruce Hornsby, Harbor Lights
- 10 Boy George, The Crying Game
- 11 David Bowie, Jump They Say*
- 12 Chris Isaak, Can't Do A Thing
- 13 Go West, What You Won't Do For
- 14 Prince & The N.P.G., The Morning...
- 15 Jon Secada, Angel
- 16 David Crosby & Phil Collins, Hero
- 17 Restless Heart, Tell Me What You...
- 18 Aaron Neville, Don't Take Away...
- 19 Exposé, I'll Never Get Over You...
- 20 Eric Clapton, Tears In Heaven
- 21 Sade, No Ordinary Love
- 22 Paul Simon, You Can Call Me Al
- 23 Whitney Houston, I'm Every Woman
- 24 Dwight Yoakam, Ain't That Lonely...
- 25 Eric Clapton, After Midnight
- 26 Robert Palmer, Addicted To Love
- 27 Steve Winwood, Higher Love
- 28 George Michael, Faith
- 29 Madonna, Open Your Heart
- 30 Peter Gabriel, Sledgehammer

* Indicates Five Star Video

the Medialine™

Print Media Take A Hit As Used-CD Clash Grows

■ BY ERIC BOEHLERT

GETTING USED: An increasing number of media outlets are feeling the trickle-down effects of the used-CD battle between retailers and distributors. Radio stations have just begun to feel the pinch (Billboard, May 15). Now, those in the print business—alternative weeklies, regional music mags, and even college dailies—are coming to the same sad realization as radio: Label co-op dollars that once flowed generously have evaporated suddenly.

The battle took shape when three major distributors—WEA, CEMA, and Sony Music—decided to withhold co-op ad dollars from retailers who market opened CDs (Billboard, March 20). The final results of these policies are not yet clear, but one thing's for sure: Local ad budgets are taking a beating.

For example, Waterloo Records, a used-CD outpost in Austin, Texas, purchased more than \$30,000 worth of advertising last year in the *Austin Chronicle*, an alternative weekly. Much of that money came courtesy of the co-op dollars of WEA, CEMA, and Sony. Since the crackdown, *Chronicle* sales manager Jerald Corder says the local *Tower Records* store has scooped up some of Waterloo's former co-op ads,

but he insists that as long as the stand-off continues the paper will lose out on crucial ad pages this year.

The CD dispute could prove particularly bothersome to alternative weeklies that typically carry more record store advertising than any other local medium. The topic no doubt will be discussed when publishers and editors meet next month in Austin at the annual gathering of the Assn. of Alternative Newsweeklies.

Along with the weeklies, regional music mags are wrestling with the new guidelines. According to Eddie Hogan, editor of *Charleston's Free Time*, a rock magazine in South Carolina, one of his key advertisers is nearby *Manifest Discs and Tapes*. Because the store sells used CDs, Hogan says his fledgling bi-weekly will take a "serious hit" now that *Manifest* is buying fewer ad pages.

One music publication even has been put on hold because of the retailer/distributor battle. The California-based *Wherehouse Entertainment* chain was set this spring to debut its redesigned, in-store publication *Music Express*. *Wherehouse*, however, with 346 stores, is the largest U.S. chain selling used CDs. Since the chances of successfully publishing without WEA, CEMA, or Sony ads seemed remote, *Music Express* has been shelved temporarily.



RHYTHM & THE BLUES: A LIFE IN AMERICAN MUSIC By Jerry Wexler & David Ritz (Alfred A. Knopf, \$25)

What a life it's been. Wexler's saga as record exec and producer takes in many of the high points in the history of rhythm & blues (a term he coined for *Billboard*) and touches the careers of rock artists ranging from Bob Dylan to Dire Straits.

It would have been a snap for former Atlantic Records partner Wexler to pen a bland career overview, but, with the aid of co-author Ritz (who penned the definitive Marvin Gaye bio and co-wrote Ray Charles' scathing memoirs), he has drawn out of himself a book that illuminates his story with welcome candor.

To be sure, Wexler's many achievements are here: In relaxed anecdotal fashion, he recounts his groundbreaking

work with Ray Charles, Big Joe Turner, the Drifters, Wilson Pickett, Aretha Franklin, and other R&B greats, and looks back on his latter-day career as a Warner Bros. A&R man and producer of Dylan, Dr. John, and other rockers.

But, unlike many other self-serving music-biz autobiographies, "Rhythm & The Blues" never flinches when exploring darker corners. Wexler deals bluntly and honestly with his disquieting relationship with his mother, his rocky marriages, his oft-combative business style, and—most affectingly—with the drug addiction and AIDS-related death of his daughter. Testimony from friends, family, and rivals all add seasoning.

Too rich, entertaining, and boldly told to be adequately summarized here, "Rhythm & The Blues" is the deftly written and engrossing saga of a man who has left a deep imprint on American musical history. CHRIS MORRIS



POSSE (PolyGram Filmed Entertainment)

As a macho Western revenge-fantasy film, Mario Van Peebles' "Posse" leaves little to be desired. Lead character Jesse Lee's cause—avenging the murder of his father—is worth cheering for, and the history lesson the film provides—that one out of every three cowboys in the late 1800s was black—is long overdue.

The film, with an eclectic soundtrack ranging from doo-wop to hip-hop, works

due to its alternate take on a familiar theme. Despite some continuity flaws, "Posse" also is a suitable vehicle for Van Peebles as Lee and his gang—rappers Big Daddy Kane and Tone Loc, and Tiny Lister, Charles Lane, and Stephen Baldwin—to explore their acting abilities.

While Van Peebles deserves applause for a racially realistic look at the old west, what he offers women is discouraging: By and large they are relegated to the background roles of nameless hookers or townspeople. SUSAN NUNZIATA

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BOX TOPS

- 2 Live Crew, Mega Mix
- 2 Pac, I Get Around
- Dr. Dre, Dre Day
- H-Town, Knockin' Da Boots
- Half Pint, Boom & Hydraulic
- Ice Cube, It Was A Good Day
- Janet Jackson, That's The Way...
- Kid Rock, U Don't Know Me
- Mary J. Blige, Love No Limit
- Onyx, Slam
- Silk, Freak Me
- Silk, Freak Me (Re-Mix)
- Snow, Informer
- Sisters With Voices, Weak

ADDS

- 1 Of The Girls, Do Da What
- 95 South, Whooot, There It Is
- Bell Biv DeVoe, Above The Rim
- G*Wiz, Teddy Bear
- Gloria Estefan, Go Away
- Goober & The Peas, Hot Women
- Guru, Loungin'
- Johnny Gill, The Floor
- La Mafia, Me Estoy Enamorando
- Latin Prince, With My House
- Livin' Proof, Come Back To Me
- Masters At Work, I Can't Get No Sleep
- Dean Dillon, Hot Country...
- 22 Carlene Carter, Every Little Thing
- 23 Matthews, Wright & King, I Got...
- 24 Alan Jackson, Tonight I Climbed...
- 25 Aaron Tippin, My Blue Angel
- 26 Tracy Lawrence, Alibis
- 27 Shania Twain, What Made You...
- 28 Tim McGraw, Memory Lane
- 29 Ricky Lynn Gregg, If I Had A...
- 30 Dude Mowrey, Maybe You Were...
- 31 Robert Ellis Orrall, A Little Bit...
- 32 Cleve Francis, Walkin'
- 33 Confederate Railroad, When You...
- 34 Pearl River, Fool To Fall
- 35 Marty Stuart, Hey Baby
- 36 Larry Boone, Get In Line
- 37 Marty Brown, It Must Be The Rain
- 38 Tim Ryan, Love On The Rocks
- 39 Dixiana, Now You're Talkin'
- 40 Rick Vincent, Ain't Been A...
- 41 Brian James, One Single Night
- 42 Hank Williams, Jr., Diamond Mine
- 43 Mac McAnally, Not That Long Ago
- 44 Marshall Tucker Band, Walk...
- 45 Deborah Allen, If You're Not...
- 46 Lisa Stewart, Under The Light...
- 47 Lorrie Morgan, I Guess You Had...
- 48 Mark Collie, Shame Shame...
- 49 Garth Brooks, We Shall Be Free
- 50 Nitty Gritty Dirt Band, Little Angel

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

- David Bowie, Jump They Say
- Janet Jackson, That's The Way
- H-Town, Knockin' Da Boots
- SWV, Weak
- Bruce Hornsby, Harbor Lights
- Lenny Kravitz, Are You Gonna Go...



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

- Da Lench Mob, Ain't Got No Class
- Butthole Surfers, Who Was In...
- E.Y.C., Get Some
- Primus, My Name Is Mud
- Sisters With Voices, Weak
- Lenny Kravitz, Are You Gonna Go...
- Wendy James, London's Brilliant
- Vince Neil, Sister Of Pain
- Beatnuts, Reign Of The Tec
- Nudeswirl, F Sharp
- Phillip Bent, The World Is A Ghetto
- Black 47, Maria's Wedding
- The Young Fabulous, Would He?
- Paw, Jesse
- Hothouse Flowers, One Tongue
- Rick Vincent, Ain't Been A Train...
- Strait Jacket Fits, Cat Inna Can
- Boukman Eskperians, Jou Nou Revolte
- Soul Asylum, Runaway Train

American Hot Video

Three hours weekly
110 E 23rd St, New York, NY 10010

- Arres
- Brand Nubian, Love Me Or Leave...
- Digable Planets, Where I'm From
- Diamond/Neurotics, What You Heard
- Dr. Dre, Dre Day
- Funkdoobiest, Bow Wow Wow
- Heavy D. & The Boyz, Truthful
- House Of Pain, Who's The Man
- Intelligent Hoodlum, Shoot Em' Up
- Janet Jackson, That's The Way...
- Lords Of Underground, Funky...
- Onyx, Slam
- The Pharcyde, Passin' Me By
- P.M. Dawn, Looking Through...
- Positive K, Ain't No Crime
- Redman, Tonight's Da Nite
- Silk, Freak Me
- TCF Crew, I Ain't The One
- Tim Dog, I Get Wrecked
- UNW, Something's Going On
- Yoyo, I B Doublin' Wit My Crewin'



15 hours weekly
P O BOX 398, Branson, MO 65616

- Mac McAnally, Not That Long Ago
- Joe Ely, Highways & Heartaches
- Bruce Hornsby, Harbor Lights
- Carlene Carter, Every Little Thing
- Kentucky Headhunters, Dixie Fried
- Doug Stone, Made For Lovin' You
- Reba McEntire, It's Your Call
- Nanci Griffith, The Sound Of The...
- Lisa Stewart, Under The Light...
- Suzie Bogguss, Heartache
- Billy Ray Cyrus, Some Gave All
- Sara Hickman, Simply
- Mannheim Steamroller, Morning
- Restless Heart, Mending Fences
- 4HIM, The Basics Of Life
- Little Texas, What Might Have Been
- Ricky Skaggs, From The Word Love
- Kenny G, Forever In Love
- Anne Murray, I Can See Arkansas
- Mark Chesnut, Your Love Is A Miracle



One hour weekly
216 W Ohio, Chicago, IL 60610

- Porno For Pyros, Cursed Female
- Porno For Pyros, Pets
- The Love, The Love Is Stronger Than Death
- Frank Black, Hang On To Your Ego
- Pure, Spiritual Pollution
- Midnight Oil, Truganini
- Trash Can Sinatras, Hay Fever
- Hothouse Flowers, One Tongue
- Gin Blossoms, Hey Jealousy
- Green, Here
- Mind Bomb, Do You Need Some
- Anthrax, Only
- Seaweed, Measure
- Jesus Jones, The Right Decision



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

- DC Talk, Walls
- James Taylor, Shed A Little Light
- Neville Bros., Sister Rosa
- Friends First, Jabulani Africa
- Doc, Get Anointed
- Margaret Becker, Innocence



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

- David Bowie, Jump They Say
- Janet Jackson, That's The Way
- H-Town, Knockin' Da Boots
- SWV, Weak
- Bruce Hornsby, Harbor Lights
- Lenny Kravitz, Are You Gonna Go...

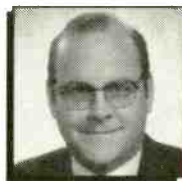
Top Latin Albums

	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	45	JON SECADA ▲ ²	JON SECADA	SBK 98845/EMI LATIN
	2	2	23	ANA GABRIEL	THE BEST	GLOBO 80871/SONY
	3	3	41	CHAYANNE	PROVOCAME	SONY LATIN 80831/SONY
	4	4	69	ALVARO TORRES	NADA SE COMPARA CONTIGO	EMI LATIN 42537
	5	6	25	PAULINA RUBIO	LA CHICA DORADA	EMI LATIN 42750
	6	5	25	RICARDO MONTANER	LOS HIJOS DEL SOL	RODVEN 2995
	7	9	77	LUIS MIGUEL ●	ROMANCE	WEA LATINA 75805
	8	8	43	CRISTIAN	AGUA NUEVA	MELODY 9056/FONOVIISA
	9	13	63	LOS BUKIS	QUIEREME	FONOVIISA 9040
	10	15	15	RAUL DI BLASIO	EN TIEMPO DE AMOR	ARIOLA 3466/BMG
	11	7	5	LOS FANTASMAS DEL CARIBE	CARAMELO	RODVEN 3015
	12	11	21	BRAULIO	ENTRE EL AMOR Y EL DESEO	SONY LATIN 80866/SONY
	13	14	23	GLORIA TREVI	ME SIENTO TAN SOLA	ARIOLA 3391/BMG
	14	10	15	ALEX BUENO	TERNURAS	J&N 80899/SONY
	15	12	7	RICARDO ARJONA	ANIMAL NOCTURNO	SONY LATIN 80966/SONY
	16	24	5	MALDITA VECINDAD	EL CIRCO	ARIOLA 3192/BMG
	17	—	1	MAGGIE CARLES	AMOR SIEMPRE TU	RODVEN 3037
	18	21	25	EDNITA NAZARIO	METAMORFOSIS	EMI LATIN 42709
	19	20	3	MIJARES	ENCADENADO	EMI LATIN 81474
	20	22	21	DANIELA ROMO	DE MIL COLORES	EMI LATIN 80767
	21	19	31	JON SECADA	OTRO DIA MAS SIN VERTE	SBK 80646/EMI LATIN
	22	—	1	MANA	DONDE JUGARAN LOS NINOS	WEA LATINA 90818
	23	—	3	GUSTAVO ALARCO	ENTRE SUEÑOS	RCA 3408/BMG
	24	—	1	RICKY MARTIN	ME AMARAS	SONY LATIN 81044/SONY
	25	—	5	MYRIAM HERNANDEZ	MYRIAM HERNANDEZ	WEA LATINA 90123
TROPICAL/SALSA	1	1	51	JERRY RIVERA	CUENTA CONMIGO	SONY TROPICAL 80776/SONY
	2	2	7	MARC ANTHONY	OTRA NOTA	SOHO SOUNDS 80958/SONY
	3	5	25	TONY VEGA	APARENTEMENTE	RMM 80915/SONY
	4	4	21	REY RUIZ	REY RUIZ	SONY TROPICAL 80848/SONY
	5	3	27	LOS SABROSOS DEL MERENGUE	SIN FRONTERA	M.P. 6076
	6	6	11	WILFRIDO VARGAS	ITINERARIO	RODVEN 3005
	7	7	45	OLGA TANON	SOLA	WEA LATINA 77478
	8	16	7	ORQUESTA GUAYACAN	CON EL CORAZON ABIERTO	RMM 80983/SONY
	9	12	3	ROKABANDA	ELEJIDOS POR EL PUEBLO	J&N 748
	10	10	13	ZONA ROJA	PURA CANDELA	CANDELA 003/TTH
	11	11	21	COCOBAND	EL AROLLADOR	KUBANEY 325
	12	8	13	EDDIE SANTIAGO	INTENSAMENTE	EMI LATIN 42755
	13	20	29	TONO ROSARIO	RETORNO A LAS RAICES	PRIME 3392/BMG
	14	14	27	GILBERTO SANTA ROSA	A DOS TIEMPOS...	SONY TROPICAL 80895/SONY
	15	15	21	JUAN LUIS GUERRA Y 4.40	AREITO	KAREN 3456/BMG
	16	—	55	TITO ROJAS	TITO ROJAS	M.P. 6061
	17	17	25	MAYRA Y SELINES	MAYRA Y SELINES 18.75	PARADISC 3305/BMG
	18	13	5	LA GRANDE DE MADRID	PARA PUERTO RICO Y EL MUNDO	M.P. 6086
	19	18	33	CANA BRAVA	NO ME FALTES NUNCA	PLATANO 5002
	20	—	1	ORLANDO	Y NO ME IMPORTA NADA	PRIME 3458/BMG
21	19	5	SARABANDA	A GOLPE DE MAREA	PLATANO 5008	
22	22	9	LIMITE 21	NO HAY LIMITES	M.P. 6079	
23	—	3	ANTHONY SANTOS	LA BATALLA	PLATANO 5009	
24	25	3	VARIOS ARTISTAS	SALSA EN LA CALLE 8-'93	RODVEN 3020	
25	—	1	CELIA CRUZ	AZUCAR NEGRA	RMM 80985/SONY	
REGIONAL MEXICAN	1	2	51	SELENA	ENTRE A MI MUNDO	EMI LATIN 42635
	2	1	25	LA MAFIA	AHORA Y SIEMPRE	SONY DISCOS 80925/SONY
	3	3	21	ALVARO TORRES	HOMENAJE A MEXICO	EMI LATIN 42758
	4	4	47	VICENTE FERNANDEZ	QUE DE RARO TIENE	SONY DISCOS 80809/SONY
	5	5	41	MAZZ	LO HARE POR TI	EMI LATIN 42593
	6	7	7	GRUPO LABERINTO	ES BANDA	RODVEN 7113
	7	8	27	BRONCO	POR EL MUNDO	FONOVIISA 3032
	8	11	9	PEPE AGUILAR	RECUERDAME BONITO	MUSART 821/BALBOA
	9	14	37	BANDA MACHOS	CASIMIRA	FONOVIISA 5161
	10	6	25	BANDA MACHOS	CON SANGRE DE INDIOS	FONOVIISA 9069
	11	12	25	JOAN SEBASTIAN	BANDIDOS DE AMORES	MUSART 843/BALBOA
	12	10	35	LOS HURACANES DEL NORTE	CON NUEVOS...	SONY DISCOS 80847/SONY
	13	9	49	ALEJANDRO FERNANDEZ	A. FERNANDEZ	SONY DISCOS 80770/SONY
	14	15	3	LOS TIGRES DEL NORTE	LA GARRA DE	FONOVIISA 9085
	15	—	1	ALEJANDRO FERNANDEZ	PIEL DE NINA	SONY DISCOS 81043/SONY
	16	—	5	FAMA	COMO NUNCA	SONY DISCOS 80835/SONY
	17	—	1	BRYNDIS	TE ESPERARE	DISA 462
	18	—	1	INDUSTRIA DEL AMOR	VERANO DE AMOR	FONOVIISA 2001
	19	13	65	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	20	16	11	CHARANDA BAND	ALLA EN EL RANCHO GRANDE	RODVEN 3016
21	17	65	EMILIO NAVAIRA	UNSHUNG HIGHWAYS	EMI LATIN 42626	
22	—	1	BANDA VALLARTA SHOW	PROVOCAME	FONOVIISA 9087	
23	22	89	ANA GABRIEL	MI MEXICO	SONY DISCOS 80605/SONY	
24	—	1	CHALINO SANCHEZ	LAS NIEVES DE ENERO	MUSART 710/BALBOA	
25	19	19	JUAN VALENTIN	QUE LASTIMA	EMI LATIN 42760	

Artists & Music

Sony Makes Initial Plans For S.D.I.

SONY DISCOS BROADENS: In a move designed to further exploit its massive roster, Sony Discos has established an associated imprint called S.D.I. The new label—slated to begin operations June 1—will be headed up



by John Lannert

by José Antonio Asuaje, who most recently was Sony Venezuela's director of marketing.

The four album debuts set for release include product from Colombia's favorite son **Joe Arroyo** ("Fuego"), merengero star **Johnny Ventura** ("El Rey De Merengue"), ex-Chayanne singing mate turned salsero **GYRO** ("Simplemente Un Corazón"), and young Spanish singer/songwriter **Manolo Tena** ("Sangre Española").

Sony Discos VP/GM **George Zamora** says he expects S.D.I. "to import and develop the overflow of product from our sister Sony companies. That's basically why the label was created."

MORE MILTON: As reported in



KLAX (LA X) Los Angeles presented station manager Alfredo Rodriguez with its "Man of the Year" award during a May 9 show at the Sports Arena. The concert, titled "El Gran Festival De Mayo," was co-sponsored by KLAX and Fonovisa, whose promotional staff is shown here congratulating Rodriguez, center. To Rodriguez's immediate left is Malu Elizondo, Fonovisa's director of special events and PR. Third from Rodriguez's left is Guillermo Santiso, Fonovisa executive VP.

last week's column, **Milton Nascimento** has inked what **Matt Pierson** calls "a long-term deal" with Warner. Pierson, the label's A&R director/producer, secured the contract with Nascimento, now booked to begin recording in June.

Pierson remarks the album—set to be cut in Brazil and the U.S.—will feature Nascimento singing in English and Portuguese. No producers or guest artists have been selected, even though Nascimento is slated to record with label mate **Paul Simon**. But, says Pierson, "We're utilizing the Warner roster because

there are so many artists on our roster that are big fans of Milton. So we're going to get them together."

DYNAMITE SNAFU: For the past 33 years, **Sonora Dinamita** has been known as one of the prime purveyors of cumbia. Now there is a stateside battle emerging for name ownership between Discos Fuentes and Sonora's U.S. booking agent, **Kiko Vargas**. (There also is another Sonora Dinamita performing in Mexico).

Fuentes, whose founder, **Alejandro Fuentes**, formed the group, has

(Continued on next page)

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RICKY MARTIN
SONY LATIN DCC-CDZ
"Me Amarás"
There's nothing not to love about young heartthrob Ricky Martin's second album "Me Amarás" ("You will love me"). Studio steered by eminent producer-composer Juan Carlos Calderón, it gives Ricky Martin an unbeatable combo that, along with his popularity throughout the United States, Mexico and Latin America, assure us of an immediate, huge smash. Reyes Records, Miami's King of Latin Music, is fully stocked now. Call him and you and your customers will love Ricky Martin's "Me Amarás."

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SONY TROPICAL DCC-CDZ-81062
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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.					
1	1	1	16	LA MAFIA SONY DISCOS/SONY	★★★ No. 1 ★★★ ◆ ME ESTOY ENAMORANDO 8 weeks at No. 1
2	2	2	9	LOS FANTASMAS DEL CARIBE RODVEN	◆ MUCHACHA TRISTE
3	3	3	13	LUCERO MELODY/FONOVISIA	VELETA
4	5	5	9	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	MAL DE AMOR
5	4	4	11	ALVARO TORRES EMI LATIN	TE DEJO LIBRE
6	10	11	5	RICARDO MONTANER RODVEN	AL FINAL DEL ARCO IRIS
7	8	9	7	JON SECADA SBK/EMI LATIN	◆ SENTIR
8	6	8	10	RICARDO ARJONA SONY LATIN/SONY	◆ MUJERES
9	11	10	9	MIJARES EMI LATIN	◆ ENCADENADO
10	12	24	4	EDNITA NAZARIO EMI LATIN	◆ UN CORAZON HECHO PEDAZOS
★★★ POWER TRACK★★★					
11	21	27	4	ANA GABRIEL SONY LATIN/SONY	◆ TU Y YO
12	7	7	12	JOSE JOSE ARIOLA/BMG	ESO NOMAS
13	18	25	3	MAGGIE CARLES RODVEN	AMOR SIEMPRE TU
14	9	6	9	GLORIA TREVI ARIOLA/BMG	ME SIENTO TAN SOLA
15	15	21	5	CHAYANNE SONY LATIN/SONY	MI PRIMER AMOR
16	16	12	12	WILFRIDO VARGAS RODVEN	◆ EL BAILE DEL PERRITO
17	22	23	5	GEORGE LAMOND Y LISA LOPEZ SONY LATIN/SONY	NO MORIRA
18	26	31	3	MAGNETO SONY LATIN/SONY	◆ SUGAR SUGAR
19	13	14	8	MARC ANTHONY SOHO SOUNDS/SONY	◆ HASTA QUE TE CONOCI
20	29	—	2	DANIELA ROMO EMI LATIN	QUE VENGAN LOS BOMBEROS
21	14	17	6	MAZZ EMI LATIN	QUE SERA?
22	17	19	5	REY RUIZ SONY TROPICAL/SONY	AMIGA
23	19	18	10	LOS TEMERARIOS AFG SIGMA	PERDONAME
24	24	33	3	R. DURCAL Y J. SABINA ARIOLA/BMG	◆ Y NOS DIERON LAS DIEZ
25	20	15	7	LOS TIGRES DEL NORTE FONOVISIA	PACAS DE A KILO
26	31	37	3	LA BANDA SHOW RODVEN	MAYAYA
27	35	—	2	BRAULIO SONY LATIN/SONY	LLORANDO ANTE LA TUMBA DEL AMOR
28	23	20	8	TROPICAL CARIBE FONOVISIA	SEXO FUERTE
29	34	38	4	CRISTIAN MELODY/FONOVISIA	AGUA NUEVA
★★★ HOT SHOT DEBUT★★★					
30	NEW ▶	1	1	VICENTE FERNANDEZ SONY DISCOS/SONY	LO QUIERO TODO
31	30	32	4	FANDANGO USA FREDDIE	LA CHARANGA
32	38	—	2	COCOBAND KUBANEY	A USTED LO BOTAN
33	39	40	7	BANDA SUPERBANDIDO ANDREA/FONOVISIA	MALDICION RANCHERA
34	36	—	2	BONANZA ARIOLA/BMG	SABOR A NADA
35	33	26	6	GUSTAVO ALARCO ARIOLA/BMG	ASI ERES TU
36	37	—	2	LOS BUKIS FONOVISIA	QUE DURO ES LLORAR ASI
37	NEW ▶	1	1	DAVID PABON RODVEN	POR INSTINTO
38	27	28	6	SELENA EMI LATIN	AMAME
39	25	13	13	PAULINA RUBIO EMI LATIN	◆ ABRIENDO LAS PUERTAS AL AMOR
40	28	22	15	MYRIAM HERNANDEZ WEA LATINA	◆ SE ME FUE

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

Artists & Music

LATIN NOTAS

(Continued from preceding page)

been sending letters to program directors and distributors claiming Vargas is misrepresenting La Sonora Dinamita. Vargas previously rechristened the U.S. troupe as La Internacional Sonora Dinamita Show and released an album on his New World Productions label titled "Es Un Escándalo." Meantime, Fuentes has shipped a new album by La Sonora Dinamita titled "Chispeante."

Fuentes exec **Jorge Fuentes** alleges his company copyrighted La Sonora Dinamita in 1992. Further, he claims three singers on Vargas' production are signed to Fuentes.

Vargas counters by observing that the vocalists are signed only for Colombia and then adds that he was the only one who registered the band's name—on behalf of the band, not Fuentes.

"I have a right to part of this name," says Vargas. "[Sonora producer] Julio Estrada Fruco signed a contract with me saying he is the owner of Sonora Dinamita. So, instead of sending letters to all of these people, all they (Fuentes) have to do is sue me to see they have the name or if they don't have the name."

Vargas may soon get his wish.

MORE SONY CERTS: Sony Discos Inc. has certified "Perspectiva," by **Gilberto Santa Rosa**, as double-platinum (200,000 units sold in the U.S. Latin market). Among the Sony-distributed albums earning platinum discs are "The Best," **Ana Gabriel** (Globo); "Qué De Raro Tiene," **Vicente Fernández** (Sony Discos); "Provócame," **Chayanne** (Sony Latin); "Cielo De Tambores," **Grupo Niche** (Sony Tropical), and "The Best," **Celia Cruz**, (RMM/Sony). **Rey Ruiz's** eponymous Sony Tropical premiere has been certified gold (50,000 units sold).

TIMBALADA TIMBRE: Is megatalented percussionist/singer **Carlinhos Brown**, who composed five songs on **Sergio Mendes' Grammy-winning "Brasilero"** album, ready to step into the spotlight? Seems that way. Billboard's São Paulo correspondent **Enor Paiano** reports Brown's recent show at the Circo Picaideiro/Benetton in São Paulo was a complete smash.

Brown's first solo concert outside his native Bahia was performed in a format called *timbalada*, a percussion ensemble whose primary instrument is a long, slim, hand-played drum called a *timbau*. Brown intertwined material from Brazilian favorites such as **Caetano Veloso** and **Jorge Benjor** with Afro-Bahian folkloric dance, candomblé ritual, dancehall, and samba. Brown's PolyGram debut is due out in June.

MISCELLANEA: The release date for **Luis Miguel's** upcoming WEA Latina album, "Aries," has been pushed back one week to June 22. Miguel currently is on a Mexico/U.S. tour... Environmental watchdog **Earth Station Foundation** handed out its 1993 Earth Day Humanitarian Award to Sony Latin's **Emmanuel**.

CHART NOTES: BMG's noted Spanish singer/songwriter **Joaquín Sabina** recently entered the Hot Latin Tracks chart with label mate **Ro-**

cio Durcal with the lovely ballad "Y Nos Dieron Las Diez," a smash last year in many Latin American markets. "Las Diez" currently holds its bullet at No. 24... Wild merengero crew **Cocoband** has scored a rare Hot Latin Tracks hit for Kubaney with "A Usted Lo Botan," lodged at No. 32

with a bullet... Easing up to No. 34 is the plaintive, slow-cumbia number "Sabor A Nada," by BMG grupo **Bonanza**, which becomes the first act signed by Warner/Chappell's production company **El Toro** to chart on Hot Latin Tracks.



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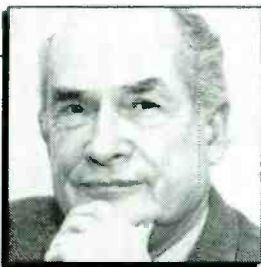
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Classical KEEPING SCORE



by Is Horowitz

MAESTRO SONY: As might have been expected, Sony Classical had microphones open at Lincoln Center's Avery Fisher Hall May 12 when **Norio Ohga**, president and CEO of Sony Corp., conducted members of the Metropolitan Opera Orchestra in a program of Schubert, Beethoven, and Johann Strauss. The event raised more than \$500,000 for the center's Consolidated Corporate Fund.

It's said that SC producer **Steven Epstein** worked through the night to prepare an edited digital tape of the concert for CD processing and quick presentation to Ohga and a select number of VIPs.

The Sony chief, of course, is a trained musician with solid conservatory credits. The SC catalog still holds a 20-year-old recording of Faure's "Requiem" on which Ohga sings the prominent baritone role.

Ohga's key role in revitalizing Sony's classical wing has yet to be fully documented. But it's good to know that his passion for the art remains undimmed.

GOING ON RECORD: After a busy spring, Telarc's summer recording activities ease off a bit, but a number of major projects will keep staffers juggling vacation schedules.

In late June, **David Russell** will be soloist in the two major Rodrigo guitar works, "Concierto de Aranjuez" and "Fantasia para un Gentilhombre." **Charles Mackerras** directs the Orchestra of St. Luke's. Also, Mackerras and members of the orchestra will record Mozart's Serenade for 13 Winds. **Elaine Martone** will produce both sets.

In July, during a visit to Souillac, France, **Robert Shaw** and his Festival Singers will record parts of two albums. Works include Honegger's "Le roi David," the Stravinsky Mass, and choral pieces by Barber and Ives, with **Robert Woods** as producer.

In August, it's off to Edinburgh to record Mozart's "Così fan tutte" with the Scottish Chamber Orchestra forces under Mackerras. Among soloists are **Jerry Hadley**, **Felicity Lott**, and **Gilles Cachemaille**. **James Mallinson** will produce.

In September, the Cleveland Quartet continues its Beethoven cycle for Telarc, with **Judith Sherman** as producer. Also scheduled is the Brahms C Minor Quartet. That same month will find **Erich Kunzel** conducting a program of Lerner and Lowe selections with the Cincinnati Pops Orchestra and Woods as producer.

GRANTING AID: Seventy-five performing organizations devoted to contemporary American music share \$300,000 in the first batch of annual grants awarded by the Aaron Copland Fund for Music. The selection panel considered 270 applications asking for more than \$4,341,000.

Grants ranged from a low of \$1,000 (to the Oregon Repertory Singers) to a high of \$15,000 (to the New York City Opera). The average grant was \$4,000.

A separate panel meets in New York next week to begin deliberations on a companion grant program that will distribute up to \$500,000 to help finance recordings of contemporary American music. **Ellis Freedman**, former Copland attorney and executor of the composer's estate, says he expects the full amount will be distributed. "We have been deluged with applications," he says.

A third fund segment helps support organizations whose needs are not met by the performing and recording conditions. Among these are presenting groups and educational institutions, says Freedman.

Formation of the Copland Fund was announced last year. It is administered by the The American Music Center and supported by an endowment left by the composer and also by continuing royalties earned by his copyrights.

EPIC TAKES LUTHER'S LATEST TO HEART

(Continued from page 16)

isn't geared toward the first million people that will buy his record, but at the people who have heard his first two singles and have seen and read about him."

This flurry of activity comes less than a year after Vandross filed a suit seeking dismissal from the label because he was unhappy with how it was handling his releases. After meetings between Vandross' managers and the label, differences were settled and the litigation was dropped (Billboard, Jan. 16).

"I'm on very good terms with Epic now," says Vandross. "I like what I'm hearing about what the label is doing this time. Things like displays in record stores and hearing how the sales department will be more involved than ever is very reassuring. It makes me feel like I'm starting over."

Technically, Vandross is with a new label—his own. His new album, though distributed by Epic, will be on LV Records, as part of an arrangement worked out in negotiations between Vandross' management and Epic. "Epic offered me the label," Vandross says. "It wasn't even anything I was thinking about. Now I'll get to sign new artists and produce their music. That's something I enjoy doing."

Polly Anthony, senior VP of promotion at Epic, is confident pop and AC radio programmers will keep supporting the artist, who has had seven top 40 hits. "Radio programmers will continue to play him because they will see his great sales and eventually his sold-out tour. He's an artist consumers adore."

Despite the added crossover push, Epic is eager to retain the singer's base. Anthony says Vandross' single was shipped to urban radio stations two weeks

before other formats "out of respect" for their traditional support. Neither she nor **Hank Caldwell**, Epic's senior VP of black music, is worried about the competition coming from other young black crooners who recently have topped the pop and R&B charts.

"Black music has come of age in the pop market," says Caldwell, "and who better than Luther Vandross to keep it going?"

But Epic isn't stopping with making Vandross a bigger star in mainstream America. Vandross recently completed a two-week promotional tour in western Europe and is scheduled to perform through early June in Italy, the Netherlands, France, Switzerland, Denmark, Spain, and Germany, where Epic is look-

ing to break the singer and make him more visible in new, foreign markets. "He's more well known than I thought on the continent," says **Lisa Kramer**, Epic's VP of international marketing. "He's very well known in the U.K., where R&B artists are revered, but soul isn't easy to break in the rest of Europe. But there's been no resistance to the music... I could see him touring Asia and Australia in the future. Maybe it'll happen after his next U.S. tour this fall."

As far as his own work is concerned, Vandross says he's pleased with the quality of his latest album. "I feel my vocals are the best they've ever been. I never set out to improve on the last album. I just feel the best part of my career is ahead of me."

NASHVILLE SUMMIT MULLS COPYRIGHT LAW

(Continued from page 23)

radio), and brand (Sega, Data Discman).

Del Casino discussed the use of digital sampling in commercial music and the legal questions sampling has raised. "I don't see how a sample can ever be considered fair use," he concluded. He pointed out that there are two copyright issues involved in sampling: that of the sound recording from which the sample is taken, and the underlying publisher's copyright.

He argued that no sample is so brief or inconsequential as not to warrant a license, and he noted that the music industry increasingly demands that such licenses be secured.

The nature of sampling, Del Casino continued, is to abstract "the heart of a work" and in so doing make one's re-

corded more attractive in the marketplace. For these reasons, among others, he said, sampling should not be protected by fair use standards.

Norwood reviewed the basics of the 1992 Audio Home Recording Act, specifically its provisions for limiting copying and for collecting royalties on digital audio recorders and tapes. He outlined the Copyright Tribunal's duties and standards in distributing these royalties and noted legislation has been introduced to disband the Tribunal. Additional legislation is in the works, he said, to eliminate registration of copyrighted material. Should registration be eliminated, Norwood predicted there would be an increase in litigation "over whether certain material is registerable."

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Stars Come Marching In For '93 New Orleans Jazz Festival



Singer Raymond Myles brought a gospel flavor to the festivities with his group, the Rams.



Sixties favorites the Dixie Cups performed such chart-busting hits as "Chapel Of Love" and "Iko Iko."



Among the highlights of this year's New Orleans Jazz & Heritage Festival, held April 23-May 2, were the festival debuts of Carlos Santana, left, and Bob Dylan, above, with guitarist John Johnson. (Photos: Melody Mineo)

SHADES OF JAZZ - IT'S COOL LIKE THAT

Jazz Billboard style means smokin' coverage from mainstream to contemporary, from the traditional to the eclectic.

Billboard's annual special will include a state-of-the genre address, an overview of jazz, which will discuss the growing audiences and markets.

Other special features include:

- The Return of the B-3 bomber (funk charged Hammond B-3 organ trios make a comeback)
- Hip-hop jazz
- Young female jazz vocalists
- Tenor Madness
- String Things-jazz guitarists enjoy success

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Billboard



Trumpeter Michael Ray was among a score of musicians who delivered a tribute to Sun Ra.



Aaron Neville signs copies of his latest release, "Grand Tour," at the Sound Warehouse tent.



Daniel Lanois performed at the festival and premiered his 55-minute biographical documentary, "Rocky World," at a local theater.



The festival crowd got a thrill from the legendary Fats Domino, above, and jazz pioneer Sonny Rollins, below.



Rockin' Dopsie, left, squeezes out the Zydeco beat with his son, David Rubin, on the washboard.





by Bob Darden

THE ALREADY POTENT William Morris Agency recently took another step toward strengthening its claim as the preeminent agency in contemporary Christian music with the acquisition of Charles Dorris and Associates.

The WMA's Christian music division already boasted such artists as Sandi Patti, Take 6, Petra, 4Him, Al Green, Andre Crouch, David Mullen, Kathy Troccoli, Michael English, Twila Paris, and a host of others.

When you add the Dorris agency's roster—Wayne Watson, First Call, Bruce Carroll, Steve Camp, Kim Hill, Mylon LeFevre, White Heart, and others—the result is one monolithic-looking agency machine.

The William Morris Agency's Christian music division was formed March 30, 1987, with Steve Brallier as the point man. Charles Dorris began his agency on March 31, 1986. Dorris and at least four associates already have joined WMA's Nashville (Green Hills) office.

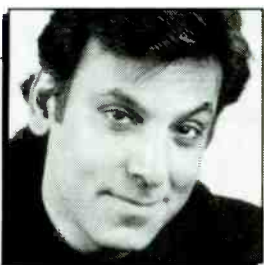
SPEAKING OF BIG, we're just around the corner from what many consider the premiere American Christian music festival, Cornerstone '93. To be held this year July 1-4 on the Cornerstone Farm in Bushnell, Ill., Cornerstone reminds concert veterans what Woodstock could have been with some organization—and enough outdoor toilets.

This year's lineup includes virtually every cutting-edge act in contemporary Christian music: the Newsboys, the Ashley Cleveland Band, the Charlie Peacock Band, REZ, Vector, Believer, the Larry Howard Band, Daniel Amos, DeGarmo & Key, Jeff Johnson and Jes 55, Rick & Linda Elias, Patsy Moore, Julie

Miller, Bride, Rich Mullins & Band, P.I.D. Tourniquet, Phil Keaggy, Billy Crockett, Randy Stonehill, and others too numerous to list. In addition to the usual lineup of activities, including games for kids, fishing, counseling, arts, seminars, camping, and swimming, scheduled speakers include Larry Woivode, John Trott and Mike Hertenstein, Jimmy A., Scotty Smith, Norman Geisler and others.

While we're dropping names, how about the lineup of artists that World Vision—said to be the largest Christian relief and development agency in the world—has put together? WV spokespeople include Margaret Becker, Wayne Watson, DeGarmo & Key, Guardian, Jan Krist, and a number of others. For the past 40 years, WV has been ministering to the disadvantaged around the world.

SIGNINGS AND SIGHTINGS: Atkins-Muse and Associates has signed a deal to represent Stephen Yake Productions. Yake is probably the best-known producer of videos by Christian artists... DC Talk—which has dominated the Contemporary Christian chart in recent months (and rightly so, I say!) recently did a promotional video for the Billy Graham Assn... First Call has signed with Norman Miller of Proper Management... Tanya Goodman-Sykes has done a number of charitable gigs in recent years. Most recently she was part of a fundraiser for the Jason Daniels Foundation, which fights the hideous disease progeria, which causes premature aging in children. She also did fund-raisers for Child Abuse Prevention of Tennessee (along with Jeff and Sheri Easter, Dottie Rambo, the Whites and Mark Lowry), and the Crisis Pregnancy Center in Hendersonville, Tenn... More news on Sandi Patti, whose most recent release, "Le Voyage," is far and away her best piece of work. Patti was a featured performer at the T.J. Martell Foundation Dinner in New York, singing the National Anthem and three songs with the Duke Ellington Orchestra.



by Jeff Levenson

THE LAST TIME I SAW NINA SIMONE perform she completed each number this way: She tip-toed to the foot of the stage, threw open her shoulders, primed a "say-cheese" smile, then signaled to the audience her readiness to accept applause. The crowd uneasily obliged her.

The behavior was spooky, not least because it reminded me of those pea-pod people in the original version of "The Invasion Of The Body Snatchers," but because it was so honest. This broken-wing sparrow communicated precisely what she was looking for, and she got it.

Simone has had a career dotted with mystique and controversy; she's been outspoken, uncompromising, provocative, ever since her salad days at New York's Juilliard School and her first hit, a million-selling single in 1959, the haunting Gershwin classic, "I Loves You, Porgy."

The pianist and singer went on to record with a number of labels, among them Bethlehem, Colpix, Philips, RCA, CTI, and Verve. Now, after a long absence, the high priestess of soul just signed with Elektra. Her album, "A Single Woman," comprised of new material, will be issued in July. Working the boards? Producer Andre Fischer, whom we cited last week as Milt Jackson's lat-

est guy, and who's also done albums for singers Tony Bennett, Diane Schuur, and Natalie Cole in recent years.

TAKING AIM WITH THE B.B.: When you're at the top of your game, everyone wants to play with you. B.B. King, who lists his current home address as One-Nightersville, U.S.A., and who is playing, arguably, the most incisive guitar of his career, has just finished tracks for an album of duets. Dig his playmates: Robert Cray, John Lee Hooker, Buddy Guy, Ruth Brown, Etta James, Albert Collins, Lowell Fulson, Irma Thomas, Joe Louis Walker, Koko Taylor, and Katie Webster. The album is titled "Blues Summit" (sounds right, doesn't it?). Expect it in June, from MCA.

AN APPLE JAM, IN THE FALL: There are few official jazz gatherings where industry types can go cruisin' for a schmoozin', and hear talk of matters important to us all. One of those networking opportunities is sponsored by JazzTimes magazine, which has carried the convention ball for the last decade. This year, the hobnobbing returns to New York. JazzTimes just announced plans for convention No. 9, to be held Oct. 6-9 at the Park Central Hotel.

DEAR OLD STOCKHOLM: At press time Wynton Marsalis was winging his way to Stockholm, Sweden, to accept a prestigious award on behalf of Dizzy Gillespie, who was nominated for the honor by ASCAP president Morton Gould. The citation is quite a mouthful: The Polar Music Prize of the Stig Andersen Music Award Foundation of the Royal Swedish Academy of Music. The King of Sweden, His Majesty Carl XVI Gustaf, was scheduled to make the presentation. The award is worth 1 million Swedish Crowns (about \$150,000).

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
★★ NO. 1 ★★				
1	1	25	D.C. TALK FOREFRONT 3002*/STARSONG	19 weeks at No. 1 FREE AT LAST
2	3	45	STEVEN CURTIS CHAPMAN SPARROW 1328*	GREAT ADVENTURE
3	2	37	MICHAEL W. SMITH ● REUNION 0071*/WORD	CHANGE YOUR WORLD
4	4	9	CARMAN SPARROW 1339*	ABSOLUTE BEST
5	17	3	MICHAEL ENGLISH WARNER BROS. 4148*/SPARROW	HOPE
6	NEW▶		DAVID MEECE STARSONG 8189*	ONCE IN A LIFETIME
7	6	23	TWILA PARIS STARSONG 8252*	HEART THAT KNOWS YOU
8	5	31	4 HIM BENSON 2960*	THE BASICS OF LIFE
9	13	25	STEVE GREEN SPARROW 1348*	HYMNS: A PORTRAIT OF CHRIST
10	7	5	ACAPPELLA WORD 9393*	SET ME FREE
11	8	7	GUARDIAN PAKADERM 2517*/WORD	MIRACLE MILE
12	11	19	OUT OF THE GREY SPARROW 1344*	THE SHAPE OF GRACE
13	12	27	BRYAN DUNCAN MYRRH 6953*/WORD	MERCY
14	10	83	MICHAEL ENGLISH WARNER ALLIANCE 4104*/SPARROW	MICHAEL ENGLISH
15	16	13	PHILLIPS, CRAIG & DEAN STARSONG 8256*	PHILLIPS, CRAIG & DEAN
16	9	11	PHIL KEAGGY MYRRH 6954*/WORD	CRIMSON & BLUE
17	14	45	RON KENOLY INTEGRITY 044*/SPARROW	LIFT HIM UP WITH RON KENOLY
18	27	79	CARMAN ● BENSON 2809*	ADDICTED TO JESUS
19	NEW▶		THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 4147*/SPARROW	LIVE... WE COME REJOICING
20	18	29	NEWSBOYS STARSONG 8251*	NOT ASHAMED
21	19	27	PETRA STARSONG 8266*	PETRAPHONICS
22	20	61	RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
23	21	351	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
24	15	33	WAYNE WATSON DAYSPRING 4232*/WORD	HOW TIME FLIES
25	22	45	SUSAN ASHTON SPARROW 1327*	ANGELS OF MERCY
26	24	119	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
27	25	135	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
28	RE-ENTRY		4 HIM BENSON 2721*	FACE THE NATION
29	NEW▶		VARIOUS ARTISTS BRENTWOOD 5342* AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS	
30	33	5	HOSANNA! MUSIC INTEGRITY 807*/SPARROW	GOD WITH US
31	NEW▶		HOSANNA! MUSIC INTEGRITY 049*/SPARROW	THE SECRET PLACE
32	NEW▶		D.O.C. STARSONG 8258*	PULLING NO PUNCHES
33	39	7	MIKE PURKEY TBN 0004*	LET'S HAVE CHURCH
34	30	27	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403*/STARSONG	WE WALK BY FAITH
35	37	3	VARIOUS ARTISTS EVERLAND 9267*/WORD	OUR FAMILY
36	31	11	PHIL KEAGGY MYRRH 6965*/WORD	REVELATOR
37	38	9	RACHEL RACHEL DAYSPRING 4579*/WORD	YOU OUGHT TO KNOW BY NOW
38	34	39	RAY BOLTZ WORD 52991*	SEASONS CHANGE
39	40	7	KEITH BROWN STARSONG 8275*	THIS SIDE OF HEAVEN
40	35	3	VINEYARD FRONTLINE 9155*	VINEYARD PSALMS

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by Lisa Collins

ALSO SPREADING its wings is the Gospel Music Workshop of America, with its first West Coast Regional Conference May 28-31 in Tacoma, Wash. According to executive director Ed Smith, the event (conceived by the Washington State chapter) is part of an effort to "broaden our base, make the workshop more accessible, and attract folk that normally don't make it to conventions."

Elsewhere, Savoy Records is earning its stripes as the King of the Hill among gospel record labels with three of the top five slots on the charts. The Rev. Clay Evans' "I'm Going Through," which hit No. 1, tops the list. Savoy, incidentally, recently announced the signing of Alvin Darling & Celebration.

Another Savoy artist, Donnie McClurkin, reports tensions have eased and relations have improved between he and Savoy execs in recent days in relation to the New York Restoration Choir. The two sides have patched up their argument to the point that both announced plans for a follow-up Restoration Choir project.

McClurkin, incidentally, is gearing up for a solo project on Warner/Alliance. It should be out sometime in November.

On a more personal note, congratulations to Savoy executive director Milton Biggum, who last month became pastor of the Mt. Vernon Baptist Church in Newark, N.J.

'GOSPEL AT ITS BEST" is the theme of the ninth annual Chicago Gospel-fest, which gets under way June 12 and 13 in Grant Park. The event—long recognized as the world's largest outdoor gospel music festival—is coordinated through the Mayor's Office of Special Events. Attendance is expected to be in the 150,000 range to hear acts such as Daryl Coley, Vickie Winans, Dorothy Norwood, Al Green, Yolanda Adams, Willie Neal Johnson & the New Keynotes, Andrae Crouch, John Kee, Hezekiah Walker, and the Barrett Sisters. The Rev. Milton Brunson and Jessy Dixon are slated to receive salutes during the festival.

TAKING GOSPEL UPTOWN: The Bobby Jones Gospel Explosion made a stop at New York's famed Apollo Theater May 9. The event—featuring Yolanda Adams, Mike-E, the Tri-City Singers, Jones' own New Life Singers, and special guest Barbara Mandrell—marked a historic footnote in the expansion of the Gospel Explosion.

Actually, Jones' gospel-propelled Explosions are popping up all over the place. Others in the works this year include Barbados (May 27-31), London, and San Francisco.

While Jones is spreading the gospel through "Bobby Jones Gospel," his hit BET series, and his ever-expanding road shows, plans for release of a new project from Sparrow Records were put on hold.

"Sparrow Records and my New Visions Productions decided that we wanted to go in different paths, different directions, and that their business needs were not met on either side," Jones says.

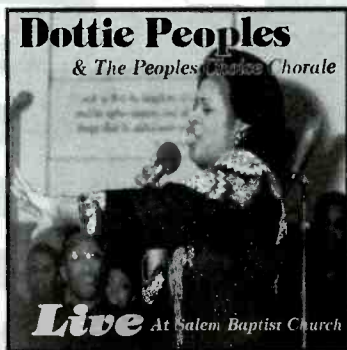
Don't worry about Bobby, though. He is in the midst of completing a new deal that should be announced any day. That would still put his new project, "Bring It To Jesus," into the stores by the end of June.

Despite the setback, Jones says he is excited about the buzz the new project already has created. "It's anointed work," he says. "You can't stop that. When the Lord anoints something, there's nothing you can do about it, but just accept it and go ahead. And that's what happened."

Dottie Peoples & THE PEOPLES CHOICE CHORALE

DESCRIPTION/MARKETING

- Dottie's superb vocals united with a "Live" mass choir is sure to be the best on the market.
- Produced by Rev. Gerald Thompson
- Recorded & Engineered by Joe Neil, whose track record includes Milton Brunson & The Thompson Community Singers and The Mississippi Mass Choir.
- May/June ads in Billboard, Score Magazine, and Gospel Reflections
- Radio Giveaways
- Radio Ad spots on 102 stations across the country
- Upcoming National Summer Tour



AIR 10187

The Lumzy Sisters

DESCRIPTION/MARKETING

- Traditional female group with a contemporary flair. Similar style of the Pace Sisters and Clark Sisters—But Better!
- Produced by Rev. Gerald Thompson
- Presently touring the country promoting this new project
- May/June ads in Billboard, Score Magazine, and Gospel Reflections
- Radio Ad spots on 102 stations across the country
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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	21	REV. CLAY EVANS SAVOY 7106*/MALACO	I'M GOING THROUGH 3 weeks at No. 1
2	3	31	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSOT 1403*/ATLANTA INT'L	WE WALK BY FAITH
3	5	23	TM MASS YOUTH CHOIR TM 2001*	SEND YOUR ANOINTING
4	2	29	GEORGIA MASS CHOIR SAVOY 7102	I SING BECAUSE I'M HAPPY
5	4	39	THE ANOINTED PACE SISTERS SAVOY 14812*/MALACO	U KNOW
6	6	63	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP
7	7	15	DR. C.G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107*/MALACO	I'LL NEVER FORGET
8	9	73	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
9	8	45	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
10	11	9	D.F.W. MASS CHOIR SAVOY 7109*/MALACO	ANOTHER CHANCE
11	10	15	TRI-STATE MASS CHOIR PARADISE 27008*	GOIN' BACK
12	13	13	DOROTHY NORWOOD MALACO 4457*	BETTER DAYS AHEAD
13	14	5	TRICITY SINGERS GOSPO-CENTRIC 2117*/SPARROW	A SONGWRITER'S POINT OF VIEW
14	12	33	MELVIN WILLIAMS BLACKBERRY 2203301211/MALACO	IN LIVING COLOR - "LIVE"
15	18	7	BISHOP JEFF BANKS AND THE RIVIVAL SAVOY 7108*/MALACO	HE'S ALL OVER ME
16	21	7	THE WILLIAMS BROTHERS BLACKBERRY 5437*/MALACO	THE BEST OF AND MORE "LIVE"
17	16	29	CALVIN BERNARD RHONE CGI 514161111	IT'S IN THE PRAISE
18	17	25	RUBY TERRY MALACO 4455* "LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR	
19	15	11	VANESSA BELL ARMSTRONG JIVE 42129*	SOMETHING ON THE INSIDE
20	22	5	MARY FLOYD BORN AGAIN 999*	GOD IS ABLE
21	19	11	MICHAEL FLETCHER SOUND OF GOSPEL 196*	MICHAEL FLETCHER LIVE
22	23	51	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
23	24	9	KENNETH MARTIN AND VOICES IN PRAISE SOUND OF GOSPEL 202*	A MORE EXCELLENT PRAISE
24	28	37	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10180	STAND STILL UNTIL HIS WILL IS CLEAR
25	25	15	THE GOSPEL MUSIC WORKSHOP OF AMERICA BENSON 0056*/A&M	DAWN OF A NEW ERA
26	NEW▶		FRED HAMMOND BENSON 0092*	DELIVERENCE
27	20	31	MARVIN WINANS SELAH 7509*/SPARROW	PERFECTING CHURCH
28	27	9	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 204*	PURE GOLD
29	34	45	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED
30	36	73	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
31	30	53	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
32	38	35	SANDRA CROUCH SPARROW 1325*	WITH ALL MY HEART
33	35	9	LUTHER BARNES AND THE SUNSET JUBILAIRE ATLANTA INT'L 10182*	ENJOYING JESUS
34	26	85	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
35	37	3	VARIOUS ARTISTS BENSON 0087* A TRIBUTE TO "THE MAESTRO" THOMAS A. WHITFIELD	
36	31	5	EVELYN TURRENTINE-AGEE CGI 8536*	IN GOD'S OWN TIME
37	33	55	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
38	NEW▶		THE CANTON SPIRITUALS BLACKBERRY 1600*/MALACO	LIVE IN MEMPHIS
39	29	3	THE ANGELIC VOICES OF FAITH CGI 0077*	A GIFT TO YOU
40	40	3	ANOINTED WORD 53598*/EPIC	SPIRITUAL LOVE AFFAIR

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ARTIST DEVELOPMENTS

(Continued from page 31)

grandmother's tutelage. At age 17, she took the stage of Harlem's legendary Apollo Theatre on one of its Amateur Nights, and after her first performance, she was offered a recording contract—which she quickly turned down. "I wanted to graduate high school before I did anything else," she says. "A lot of kids look to music and musicians for inspiration. You need to set a good example."

Shortly after getting her diploma in 1990, Williams inked a management deal with former Columbia Records executive

Mickey Eichner and his son, Randy. Within a year, she was assembling her Pendulum debut with such top-shelf producers as Steve Hurley, Nick Martinelli, and Brian Morgan.

As "Give Him A Love He Can Feel" climbs Billboard's Hot R&B Singles chart, the label is plotting the next release, possibly "Silly For You." In the meantime, Williams is trekking across the U.S., visiting urban and top 40 radio stations and performing on assorted local TV shows. A tour is being considered for late summer.

LARRY FLICK



Dreams Come True. BMG Australia's hottest new act, Girlfriend, blasted past platinum status (100,000) with its debut album, "Make It Come True." To mark the event, BMG's managing director, Stuart Rubin, handed the group its award. The band recently completed a sell-out Australian tour and has been to the U.K. to promote the single "Girl's Life." A Japanese-language version of the album has been released by BMG/Victor Japan, and features three songs penned by Japanese songwriters.

PRS Hopes For Fresh Start Under New CEO

■ BY DOMINIC PRIDE

LONDON—With a new CEO at the U.K.'s Performing Right Society, observers here are hoping for a fresh beginning at the \$220 million-per-year collection body.

The past year has seen PRS on the firing line, here and abroad, over the abandonment of an overambitious computer system, the resignation or sacking of almost all senior management, and the threat of legal action from U2.

Warner/Chappell managing director Robin Godfrey-Cass, who joined the PRS council earlier this month, says, "I'm sure the PRS is going to be a better, hipper, and leaner organization now. There are still a lot of problems to overcome, though."

Godfrey-Cass welcomes the arrival of new CEO Ed McLean. "The only disappointment is that he hasn't the luxury of time to sit around looking at things. He will have to jump into the trenches with us straight away, and I'm sure he will do that."

McClean met the PRS council

May 12, two days after taking office. Directors, who include songwriters and publishers, discussed the problems facing the society, not least those concerning the PROMS online database (Billboard, Nov. 28).

The council approved a report to members, which says, "Eight million pounds (\$12.2 million) appears to have been spent unnecessarily." Another 3 million pounds (\$4.6 million) has merely achieved "secondary objectives."

"The causes of the failure are a lack of understanding about the information the society owns and an inappropriate approach to system construction." Based on an independent assessment by consultant Context Systems, the report is damning of PRS management: The prevailing attitude was "not conducive to the successful conduct of large-scale computer projects."

Early warning signs that the PROMS design was flawed were ignored: "[The senior managers] acted as if nothing serious was wrong and did not obtain independent advice."

PRS Council chairman Wayne

Bickerton, who also has been acting CEO since January, says the sum will figure as an extraordinary item on the society's budget, before distributions to songwriters. The total costs will figure at about 5% of distributable revenue, says Bickerton.

PRS had not finalized its 1992 audited accounts as Billboard went to press. Initial figures show that after-tax distributions; extraordinary items, and administration costs, will be some 113 million pounds (\$173 million), a rise of 3.6%.

In PRS' 1991 accounts, payments to foreign affiliates totalled GBP 22.4 million (\$34.3 million), representing 20.3% of net distributable revenue. ASCAP figured as the largest recipient, with 10.1 million pounds. BMI was second with 6.9 million pounds, and France's SACEM was a distant third with 1.1 million pounds. It is not expected the U.S. allocations will change significantly in 1992.

PRS is based in central London, and speculation has surrounded the society liberating income through a move to cheaper premises in or outside the capital. Comments Bicker-

ton, "That's an option we are looking at and which we will continue to look at on a regular basis." Yet the chairman rules out a quick move. "There's no easy solution to this. I wish there were."

PRS also has substantial sums invested in industries, utilities and in unit trusts. The book value of these in 1991 was 17.5 million pounds (\$26.8 million).

(Continued on page 60)

S. Korean Retailer Vanishes After Going Bankrupt

■ BY BYUNG HOO SUH

SEOUL—South Korean police are seeking the whereabouts of Kim Tae Shik, president of Young Records, who went into hiding after his wholesale company went into bankruptcy.

One of the newest but most aggressive of this country's wholesalers, Young is believed to have issued bad checks to the tune of more than \$4 million.

Ko Kyung Yong, assistant chief at BMG's sales department, says most of the revenues of Young Records came from sales of the hit soundtrack album "The Bodyguard" and that it owes BMG approximately \$90,000.

"The worst thing is that Kim took what is left of the stock of 'The Bodyguard' from his store when he disappeared," says the BMG official.

Another victim of Young's collapse is major wholesaler Samsungsa, which supplied merchandise to the former. Samsungsa declared bankruptcy in April but has been working toward recovery as its president, Chun Bong Woon, began to repay creditors. He once served as president of the National Wholesalers Assn.

Young's demise brings to four the total of wholesalers that have failed in recent months, including Woosung and Tongyang. More bankruptcies are feared as the result of a sharp downturn in sales, coupled with ongoing piracy.

Earlier in May, police confiscated some 150,000 pirate CDs of "The Bodyguard" smuggled in from Hong Kong by a local pirate, who was apprehended in Seoul.

There are more than 24 South Korean wholesalers supplying the country's thousands of retail outlets, mostly mom-and-pop stores and cassette bars. In the past, there have been disputes between the wholesalers' trade group and at least two of the multinational record companies—most recently, BMG (Billboard, Feb. 29, 1992)—over trading terms.

Assistance in preparing this story was provided by Mike Levin in Hong Kong.

A Lotta Shakin' Goin' On In Spain

■ BY HOWELL LLEWELLYN

MADRID—Talk about rocking the house. Officials are investigating complaints from residents that they were terrified by an "earthquake-type shaking" during Bruce Springsteen's May 5 show at the 60,000-seat Vicente Calderon stadium here.

People living near the stadium ran into the street in their nightgowns, they said, after beds began to vibrate, walls shook, and lampshades swayed.

The Madrid City Council decided to send a technical expert to a U2 concert slated for May 22 in the soccer stadium to determine the source of the vibrations.

Springsteen isn't the only rocker whose show has spurred concern. A similar scare struck the area last year during a Dire Straits concert, and low-frequency vibrations were blamed then as now. Madrid security councillor Carlos Lopez Collado says he will work with U2's sound crew to avoid a similar problem.

"Half an hour before the end of the [Springsteen] concert, there were four or five temblors," says Joaquin Ballasteros, chairman of a local neighborhood committee. "It was enough to scare the daylight out of anyone because the sound was barely audible." No injuries as a result of the vibrations were reported.

German Music Sales Up In 1st Qtr.

■ BY WOLFGANG SPAHR

HAMBURG—The first quarter of 1993 showed positive growth for sound-carrier sales in the German market.

Compared with the same period last year, total sales volume was up 3.2%, according to figures from industry Federation BPW.

Singles, especially in CD form (see story, page 1), proved to be the main growth area, stopping decline in what is held to be an essential medium for new talent.

Key points from the unit sales figures compared with the same period last year:

- Total sales volume is up 3.2% to 57.3 million units.
- Album units are down 0.2% to

48.6 million.

- CD sales are up 17.2% to 35.5 million.
- Cassette units are down 23.3% to 12.5 million.
- LP units are down 1.4% to 600,000.
- Singles sales in total are up 27.9% to 8.7 million units.
- Vinyl singles are down 56.2% to

700,000 units.

- CD singles are up 53.8% to 8.0 million units.

The sharp fall-off in children's cassette sales continues to be a cause for concern, says BPW, which also says the "meaningless" sales of digital formats DCC and MiniDisc will have a negative influence on the market.

CD Dominates 1st Quarter Sales In France

■ BY PHILLIPE CROCQ

PARIS—France saw a 4.9% increase in the wholesale value of sound carrier sales during the first quarter of 1993, compared with the same period last year. Total wholesale value of au-

dio sales for the 3 months ending March 31, 1993, were \$250 million (1.35 billion francs).

The compact disc in album and single formats now accounts for 80% of the value of total sound carrier sales.

"The market is totally dominated now by the CD," says Jean-Yves Mirsky, director of SNEP, the French recording industry association.

Highlights of sales figures for the first quarter of 1993 compared with the same period last year are:

- CD albums: 18.6 million units worth \$190.3 million (1.028 billion francs) at wholesale value, up 14.9% and 9.2%, respectively.
- Cassette albums: 5.7 million units worth \$37 million (202.4 million francs) at wholesale value, down 12.65% and 13.1%, respectively.
- Vinyl LPs: 14,435 units worth \$76,116 (411,029 francs) at wholesale value, down 78.6% and 70.3%, respectively.
- CD singles: 2.62 million units worth \$9.4 million (51.18 million francs) at wholesale value, up 230.7% and 150.4%, respectively.
- Total units: 29.5 million units worth \$250 million (1.35 billion francs) at wholesale value, up 7.3% and 4.9%, respectively.



Nipped In The Act. Friedrich Wottawa, center, managing director of EMI's Cologne operations since 1988, receives a miniature "Nipper" dog and trumpet on the occasion of his retirement after 36 years with the company. Wottawa first started in the finance department of Electrola in January 1957. Pictured, from left, are Helmut Fest, president, EMI Music GSA; Wottawa; and Peter Knee, senior VP of logistics and supply.

Japan Leads Karaoke Assault In Asia But Other Markets Catching Up Despite Piracy

BY MIKE LEVIN

HONG KONG—During the past decade, karaoke has evolved from party novelty to hi-tech entertainment, with multitrack audio and video backing. It is Asia's fastest-growing pastime, now earning some major record companies here as much as 30% of their regional revenues.

Japan still accounts for most karaoke industry sales, about \$600 million of a total \$800 million in Asia, according to PolyGram. Yet others say figures outside Japan could easily be doubled if they include hardware and software sales, as well as revenues from bars and clubs. Also, this figure doesn't cover pirated karaoke goods, a problem that is keeping pace with the industry's popularity.

Ethnic Chinese, who constitute the closest thing to a middle class in the region, are the biggest fans outside Japan. "It's not a toy or a simple form of entertainment any more. It is becoming part of the Chinese culture," says Jimmy Yip, managing director of Fitto, Hong Kong's biggest Chinese-language karaoke company.

Karaoke has become a social tool for a historically shy and introverted people who have only experienced widespread entertainment during the past generation. "You could say it has created a social life for many people, one that covers relaxation and intimacy as well as fun," says PolyGram Far East president Norman Cheng.

The spread of karaoke across borders

has been astounding, although production executives say it will be some time before languages other than Chinese and English turn up on video screens.

Prolific assembly-line pop stars and record company headquarters make Hong Kong the main karaoke capital outside Tokyo. Figures are hard to come by in this secretive market of 6 million, but industry analysts say the business here could be worth between \$80 million and \$100 million each year.

Before Hong Kong was infected with a retail recession, sales growth in karaoke laser equipment was running above 30% a year. Even today it is still running at about 20% and is "far from saturated," says W.S. Cheung, product manager for Sony distributor Fook Yuen. "Now that sales have slowed down, we are waiting for the additional business to come from China."

Excluding Japan, the only markets to have switched to karaoke laserdiscs are Hong Kong, Singapore, and, ironically, mainland China. The rest in the region continue to use videotape, which is cheaper and more easily pirated.

There are only four major suppliers of karaoke software outside Japan and South Korea. Other record companies don't have a repertoire of Chinese artists large enough to meet demand for new discs. PolyGram is the biggest, followed by Warner Music, Fitto, and Star Entertainment.

SWIFT GROWTH

PolyGram and Warner have experienced the same level of growth, with

sales approaching a third of overall revenues. Karaoke has proved so popular that Warner has achieved these results in just one year in countries such as Malaysia. The new goal in Southeast Asia is to promote hardware upgrading.

The same is true for the huge Taiwan market, where PolyGram and Warner are trying to move consumers away from video to laserdisc. "It is surprising that
(Continued on page 61)

Changing Biz In Italy Fuels 3rd Vid Meet

BY DANIELE CAROLI

MILAN—Home video's changing role in the Italian marketplace will be underlined when nonspecialist outlets join video dealers at the third "Home Video Insieme," to be held June 6-8 in the Fair Quarter at Rimini.

Opening up to new sales channels and new media, the conference may become the launching pad for important business developments—but it could prove a disappointment to specialist video dealers, still the industry's main asset, if their day-to-day problems are not properly dealt with.

Promoted by Univideo, the National Assn. of Producers & Distributors of Video Programs, the meeting ("insieme" translates to "together") proved a great success last year, with 90 exhibitors (up 450% from 1991) taking up 8,250 square feet of display space and attracting 4,500 professional visitors (up 300%).

Though the latter figure, based on daily attendance, has been questioned by some video dealers, the final gala dinner alone catered to more than 1,200 guests.

Furthermore, the 1992 seminars appeared better focused than before, looking at factual issues of the video outlet activity from legal and fiscal matters to achieving optimum use of a store's capacity, and culminating in a useful two-hour debate between distributors and dealers.

This year, Univideo, on the basis of 1992's success, takes another step forward. Still restricted to trade visitors, "Home Video Insieme" is no longer addressing only video dealers but is taking in newsstands, general stores, book and stationery shops, record retailers, and consumer electronics outlets—all channels that deal with sell-through video.

Some seminars are reserved for those operators in the traditional video rental store, reflecting the steep increase of sell-through sales registered during the last few years. Additionally, an exhibition, "Media Sfera," is devoted to new media.

This element should prove attractive, underlining the "home entertainment" concept as a replacement term for the present "home video." The "Media Sfera" basically is a circular trek across seven living rooms where existing media are showcased, from movie screens and surround sound to
(Continued on page 61)

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

GREECE: Helen of Troy is being rehabilitated 3,000 years after her amorous escapades triggered the Trojan War. Her memory is to be honored by a season of works composed by noted Helen-worshippers, which will be aired through the end of June in the country's premier classical venue, the Athens Music Building. Performances will range from Euripides' classical tragedy "Helen" to Christopher Gluck's 18th century opera "Iphigenia At Tauris," to Richard Strauss' "Die Agyptische Helena" to modern Greek composer Thanos Mikroutsikos' "The Return Of Helen." In a drive to halt declining attendances, the Athens Music Building for several years has been showcasing the multitude of works which deal with ancient Greek mythical themes. Officials say that the centuries of controversy surrounding Helen of Troy points to the importance of women in an otherwise male-dominated classical culture.

JOHN CARR



NORWAY: Tore Andersen is the latest contributor to the groundswell of popular interest in country music in Europe (Billboard, April 17). A regular performer on the local club circuit and a studio session player here for the last 14 years, Andersen recently traveled to Nashville and has now returned to release his debut album, which he recorded there. Titled "The Hero In Me" (BMG), the album is notable both for the variety of the material and the authenticity of its sound. Andersen, who sings, plays guitar, and writes his own lyrics, recruited session musicians from the Nashville elite to add harmonica, fiddle, steel guitar, and dobro to the mix. The songs range from the breezy twang of the title track and the upbeat country rock of "You Don't Know A Thing About Love" to the bluesy "Motel Blue" and a conventional, tear-dripping ballad, "She'll Be Leaving In The Morning." With his masculine good looks, pearly white teeth, and a fine head of hair, Andersen has the image to match his faultless new country sounds.

KAI ROGER OTTESEN

SOUTH AFRICA: Recording artists here have gone duet crazy, and more and more of them are getting together to produce some astonishing, cross-cultural musical mixes. Now several of these unlikely collaborations have been gathered together on the aptly titled compilation "African Duets" (Gallo Music Productions). The most startling combination is that of Bob Dylan-influenced Afrikaans singer Anton Goosen with township reggae king Lucky Dube on an upbeat calypso called "Dancer." Township disco star Spho Mabuse and veteran singer Miriam Makeba put their heads together for a virtuoso performance of an exquisite gospel number titled "Mama." And teenage shopping mall sensation Bronwyn and township reggae band Oyaba's lead singer Alexis meet for an international pop number called "Shadows," the only track recorded specifically for the album. The compilation also includes one of the country's first crossover hits, the early-'80s song "Feel So Strong" by blind township pop vocalist Steve Kekana and ex-heavy-metal singer PJ Powers, now one of the most successful white artists in the black market.

ARTHUR GOLDSTUCK

IRELAND: Having completed the terms of a four-disc deal with local indie label Tara, uileann piper Davy Spillane is moving to Sony with an album due later this year or in early 1994. He currently is working at his home studio in Liscaunor, Co. Clare, and, according to his manager, ex-Sony Publishing executive James Little, this time he's planning something different. "We're inviting three or four guest singers. Kate Bush and Máire Brennan [of Clannad] are both very keen to take part, and contracts and recording dates are being worked out." Formerly with influential folk-fusion band Moving Hearts, Spillane released his first solo album, "Atlantic Bridge," in 1987 and has since played sessions for Christy Moore, Emmylou Harris, Elvis Costello, Chris Rea, and many others. With few live dates penciled in for this year, he plans to concentrate on European fringe festivals and international WOMAD shows while work continues on the forthcoming album. KEN STEWART



NETHERLANDS: The award of a platinum disc to René Klijn for sales of more than 75,000 copies of his single "Mr Blue" (Lana Lane/Polydor) was a particularly poignant occasion. Last November Klijn, a well-known singer and model, revealed on national TV that he was suffering from AIDS. He recorded the single, which also features saxophonist Candy Dulfer, pop group Lois Lane, and TV host Paul De Leeuw, in order to raise money for the Dutch AIDS Fund. At the same time he received his platinum disc, the ailing Klijn presented a check for 200,000 Dutch guilders to the fund.

WILLEM HOOS

newsline...

BMG RECORDS U.K. has formed BMG Kidz U.K. to market and distribute children's audio and video product in the U.K. The new division, headed by Bill Gaden, will release product obtained from BMG Kidz in the U.S., license domestic children's product, and sign and develop new artists in the children's audio and video field.

POLYGRAM FILMED ENTERTAINMENT will distribute its product in the Benelux through Amsterdam-based Movies Film Productions, under an agreement that also gives PolyGram first option on MFP's own productions and an option to acquire MFP at a later date. MFP is the region's leading independent film production and distribution group and owns Meteor Films.

THE UNITED NATIONS has appointed German entertainment manager Gerhard Augustin as senior consultant for entertainment affairs as it prepares for an international "Music Festival Sail" to mark its 50th anniversary, beginning next January. Several concerts and music festivals are planned as part of the celebration. Artists and record companies interested in participating in the events should contact Augustin at 49-89-29-99-50 or fax him at 49-89-29-38-39.

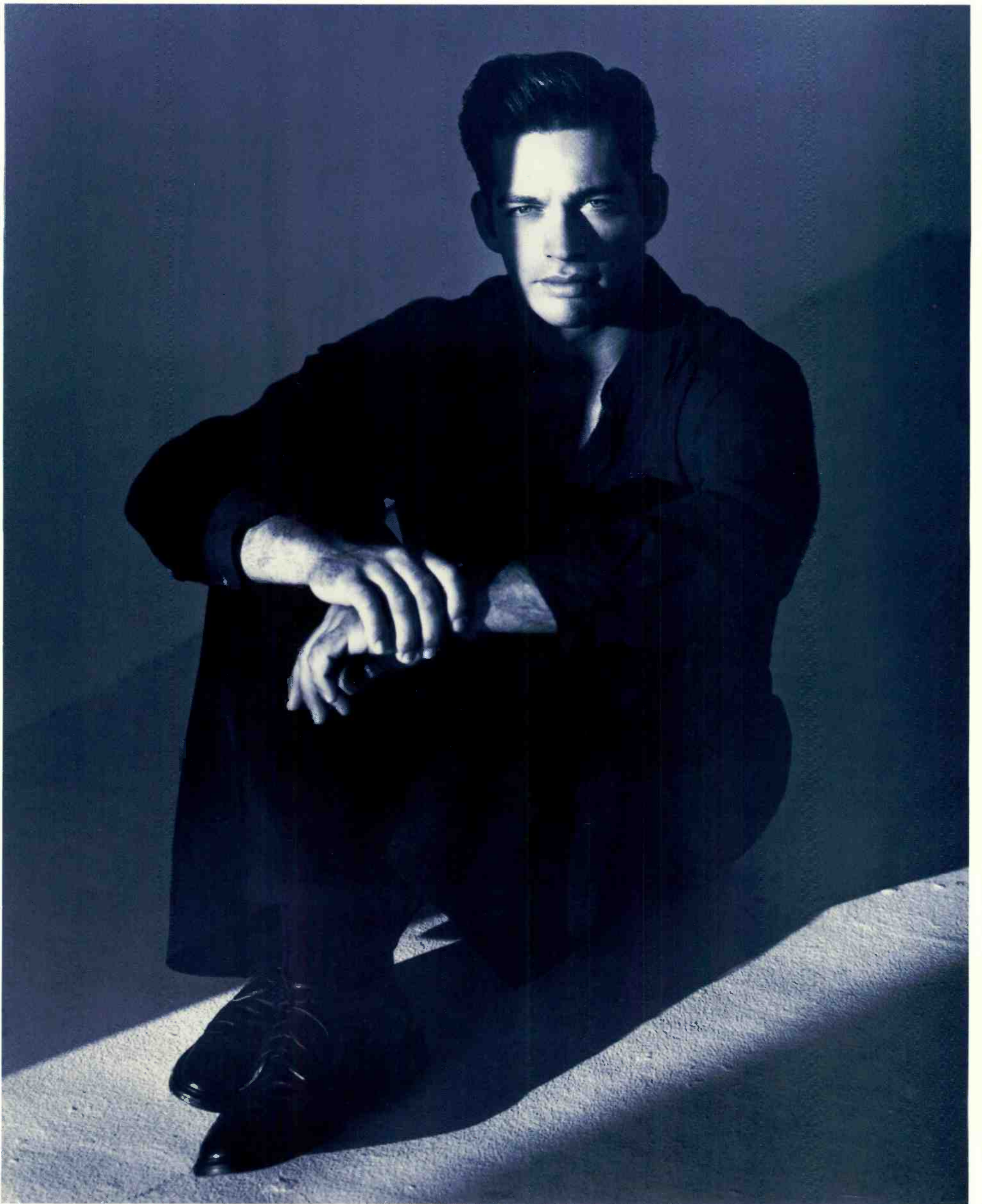
EUROPEAN ELECTRONICS retailing will become more concentrated in the '90s, according to a report from consultant BIS Strategic Decisions. "Power Retailers" and larger independent dealers with better sites will squeeze smaller stores harder, says the report, which says chains that also retail music, including France's FNAC, Germany's Media Markt, and Spain's department store El Corte Ingles, have become national leaders.

IRELAND WON the Eurovision Song Contest, staged May 15 in the Irish village of Millstreet, the country's fifth victory in 38 years, with a ballad, "In Your Eyes," sung by a Dublin bank clerk, Niamh Kavanagh. The win obliges Ireland's state broadcasting company, RTE, to host the contest again next year despite running a \$1.5 million deficit on the program this year.

MCA MUSIC Publishing reportedly has recruited Peter Hebbes to run its Australian affiliate, following the departure of managing director Chris Gilbey. Hebbes currently heads the publishing arm of Festival. Gilbey, whose MCA ties go back 11 years, will concentrate on his own publishing and record production interests.

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Spin 1ne 2wo Covers Old, New Territory On Sony Debut

IMAGINE ASKING five ace veteran musicians to pick the classic rock songs that most inspired them as teenagers. Then, consider inviting them to re-create those hits, with both respect for the originals and their own stylistic stamp.

That's how the band **Spin 1ne 2wo** was conceived last year, in discussions between guitarist **Phil Palmer** and a longtime music business colleague, **Fabrizio Intra**, A&R director of Sony Music Italy, which has spearheaded the launch of the project for Sony.

Spin 1ne 2wo (the name comes from a theory by physicist **Stephen Hawking** involving the double revolution of certain molecules) was formed by Palmer, keyboardist and producer **Rupert Hine**, drummer **Steve Ferrone**, bassist **Tony Levin**, and vocalist **Paul Carrack**. Each has enjoyed acclaim through notable past collaborations: Palmer most recently with **Dire Straits**, Hine as a solo artist and producer for the likes of **Tina Turner** and **Robert Palmer**; Ferrone with **Eric Clapton**; Levin with **Peter Dinklage**; and Carrack, from **Ace of Base** + **the Mechanics**.

With the enthusiastic support of **Andy Stephens**, VP of European repertoire at Sony Music International, the new band mates began recording the "Spin 1ne 2wo" album in December at London's Metropolis Studio. "They played with such energy," says Intra, who recalls that choosing the songs took almost more time than recording them.

But what songs they chose: **Bob Dylan's** "All Along The Watchtower," **Traffic's** "Can't Find My Way Home," **Jimi Hendrix's** "Angel," **Cream's** "White Room," **Tim Hardin's** "Reason To Believe," **Vanilla Fudge's** "You Keep Me Hanging On," **Led Zeppelin's** "Black Dog" and "Kashmir," **Canned Heat's** "On The Road Again," **Bad Company's** "Feel Like Makin' Love," **Steely Dan's** "Reeling In The Years," and "Who Are You" by the **Who**.

"From a marketing standpoint, the idea was to have repertoire with two different targets," says Intra, noting the appeal the "Spin 1ne 2wo" album will have both to older fans who loved the original versions of these songs and to younger fans who may discover them through this album—with the advantage of digital production. The album also will be released in the MiniDisc format.

Despite their continuing involvement in other projects, the members of Spin 1ne 2wo are committed to promoting the album. "The idea of going on the road with this album is exciting to everybody," says Intra.

The only resistance "Spin 1ne

2wo" might meet may come from the pop music press, which may view re-makes of this repertoire as almost sacrilegious. But the reputation of the musicians involved should soften that criticism. And Sony should take heart from the experience of another of its artists, **Michael Bolton**, whose reinterpretations of classic soul repertoire has yielded huge sales. Spin 1ne 2wo may well spin platinum in the same way.

IN THE PIT at the foot of the stage as **Bon Jovi** rocked open its show at Wembley Arena the other night, along with security guards and photographers, were PolyGram president/CEO **Alain Levy**, Mercury Records president **Ed Eckstine**, and other PolyGram brass cheering on the band, whose current album, "Keep The Faith," has sold more than 5 million copies worldwide. After the show, PolyGram threw a bash at **George Martin's AIR Studios**, marking the rock group's 10th anniversary and cumulative international sales it places at 40 million.

ARRIVALS: GRP Records, which opened its new international office in London last year

(Billboard, Oct. 17, 1992), hosted a showcase at London's Jazz Cafe for its first new British signing, smart young flautist **Phillip Bent**. In concert and on his debut disc, "The Pressure," Bent plays jazz flute with a deep funk-fusion groove and dance-style backing vocals... Three years after she signed to Epic Records in the U.S., British songstress **Nicky Holland**, who made her mark writing for **Tears For Fears** and others, is set to release her self-titled debut album in the U.K. Despite being seven months pregnant, Holland made a return visit to London to showcase her sleek, jazzy single "Ladykiller" and other material from the new album at Ronnie Scott's.

FULL CIRCLE: The sweeping success in Europe in the past six months of veteran reggae act **Inner Circle**, first reported here last fall (Billboard, Oct. 17, 1992), continues this month with the breaking of the band's hit "Sweat (A La La La La Long)" on the U.K. singles chart. Initially signed to Metronome Records in Sweden, Inner Circle has taken one of the more indirect routes to success in the U.S., where the single "Bad Boys" on Big Beat/Atlantic has hit the top 20.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2314.

HOME & ABROAD



by Thom Duffy

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U.K.'s PRS HOPING FOR FRESH START UNDER NEW CEO

(Continued from page 49)

The key task for the coming months will be to rebuild the management team, which has lost four senior managers in under a year. CEO Michael Freegard resigned last November in the wake of mounting criticism over PROMS. In September, the society lost deputy CEO and director of external affairs Robert Abrahams. Earlier in the year, director of membership services John Billingham left, and director of planning/research Marshall Lees retired and was not re-

placed.

On May 7, head of international relations David Safir was asked to leave by Bickerton, before McLean's arrival. Safir had spent the previous day at a CISAC conference in Portugal, participating in discussions with senior figures from the international copyright community, including BMI president Frances Preston and ASCAP managing director Gloria Messenger. Sources say there is widespread concern about PRS' repre-

sentation at the highest levels of that community, given the amount of expertise that has departed with officials in recent months.

A further distraction for PRS has been criticism by U2 and its manager, Paul McGuinness, who has threatened to sue over the right to collect the band's own live concert performance royalties. Bickerton says McGuinness' claim that the society's accounts are inauditable are "nonsense. We have allowed [U2's auditors] free access to our rec-

ords."

McGuinness' suggestion of legal action has produced an angry response by the society's council and membership, according to Bickerton. "It would effectively be one member suing other members, with enormous legal bills ensuing. Where's the sense in that? Several members have suggested that McGuinness is 'cherry picking' by wanting to take the live pop concert royalties for himself."

McGuinness says he has not sued

but still wants action on live performance royalties. "PRS is locked into this system with its sister societies. It's a Europe-wide racket. If we play a concert in Lisbon, we pay the Portuguese society and don't see the money for two years."

McGuinness admits that U2's songwriters assigned their right to PRS by taking up membership. "But they make it very difficult to resign from the society," he concludes.

U2's assault, the senior staff departures and PROMS-related issues all are expected to surface June 2 at what the PRS is billing as an "open forum" for members.

Desert Storm: BMG Marketing, Promo Execs Convene In Arizona



BMG International marketing and promotion executives enjoyed showcases from BMG affiliates at the company's annual convention, held April 18-24 at the Registry Hotel in Scottsdale, Ariz. Above, Silvertone artists Buddy Guy and John Mayall relax backstage after performing songs from their respective albums, "Feels Like Rain" and "Wake Up Call." Shown, from left, are Bert Meyer, managing director, Zomba Holland and VP of European operations; Guy; Mayall; Barry Weiss, senior VP/GM, Jive/Silvertone Records; and Heinz Henn, senior VP of A&R/marketing, BMG International. At right, BMG Ariola saxophonist Candy Dulfer shows off her talent at the Improv in Tempe, Ariz.



Heinz Henn, BMG International senior VP of A&R/marketing, second from left, meets BMG Mexico act Maldita Vecindad.



After his performance at the Improv, showcasing songs from his RCA album "Harbor Lights," Bruce Hornsby socializes with BMG International executives. Shown, from left, are president/CEO Rudi Gassner; Hornsby; VP of marketing and promotion Nancy Farbman; and senior VP of A&R/marketing Heinz Henn.



Enjoying the festivities, from left, are Christoph Ruecker, VP of marketing, BMG International; Ron Goldstein, president/CEO, Private Music; Private Music artists Leon Redbone and A.J. Croce; and Heinz Henn, senior VP of A&R/marketing, BMG International.



BMG scul artist Al Green is congratulated after his performance at the convention. Shown, from left, are Rudi Gassner, president/CEO, BMG International; Green; Heinz Henn, senior VP of A&R/marketing, BMG International; Nancy Farbman, VP of marketing and promotion, BMG International; and Allan Fried, director of international A&R, BMG International.

First Int'l Mkt. Confab Set To Bow Mid-June

LONDON—Organizers of the first International Music Market to be held June 21-23 at the Westin Plaza in Singapore say they expect the event to draw 300 to 400 participants and strengthen awareness of the business potential of the Asia-Pacific region.

"We realized that the Pacific Rim territories are probably the most promising for the world's music industry for the next decade," says Brian Batchelor of European Marketing Services, the London-based event management company that has organized IMM.

The IMM also will examine the continuing challenges to the music business in the region, specifically with an opening-day panel discussion about efforts to combat record piracy, chaired by IFPI director of communications Lisa Gordon.

Additional seminars will offer discussions of successful marketing and exporting to the Pacific Rim, chaired by Stuart Watson, senior VP of MCA International; international business affairs, chaired by attorneys Irving David and David Wineman; and international production, chaired by Rod Gammons of the Berwick Street Group.

Some 20 to 40 exhibitors are expected at the conference, meeting with delegates in hotel suites.

Although the IMM is not conceived as an A&R showcase, it will feature live performances on two nights, including a concert by Japanese singer/songwriter Mari Hamada, whose debut album for MCA is set for promotion in Southeast Asia and southern Europe.

The IMM will conclude with a gala dinner and keynote speaker to be announced.

While the major record companies have an established presence in the Asia-Pacific region, Batchelor notes that IMM also is aimed at introducing the region to small- and medium-sized European and U.S. companies in the music business.

THOM DUFFY

King Of Pop Meets Prince Albert At Awards Jackson Picks Up 3 World Music Nods In Monte Carlo

BY EMMANUEL LEGRAND

MONTE CARLO—Michael Jackson picks his public appearances with great care, and by participating in the World Music Awards May 12 here, Jackson helped lend credibility and stature to the event, without singing a note or dancing a step.

Jackson's three awards, including one for the world's best-selling artist of the era for cumulative sales of 110 million albums, were among the highlights of the show, which will be broadcast in the U.S. this year for the first time on ABC-TV June 1.

The World Music Awards were established by Prince Albert of Monaco and recognize the top-selling artists in major international markets and genres, according to figures reported by record companies that are members of IFPI.

The show also provided a platform for an anti-piracy message delivered by Sir John Morgan, president of IFPI. "Music pirates produced 500 million copies last year. Each one is a robbery," he said, urging viewers not to buy pirated records.

"The World Music Awards are an established tradition in Europe and [will be shown] for the first time in the United States," says host Michael Douglas. "But there is no academy, no jury. The only judges are the buyers of records."

In addition to the individual market awards, six artists received special tributes: Jackson, Tina Turner, Rod Stewart, Luciano Pavarotti, and, as international newcomers, Billy Ray Cyrus and Boyz II Men. Most of the acts honored were present to receive their award and performed live or accompanied by taped backing tracks. Some who were absent recorded video acceptance segments, including INXS, Guns N' Roses, Garth Brooks, and Cyrus.

Surprisingly, however, other artists noted in the award programs and who did not attend were not acknowledged during the show. These in-

cluded Eric Clapton, U2, Bryan Adams, Julio Iglesias, and Abba.

In a spontaneous and humorous moment, Jackson received his third award and, after attempting to hold all three trophies, turned to Prince Albert and asked, "Could you hold this for me? It's kind of heavy."

Marcor International, the Monaco-based organizers of the show, says the World Music Awards will be broadcast to 70 countries, including the U.S., with a potential global audience of 500 million.

Following is a list of the award winners:

Best-selling African artist of the year: Dr. Alban.

Best-selling Australian artist of the year: INXS.

Best-selling Belgian artist of the year: Vaya Con Dios.

Best-selling British artist of the year: Eric Clapton.

Best-selling Canadian artist of the year: Bryan Adams.

Best-selling Dutch artist of the year: 2 Unlimited.

Best-selling French artist of the year: Mylene Farmer.

Best-selling German artist of the year: Westernhagen.

Best-selling Greek artist of the year: Yanni.

Best-selling Irish artist of the year: U2.

Best-selling Italian artist of the year: Zucchero.

Best-selling Japanese artist of the year: Chage & Aska.

Best-selling Latin-American artist of the year: Jon Secada.

Best-selling Norwegian artist of the year: A-ha.

Best-selling Russian artist of the year: Laima.

Best-selling Spanish artist of the year: Julio Iglesias.

Best-selling Swedish artist of the year: Abba.

Best-selling U.S. artist of the year: Michael Jackson.

World's best-selling country artist of the year: Garth Brooks.

World's best-selling rock artist of the year: Eric Clapton.

World's best-selling hard-rock artist of the year: Guns N' Roses.

World's best-selling classical artist of the year: Luciano Pavarotti.

World's best-selling pop and overall artist of the year: Michael Jackson.

International new artist of the year: Billy Ray Cyrus.

International new group of the year: Boyz II Men.

Outstanding contribution to the music industry: Tina Turner.

Lifelong contribution to the music industry: Rod Stewart.

Lifelong contribution to classical music: Luciano Pavarotti.

World's best-selling artist of the era: Michael Jackson.

JAPAN STILL LEADS KARAOKE ASSUALT

(Continued from page 50)

the technology is so old there considering how popular karaoke is," says PolyGram regional marketing manager Alex Chan. "I think it is only a matter of time until the clubs switch to laserdisc and then everyone else will follow."

Hong Kong-based Fitto has a library of about 3,000 songs that is 65% Mandarin dialect, and is adding three new records each month. It has 20 artists under contract and earns about 50% of its revenues from karaoke. PolyGram and Warner each have about 15 local singers in their stables and are producing three karaoke discs a month.

"Right now, it's Hong Kong and Taiwanese singers, but it won't be long before English songs become popular," says Paul Ewing, Warner Music VP/regional director. The company is planning to release karaoke versions of Tommy Page and James Ingram songs later this

year. Although Chinese music accounts for virtually all karaoke material in Southeast Asia, executives believe the use of international repertoire is inevitable because it costs the record companies and artists nothing yet can generate large royalties.

These royalties, however, could be jeopardized by growing piracy, especially in China, the industry's biggest potential future market. Most videotapes of Chinese singers already have been copied illegally, and now plants in the southern Chinese province of Guangdong have moved into laserdisc piracy.

Fitto's Yip says the problem has cut his company's growth forecasts from 40% to 30% for the coming year. Warner Music's Ewing asks, "We're already looking at 50% piracy [in China]. What does that say about the future?"

ITALIAN VIDEO MEET

(Continued from page 50)

HDTV, and from Photo-CD and CD-I to CD-ROM and home computers.

According to Fabrizio Vagliasindi, head of the project, "Home entertainment will be the biggest business of the next 10 years, with several different industries involved. But concepts like interactivity and multimedia cannot be promoted through conventional advertising. Only the retailers have the ability to explain and introduce them to the consumer." For that reason, this unique display has a justified place in "Home Video Insieme."

Valeria Veltroni, video columnist for national daily Il Manifesto, agrees that future developments do point to the integrated multimedia outlet, but believes the timing is wrong. "At the moment, the main issue is recession, which affects both rental and sell-through video. Video games are seen by dealers as competition to home video and most of them wouldn't have room in their stores anyway for media other than the videocassette. I can

see the interest of the multinational companies in mixing movies, home video, video games, and new media, but the dealers aren't yet ready."

Vagliasindi refutes this, saying, "Recession is the time when investment is more profitable, and new media can make the video outlet grow. This kind of message must reach the dealers now, so that they learn how to attract the consumer with new technologies."

Dealers themselves show little enthusiasm. Marco Lenti, press officer for SNAV, the recently re-formed National Assn. of Video Dealers, says, "Our members want real and important matters to be discussed and solved at Rimini. They face a lot of problems and don't want to pay out money to go to 'Home Video Insieme' just to visit the impressive booths of the distributors. And the interest shown towards competing channels alarms them, while the prospect of new media leaves them cool."

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Retail Playing Key Role In Breaking Canadian Indie Acts

BY LARRY LeBLANC

TORONTO—While support from the MuchMusic national video channel and alternative and college radio has been vital in boosting the careers of Canadian grass-roots independent acts (Billboard, May 15), it is the enthusiasm for indie fare of several major retail chains that is causing heads to turn.

"Ten, even five years ago, your record would get thrown into the bins and nobody would find it unless they were a fanatical record buyer," says Sandy Pandya, co-manager of indie act the Waltons. "Now, as an independent, it's relatively easy to get front-racked, to get posters and displays put up."

"We go directly to independent retail stores across the country, through Roblan and deal directly with the HMV stores," says Ian McKinnon, who last year launched Halifax, Nova Scotia-based distributor Ground Swell Productions, which now handles more than 30 titles. "There's still some gaps in our distribution. For instance, we're still not getting into Zeller's and the other big [department] chain stores."

"The independent thing is not a new thing," says Jason Sniderman, VP of Roblan Distributors, which operates the 120-store Sam The Record Man chain nationally. "I remember when Raffi used to come in and sell Sammy [Sniderman, president of Roblan] 25 [album] copies at a time. We've sold a tremendous amount of Raffi, Stan Rogers, and Loreena McKennitt albums way before the Barenaked Ladies. What's different [now] is the fact that with vehicles like MuchMusic and CBC shows, and an explosion of independent bands, there's a media blitz we didn't

have 10 or 15 years ago."

"It's not only a substantial little business but it's an extraordinarily interesting one, for our staff and for certain for our customers," says Paul Alofs, president of HMV Canada, which has 58 stores nationwide. "A lot of people are a lot more excited about the indie bands than they are about the next megahit from one of the majors."

"Certain of our stores are taking plenty of independent product, but as a chain we're not," reports Tim Baker, buyer with Ontario-based Sunrise Records & Tapes, which has 30 outlets. "Our Yonge Street store [in Toronto] takes everything and with specific stores in the chain we'll go with three or four copies of about 15-20 titles. We want to support Canadian talent—that's the only reason we're doing it, but you're not going

to rich off this stuff. You can stick Rod Stewart in that same space, have it turn over 20 to one and make a lot more money."

Baker has a point: With the exception of high-selling independent releases by Barenaked Ladies, the Rankin Family, McKennitt, and Moxy Fruvous, sales of key indie releases remain limited to fewer than 10,000 units. However, such sales have given sizable momentum to the careers of such acts as Sloan, Tea Party, the Waltons, Acid Test, Eric's Trip, Thomas Trio & the Red Albino, Rawlin's Cross, Sara Craig, Lowest Of The Low, hHead, the Smalls, and Rymes With Orange—the overwhelmingly majority of which are based in Toronto.

"The figures are small in a worldwide scale but not small for this country," says Ben Hoffman of Rec-

ord Peddler Distribution, which handles some 100 national accounts. "There's plenty of releases from the majors that only sell 500 copies."

While Record Peddler and Roblan have been zealous supporters of the independent sector for years, as have numerous speciality stores throughout the country, it was the aggressive marketing of indie product by HMV's Yonge Street flagship here, coinciding with indie successes by Barenaked Ladies and Moxy Fruvous, to bring about the renewed interest in the grass-roots scene.

At HMV's Yonge Street store here, the independent section, running from 600-1,000 titles, is front-racked near the high-traffic ground floor entrance. HMV also promotes independent product by using a chart and front window and in-store displays; by posting concert and club listings; in-store airplay; by giving access to product at store listening posts; and by presenting weekly live showcases.

IN-STORES CREATE BUZZ

"How we got into the whole indie thing was when we started to have independent bands come to play on Thursday nights two years ago [when the store opened]," says Alofs. "Suddenly we had bands booked for the next six months. When they played, bands would bring in their cassettes or CDs and we'd sell them and we started to rack the indie product."

"It's not always easy to get a mainline act to come in and play, they'll sign autographs but won't play," adds Alofs. "Indie bands will play."

While interest in independent product mostly remains centered on their Yonge Street stores, HMV's Alofs and Roblan's Sniderman say

interest in independent product is spreading. "With Barenaked Ladies, Moxy Fruvous, and others, some of our stores had customers coming in and asking for this product," says Alofs. "So we started to rack indie product in our central warehouse to ship out to our other stores. We now have about 20 titles."

"We're handling the top 10 from across the country at our warehouse here," says Sniderman. "Every Friday, Ronnie [Morse, director of purchasing] has a telephone conference with all the store managers and that's when they cross-reference it [sales information]. With a band like Rymes With Orange, which has been doing well in Vancouver, the other stores should know about it."

While Rymes With Orange's album "Peel" is creating a bit of a buzz in the East, product from Vancouver's vibrant indie scene mostly gets ignored outside the West Coast city. Conversely, Vancouver practically remains a market dead-zone for most independent bands from the East. Both alternative radio CKST and retail market leader A&B Sound choose instead to boost the local scene that includes such acclaimed indie recording bands as Front Line Assembly, Numb, Cub, the Smugglers, Memory Day, Roots Roundup, Zombie Roof, Coal, Mr. And Mrs. Smith, Mushroom Trail, and Econoline Crush.

"It's a lack of promotion that Western bands aren't better known outside Vancouver," maintains Don Gordon, independent buyer at A&B Sound, which operates seven outlets on the West Coast. "Toronto bands seem to have greater access to MuchMusic and, because they have the record companies down the street, they tend to pander toward the industry as a whole. However, we don't hear about them until later."



C'est Platinum. Singer/songwriter/actor Patrick Bruel, right, is presented with a double-platinum award commemorating sales of 220,000 copies of his BMG album "Si Ce Soir..." The presentation took place on the Quebec TV variety show "Ad Lib." Presenting the award, from left, are TV show host Jean-Pierre Coallier; Diane Pinet, president of Bloc-Notes Publishing; and John Dufour, marketing/promotion director of BMG Musique Quebec.

A BILLBOARD SPOTLIGHT

ITALY

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LANINO

MAPLE BRIEFS

POLYGRAM CANADA will close its warehouse facilities in Saint-Laurent, Quebec, and relocate to Ontario in April 1994. The 95 employees involved are being offered opportunities at the Toronto location, with the same positions and benefits they currently enjoy.

BOOTSAUCE, Too Many Cooks, Sue Medley, and 54:40 are confirmed for an all-Canadian night July 9 at the Leysin Rock Festival in the village of Leysin, Switzerland.

MARK QUAIL is named business affairs consultant for EMI Music Publishing Canada. At BMG Canada, Paul Eastwood is named promotion manager, Central region, and Dale Peters is named Ontario promotion rep.

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HITS OF THE WORLD



EUROCHART HOT 100 5/22/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	INFORMER SNOW EASTWEST AMERICA
2	4	ALL THAT SHE WANTS ACE OF BASE MEGA
3	3	WHAT IS LOVE? HADDAWAY COCONUT
4	2	NO LIMIT 2 UNLIMITED BYTE
5	10	TRIBAL DANCE 2 UNLIMITED BYTE
6	6	OH CAROLINA SHAGGY GREENSLEEVES
7	7	FIVE LIVE (EP) GEORGE MICHAEL & QUEEN PARLOPHONE
8	5	SING HALLELUJAH DR ALBAN SWEMIX
9	8	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
10	11	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
1	1	ALBUMS
2	4	SOUNDTRACK THE BODYGUARD ARISTA
3	2	AEROSMITH GET A GRIP GEFLEN
4	3	DEPECHE MODE SONGS OF FAITH & DEVOTION MUTE
5	5	STING TEN SUMMONER'S TALES A&M
6	6	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
7	8	ACE OF BASE HAPPY NATION MEGA
8	7	BRUCE SPRINGSTEEN IN CONCERT—MTV PLUGGED COLUMBIA
9	12	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
10	10	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS. PATRICIA KAAS JE TE DIS VOUS COLUMBIA

THIS WEEK	LAST WEEK	SINGLES
17	16	TE QUIERRO INTRANCE FEATURING D-SIGN URBAN/POLYDOR
18	14	OPEN SESAME LEILA K COMA
19	17	BECAUSE THE NIGHT CO.RO ZYX
20	19	I FEEL YOU DEPECHE MODE MUTE
1	2	ALBUMS
2	1	ACE OF BASE HAPPY NATION METRONOME
3	3	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
4	4	AEROSMITH GET A GRIP GEFLEN
5	NEW	BON JOVI KEEP THE FAITH JAMCO/POLYGRAM
6	3	BLUE SYSTEM BACKSTREET DREAMS HANSA
7	6	SOUNDTRACK THE BODYGUARD ARISTA
8	13	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
9	5	SNOW 12 INCHES OF SNOW EASTWEST
10	8	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
11	12	STING TEN SUMMONER'S TALES A&M
12	NEW	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
13	7	QUEEN A KIND OF MAGIC EMI
14	10	BONNIE TYLER THE VERY BEST OF COLUMBIA
15	11	MICHAEL JACKSON DANGEROUS EPIC R.E.M. AUTOMATIC FOR THE PEOPLE WARNER MUSIC
16	9	CAPTAIN HOLLYWOOD PROJECT LOVE IS NOT SEX BLOW UP/INTERCORD
17	14	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
18	NEW	MIDNIGHT OIL EARTH AND SUN AND MOON COLUMBIA
19	17	DAVID BOWIE BLACK TIE WHITE NOISE ARISTA
20	15	BADESALZ DIWODASO COLUMBIA

AUSTRALIA (Australian Record Industry Assn.) 5/23/93

THIS WEEK	LAST WEEK	SINGLES
1	1	EASY FAITH NO MORE LIBERATION/FESTIVAL
2	2	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN/EMI
3	3	CAT'S IN THE CRADLE UGLY KID JOE PHONOGRAM
4	4	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
5	6	GIVE IT TO ME MICHAEL JACKSON EPIC
6	5	GIMME LITTLE SIGN PETER ANDRE MELODIAN/FESTIVAL
7	10	YOU WERE THERE SOUTHERN SONS BMG
8	7	NO LIMIT 2 UNLIMITED LIBERATION/FESTIVAL
9	15	TWO PRINCES SPIN DOCTORS SONY
10	11	I WANT YOU TONI PEARNE MUSHROOM/FESTIVAL
11	NEW	INFORMER SNOW WARNER
12	12	TEARS IN HEAVEN/LAYLA (ACOUSTIC) ERIC CLAPTON WARNER
13	9	HOUSE OF LOVE EAST 17 POLYDOR
14	8	MR. WENDAL/REVOLUTION ARRESTED DEVELOPMENT CHRYSALIS
15	13	RUMP SHAKER WRECKX-N-EFFECT MCA
16	NEW	STONE COLD JIMMY BARNES MUSHROOM/FESTIVAL
17	14	BED OF ROSES BON JOVI PHONOGRAM
18	17	DETACHABLE PENIS KING MISSILE WARNER
19	20	A WHOLE NEW WORLD (ALADDIN'S THEME) PEABO BRYSON & REGINA BELLE COLUMBIA
20	19	SOMEBODY TO LOVE GEORGE MICHAEL EMI
1	2	ALBUMS
2	4	ERIC CLAPTON UNPLUGGED WARNER MUSIC
3	1	WENDY MATTHEWS LILY RO/AR/WARNER
4	5	KENNY G BREATHLESS ARISTA
5	3	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
6	6	THE SEEKERS SILVER JUBILEE ALBUM EMI
7	7	SOUNDTRACK THE BODYGUARD ARISTA
8	9	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS & 2 DAYS IN THE LIFE OF CHRYSALIS
9	NEW	AEROSMITH GET A GRIP GEFLEN
10	10	SPIN DOCTORS POCKET FULL OF KRYPTONITE SONY
11	11	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM
12	13	FAITH NO MORE ANGEL DUST LIBERATION/FESTIVAL
13	8	PINK FLOYD DARK SIDE OF THE MOON EMI
14	12	MIDNIGHT OIL EARTH AND SUN AND MOON COLUMBIA
15	14	JENNY MORRIS THE STORY SO FAR—BEST OF ... WARNER
16	NEW	THE BLACK SORROWS BETTER TIMES COLUMBIA
17	NEW	KISS ALIVE III POLYGRAM
18	NEW	GEORGE MICHAEL & QUEEN FIVE LIVE EMI
19	15	JIMMY BARNES HEAT MUSHROOM/FESTIVAL
20	19	MICHAEL JACKSON DANGEROUS EPIC
21	NEW	ARRESTED DEVELOPMENT UNPLUGGED EMI

GERMANY (Der Musikmarkt) 5/11/93

THIS WEEK	LAST WEEK	SINGLES
1	1	INFORMER SNOW EASTWEST
2	2	WHAT IS LOVE HADDAWAY COCONUT
3	3	ALL THAT SHE WANTS ACE OF BASE METRONOME
4	4	SING HALLELUJAH! DR. ALBAN LOGIC
5	6	OH CAROLINA SHAGGY VIRGIN
6	5	NO LIMIT 2 UNLIMITED ZYX
7	8	WHEEL OF FORTUNE ACE OF BASE METRONOME
8	7	SWEET HARMONY THE BELOVED EASTWEST
9	11	LOVE SEES NO COLOUR U96 POLYDOR
10	9	P.OWE OF A.MERICAN N.ATIVES DANCE 2 TRANCE BLOW UP/INTERCORD
11	10	BED OF ROSES BON JOVI JAMCO/POLYGRAM
12	15	CAT'S IN THE CRADLE UGLY KID JOE MERCURY
13	NEW	CA PLANE POUR MOI LEILA K COMA
14	13	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
15	NEW	TRIBAL DANCE 2 UNLIMITED ZYX
16	12	HOPE OF DELIVERANCE PAUL McCARTNEY PARLOPHONE

JAPAN (Music Labo) 5/24/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	NATSUWO MACHIKIRENAKUTE TUBE SONY
2	1	AIWO KATARUYORI KUCHIZUKEWU KAWASOU WANDS TOSHIBA/EMI
3	NEW	MOHICHIDO ANOHINO YONI HIDEAKI TOKUNAGA APOLLON
4	NEW	YUME WITH YOU TOSHINOBU KUBOTA SONY
5	3	WAKAREMASHO WATASHIKARA KIEMASHO ANATAKARA MAKI OHGURO TOSHIBA/EMI
6	2	KIMIGA INAI ZARD B-GRAM
7	5	KANOJONO KOIBITO NORIYUKI MAKIHARA WEA
8	NEW	KOTOSHI ICHIBAN KEZENO TSUYO GOGO ARISA MIZUKI NIPPON COLUMBIA
9	NEW	FUTARINO ORCHESTRA TOSHINOBU KUBOTA SONY
10	NEW	YOUKI 100% HIKARU GENJI PONY CANYON

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	2	ALL THAT SHE WANTS ACE OF BASE METRONOME
2	1	FIVE LIVE (EP) GEORGE MICHAEL & QUEEN PARLOPHONE
3	5	SWEAT INNER CIRCLE MAGNET
4	NEW	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 DEP INTERNATIONAL
5	4	TRIBAL DANCE 2 UNLIMITED PWL INTERNATIONAL
6	3	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
7	7	EVERYBODY HURTS R.E.M. WARNER BROS
8	11	HOUSECALL (REMIX) SHABBA RANKS/MAXI PRIEST EPIC
9	24	IN THESE ARMS BON JOVI JAMCO
10	8	BELIEVE IN ME UTAH SAINTS MTR
11	6	I HAVE NOTHING WHITNEY HOUSTON ARISTA
12	20	EXPRESS DINA CARROLL A&M
13	9	AIN'T NO LOVE (AIN'T NO USE) SUB SUB featuring MELANIE WILLIAMS ROBS
14	10	INFORMER SNOW EASTWEST AMERICA
15	NEW	I DON'T WANT TO FIGHT TINA TURNER PARLOPHONE
16	NEW	JUMP AROUND/TOP O' THE MORNING TO YA HOUSE OF PAIN RUFFNESS
17	25	BETTER THE DEVIL YOU KNOW SONIA ARISTA
18	27	THE JUNGLE BOOK GROOVE JUNGLE BOOK HOLLYWOOD
19	33	TWO PRINCES SPIN DOCTORS EPIC
20	12	U GOT 2 KNOW CAPELLA INTERNAL
21	23	STAND ABOVE ME ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN
22	13	YOUNG AT HEART THE BLUEBELLS LONDON
23	16	WHEN I'M GOOD AND READY SYBIL PWL INTERNATIONAL
24	29	THE RETURN OF PAN WATERBOYS GEFLEN
25	15	10 YEARS ASLEEP KINGMAKER SCORCH/CHRYSALIS
26	19	U R THE BEST THING D:REAM MAGNET
27	NEW	HOBERT PAVING/WHO DO YOU THINK YOU ARE SAINT ETIENNE HEAVENLY
28	NEW	LITTLE MIRACLES (HAPPEN EVERY DAY) LUTHER VANDROSS EPIC
29	NEW	STARS FELIX DECONSTRUCTION/RCA
30	21	29 PALMS ROBERT PLANT ES PARANZA/FONTANA
31	NEW	ENCORES (EP) DIRE STRAITS VERTIGO
32	17	I'M SO INTO YOU SWV RCA
33	31	GLORIA VAN MORRISON & JOHN LEE HOOKER EXILE/POLYDOR
34	40	SHOUTING FOR THE GUNNERS ARSENAL FA CUP SQUAD '93 LONDON
35	18	SING HALLELUJAH! DR ALBAN LOGIC ARISTA
36	37	THE GREATEST FLAME RUNRIG CHRYSALIS
37	22	SHOW ME LOVE ROBIN S CHAMPION
38	NEW	HOUSE IS NOT A HOME CHARLES & EDDIE CAPITOL
39	26	OH CAROLINA SHAGGY GREENSLEEVES
40	NEW	BELIEVE LENNY KRAVITZ VIRGIN

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	YUTAKA OZAKI YAKUSOKUNO HI VOL. 1 SONY
2	NEW	YUTAKA OZAKI YAKUSOKUNO HI VOL. 2 SONY
3	NEW	CHISATO MORITAKA LUCKY 7 WARNER MUSIC JAPAN
4	1	WANDS TOKINO TOBIRA TOSHIBA/EMI
5	2	MAKI OHGURO DA DA DA TOSHIBA/EMI
6	3	ERI HARAMATSU SINGLE IS BEST PONY CANYON
7	NEW	VINCE NEIL EXPOSED +2 WARNER MUSIC JAPAN
8	5	TUBE SAY HELLO SONY
9	4	HOUND DOG RIVER MMG
10	6	TOMOYASU HOTEL GUITARHYTHM WILD TOSHIBA/EMI

FRANCE (Nielsen/Europe 1) 5/21/93

THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT 2 UNLIMITED SCORPIO/POLYGRAM
2	4	IN THE DEATH CAR B.O.F. ARIZONA DREAM PHONOGRAM
3	3	WOULD I LIE TO YOU? CHARLES & EDDIE EMI
4	2	ALISON JORDY SONY MUSIC
5	5	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
6	8	ORDINARY WORLD DURAN DURAN EMI
7	9	UN AMOUR DE VACANCES CHRISTOPHE RIPPERT BMG
8	11	HOUSE OF LOVE EAST 17 BARCLAY/POLYGRAM
9	7	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT ATOL/POLYGRAM
10	6	ONLY THE VERY BEST PETER KINGSBERY EPIC
11	18	SWEET THING MICK JAGGER ATLANTIC
12	10	L'AUTRE FINISTERE LES INNOCENTS VIRGIN
13	14	PINOCCHIO PIN-OCCHIO FLAR/MUSICDISC
14	16	CHIKI CHIKA NOT REAL PRESENCE SONY MUSIC
15	20	PATRICIA KAAS ENTRER DANS LA LUMIERE COLUMBIA
16	12	PHOEVER PEOPLE THE SHAMEN VIRGIN
17	15	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON RCA
18	NEW	L'AIGLE NOIR MARIE CARMEN EMI
19	13	I'M EVERY WOMAN WHITNEY HOUSTON RCA
20	19	END OF THE ROAD BOYZ II MEN POLYDOR
1	1	ALBUMS
2	2	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
3	3	SOUNDTRACK THE BODYGUARD RCA
4	6	JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA
6	6	POW WOW REGAGNER LES PLAINES ... REMARK/POLYGRAM

THIS WEEK	LAST WEEK	SINGLES
5	11	DEPECHE MODE SONGS OF FAITH AND DEVOTION VOGUE/BMG
6	9	JORDY POCLETTE SURPRISE SONY MUSIC
7	10	MIDNIGHT OIL EARTH AND SUN AND MOON COLUMBIA
8	4	MICHEL SARDOU BERCY '93 TREMA
9	12	TYCOON STARMANIA EPIC
10	5	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
11	7	HELENE HELENE AB/BMG
12	14	MICHAEL JACKSON DANGEROUS EPIC
13	17	SADE LOVE DELUXE EPIC
14	19	RONDO VENEZIANO RONDO VENEZIANO ARIOLA/BMG
15	18	LAURENT VOULZY CACHE DERRIERE ARIOLA
16	16	B.O.F. ARIZONA DREAM PHONOGRAM
17	13	STING TEN SUMMONER'S TALES POLYDOR
18	8	ERIC CLAPTON UNPLUGGED WEA
19	NEW	GEORGE MICHAEL & QUEEN FIVE LIVE EMI
20	NEW	CHRIS ISAAK SAN FRANCISCO DAYS WEA

SWEDEN (GLF) 5/19/93

THIS WEEK	LAST WEEK	SINGLES
1	1	INFORMER SNOW ATLANTIC
2	2	WHAT IS LOVE HADDAWAY COCONUT
3	NEW	TRIBAL DANCE 2 UNLIMITED CNR/BYTE
4	6	CAT'S IN THE CRADLE UGLY KID JOE MERCURY
5	3	OH, CAROLINA SHAGGY VIRGIN
6	NEW	TWO PRINCES SPIN DOCTORS EPIC
7	5	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT MEGA
8	NEW	WALKING IN MY SHOES DEPECHE MODE MUTE
9	NEW	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
10	NEW	SOMEBODY DANCE WITH ME D.J. BOBO 12 INC ALBUMS
1	2	TOMAS LEDIN DU KAN LITA PA MEJ RECORD STATION
2	NEW	ULF LUNDELL MANE OVER HAVANG ROCKHEAD
3	5	AEROSMITH GET A GRIP GEFLEN
4	6	RONNY & RAGGE LET'S POK ALPHA
5	3	ACE OF BASE HAPPY NATION MEGA
6	4	ERIC GADD ON DISPLAY METRONOME
7	NEW	ARVINGARNA ELOISE BIG BAG
8	8	LOUISE HOFFSTEN RHYTHM & BLONDE RIVAL
9	NEW	KENNETH & THE KNUTTERS STOR, STARK & VACKER COLUMBIA
10	NEW	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC

NETHERLANDS (Stichting Nederlandse 40) 5/18/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT IS LOVE HADDAWAY JIVE
2	5	TRIBAL DANCE 2 UNLIMITED BYTE
3	2	INFORMER SNOW EASTWEST
4	4	ALL THAT SHE WANTS ACE OF BASE METRONOME
5	3	MR. BLUE RENE KLIJN POLYDOR
6	6	GIVE IT UP THE GOOD MEN FRESH FRUIT
7	9	P.OWE OF A.MERICAN N.ATIVES DANCE 2 TRANCE BLOW UP
8	NEW	IN THESE ARMS BON JOVI MERCURY
9	8	GIVE IT UP THE GOODMEN FRESH FRUIT
10	7	SHE GOES NANA THE RADIOS EMI
1	4	ALBUMS
2	3	BZN GOLD MERCURY
3	2	GEORGE MICHAEL & QUEEN FIVE LIVE PARLOPHONE
4	5	ERIC CLAPTON UNPLUGGED REPRISE
5	6	BON JOVI KEEP THE FAITH JAMCO/MERCURY
6	5	SOUNDTRACK THE BODYGUARD ARISTA
7	NEW	BRUCE SPRINGSTEEN MTV PLUGGED COLUMBIA
8	7	2 UNLIMITED NO LIMIT BYTE
9	NEW	GOLDEN EARRING THE NAKED TRUTH COLUMBIA
10	NEW	SNOW 12 INCHES OF SNOW EASTWEST
11	NEW	RENE FROGER SWEET HELLOS ... DINO

CANADA (The Record) 5/17/93

THIS WEEK	LAST WEEK	SINGLES
1	2	NO LIMIT 2 UNLIMITED QUALITY
2	1	CAT'S IN THE CRADLE UGLY KID JOE MERCURY/PLG
3	5	LOOKING THROUGH PATIENT EYES P.M. DAWN ISLAND/PGD
4	7	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN/CEMA
5	3	THAT'S WHAT LOVE CAN DO BOY KRAZY NEXT PLATEAU/LONDON
6	4	DITTY PAPERBOY NEXT PLATEAU/LONDON
7	6	LOVE IS VANESSA WILLIAMS LONDON/PGD
8	NEW	SLEEPING SATELLITE TASMINE ARCHER CAPITOL/CEMA
9	NEW	COME UNDONE DURAN DURAN CAPITOL/CEMA
10	10	HIP HOP HOORAY NAUGHTY BY NATURE ISBA/TOMMY BOY
1	1	ALBUMS
2	2	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY
3	3	AEROSMITH GET A GRIP GEFLEN/EMI
4	2	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/CEMA
5	2	ERIC CLAPTON UNPLUGGED REPRISE/WEA
6	5	SOUNDTRACK THE BODYGUARD ARISTA/BMG
7	8	SNOW 12 INCHES OF SNOW EASTWEST/WEA
8	8	RANKIN FAMILY FARE THEE WELL LOVE CAPITOL/CEMA
9	10	BARENAKED LADIES GORDON SIRE/WEA
10	NEW	STING TEN SUMMONER'S TALES A&M/PLG
11	NEW	DEPECHE MODE SONGS OF FAITH AND DEVOTION SIRE/WEA

Media Play Makes Play For Columbus Musicland Combo Concept Gains Converts

BY PAT HADLER

COLUMBUS, Ohio—The second and third locations of Media Play, The Musicland Group's latest retail concept, opened in mid-March here.

According to Larry Gaines, senior VP of business development, initial sales figures for the music/video/book super-market were a healthy 20%-25% above projections. "We're very happy in Columbus," says Gaines. "We're obviously on the right track."

Media Play is a '90s retailing hybrid, combining music, videos, and

books in a megastore concept with a deep selection in all areas and discount prices. The units are huge—ranging from 36,000 to 40,000 square feet—and located in strip centers. The concept is the latest venture of Musicland's growing group, joining mall-based Musicland and Sam Goody, Suncoast video stores, and Discount Records. In all, the group totals 1,265 units in the U.S., U.K., and Puerto Rico.

According to Gaines, the concept was developed to help The Musicland Group gain market share through avenues other than malls, where space often is limited and expensive. "It was never our intention to go head-to-head with Musicland," says Gaines, "but we couldn't allow the competition to go out



The Media Play in Rockford, Ill., sells music, video, books and magazines, video games, apparel, accessories, cards, and other gift items in 40,000 square feet of space.



on the streets and take whatever that business is without us fighting back."

The Columbus units follow closely on the heels of Media Play's flagship store in Rockford, Ill., which opened last November. The new units are located in space formerly occupied by the now-defunct Children's Palace, respectively on the east and west side of Columbus; while not perfect, the locations were immediately available and easily renovated. "It was the quickest way to get the store open to see if this thing was going to work," says Gaines.

Additionally, Columbus was the ideal market for the concept, which targets educated, somewhat affluent families. "Columbus hits those demos right on the mark," he says. "It also gave us the type of competition we knew we'd be going up against and show us how well we'd do with it."

Gaines says the Columbus units are the same as the Rockford store. "It's too early for us to toy with it," he adds.

The interior has been described as theatrical, yet it is more comfortably functional than anything else. Product rather than fixtures dominates at eye level. Signs hang from above to direct the customer to the departments.

The store layout is equally functional,

with a wide center aisle dividing the store into quadrants. "We had the option of running the racetrack around the sides, but I like going down the middle because it seemed to cut down the size of the store," says Gaines. "People are still a little overwhelmed when they come in, but once they get back in their section they can find what they want."

It's apparent Media Play is targeted toward families with kids in tow for an afternoon of shopping entertainment.

"Media Play is becoming a social outing for the entire family. We've been tabbed the ideal baby-boomer store," says Gaines. "A family comes in and the kids go to the kids' area, mom heads for the books, and dad heads for the CDs or videos, and then they meet a couple of hours later at the checkout."

(Continued on page 67)



Koch Jazzes Up. Koch International, an independent music distributor, recently agreed to distribute LRC Ltd., a midline-priced jazz catalog label, in the U.S. Pictured above, after signing the agreement, are Sonny Lester, president of LRC Ltd.; Michael Koch, president of Koch International; and Dan Lester, VP of LRC.

VIC Introduces Sampling 'Salesperson'

BY JIM BESSMAN

NEW YORK—Add VIC to the in-store audio sampling contraptions currently proliferating at record retail.

The acronym stands for Voice/Video Information Center, the latest generation of which is being introduced Saturday (29) at the American Book Assn.'s annual convention in Miami.

But earlier versions of the interactive multi-user sales-oriented system already have found homes in various retail outfits, including the Trans World music chain, according to Marco Scibora, president of the Minneapolis-based VIC manufacturer Advanced Communication Design.

The "info-mated" automated information system, he says, promotes sales more efficiently than traditional sales people and competing mechanical audio "preview" devices.

AIMING FOR ACCURACY

"Our main thing is to be the most articulate and knowledgeable 'salesperson' on the floor, as well as quick and accurate," says Scibora.

"One of the problems with retail today is that customers don't want to approach sales people, because [sales people] don't know when to shut up. With VIC, you can walk up, get the information you want, and walk away—without delay. You play a Bon Jovi cut and you don't like it, within one-hundredth of a millisecond you go into a new cut."

As evidenced by the newest VIC launch at ABA, the modified PC-driven system offers outlets a customized approach to promoting retail goods. Samples of recorded audio material and product information that are stored in a central microprocessor are instantly accessible to as many as 12 independently operating in-store stations via a 16-button digital keypad, used in the manner of an automated teller machine. The keypad can be expanded to up to 232 numbers and letters, depending on potential promotional applications.

But, as Scibora explains, even the basic keypad allows selection choice, volume control, fast forwarding, and requests for further information.

"The end user at the store can listen through headphones or speak-

ers connected to a wall plaque on which the keypad is mounted, so it doesn't have to take up any floor space. But if you want an elephant with big ears and a trunk, you can do that, too, like Trans World, which built a booth with four listening stations around it."

A spokesman at the Trans World chain says that the "50-plus" VIC-forebearing Preview Studio machines installed at outlets in the last couple of years are "testament to our level of satisfaction" with the product.

ADDS ARCHITECTURAL ELEMENT

"It's our own proprietary design, unique to us, which we created together with Marco. Nobody has anything like it. It's a very effective selling tool, and also adds an architectural element to the stores."

Scibora also cites the flexibility of the VIC systems, which, as in Trans World's case, ACD customizes per individual customers' needs, differentiating them from "vanilla" competing product that is identical in any location. "It's not to anyone's advantage to buy a system that looks the same as your competi-

(Continued on next page)

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VIC 'SALESPERSON'*(Continued from preceding page)*

tors', or operate it in the same way," he says.

Depending on length and other information processed, VIC can hold up to 40,000 music selections, Scibora estimates. He advises that the length of the sample should be 45 seconds to one minute; anything shorter won't provide customers with sufficient exposure to the music previewed.

Among the many custom options available, Scibora continues, is allowing the user temporarily to halt playback of a given selection and seek information on the cut, artist, album, or other releases, then go back to the track. Such information can either be shown as on-screen text or, preferably, spoken by the artist or other musical personality.

When fed through point-of-sale, the system also can keep track of everything in stock, and if an item isn't in, alert the customer to that

'One of the problems with retail today is that customers don't want to approach sales people'

fact. Scibora envisions that for sold-out titles, a credit card-taking apparatus can immediately transact a mail-order, as well as amass a customer data base. Reiterating the system's sales-generating orientation, he says that a further application can be to "sell up" other titles from the selected artist by featuring them together texturally, or even compiling special sale packages.

THE BASICS

The basic VIC set-up costs \$9,900 and includes all the required computer hardware and operating software, along with four audio-only listening stations and associated keypads and headphones. Groups of four additional stations cost \$4,500.

Charges vary for the other services also supplied by ACD, including custom design, script preparation, professional voice talent, recording and editing of samples, and program updates. Scibora notes that ACD does not charge labels for promoting their product, and invites them to insert their own sale programs into the system at no cost.

Meanwhile, ACD, which also manufactures test equipment for regional Bell companies among other activities, is close to an exclusive agreement with the AT&T-owned NCR. Once finalized, NCR will supply the basic computer hardware for the VIC system and will stock specialized audio/video components manufactured by ACD. It also will configure basic systems for installation, and perform maintenance service through its network of 25,000 technicians in more than 100 countries.

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Retail

Cracking The Record Club Connection To Used CDs

MORE THOUGHTS ON USED CDs: The manufacturers' onslaught against the used-CD business, which began at the National Assn. of Recording Merchandisers' meet, has reinvigorated the record-club debate. Initially, some distribution executives made the mistake of attacking the used-CD business by saying it hurt the "perceived value" of the CD. The retailers' cacophonous outcry over that comment was so loud and furious that an innocent bystander paying close attention had all he could do to discern the words "eight CDs for a #@\$%*@ penny" and "#@\$%*& record clubs."

When the retailers had cooled down, most merchants dealing in used CDs added that record-club albums are fueling the growth of the used-CD business.

Depending on whom you listen to, arguments have been made that record-club CDs account for anywhere from 15% to 40% of used-CD inventory. Indeed, reports from the field say that some clever merchants, noticing record club CDs represented an abundant source of inventory, started to encourage their customers to join clubs, plunk down a penny, and then realize \$3-\$4 each for the eight CDs, which, according to my math, turns over a pretty good return on your investment.

Merchants make another argument tying used CDs to record clubs. They charged that the manufacturers probably considered the used-CD business a threat to the record clubs, which, merchants maintain, have cornered the low-end price of the CD market (Billboard, March 20).

And there may be some truth to that. A Columbia House offer in the current issue of Spin offers eight CDs for a penny, and a 10th one free if a customer buys a ninth for \$6.95 and pays \$1.85 for shipping and handling. That offer comes with the caveat that members buy another six CDs at full price. So if you assume that \$1.85 is charged for each of the six subsequent CDs, and further assume someone taking advantage of the offer picks all \$15.98 list price CDs, the average price for 16 \$15.98 CDs is \$7.24 each. Not bad as bargains go.

Amazingly, the arguments employed to defend the used-CD business and record clubs, by retailers and label executives, respectively, sound similar.

According to retailers, the used-CD business results in incremental sales for the music business. Merchants claim the ability to trade in a CD for, say, \$4, acts as an insurance policy, spurring the consumer to take a chance on a \$15.98 CD he or she might not otherwise pay \$15.98 for. Also, merchants argue that used CDs often are traded in, with the proceeds put toward purchasing new CDs. In both instances, merchants claim, manufacturers are benefiting as well as the stores. Manufacturers, of course, dismiss those arguments, and charge that the used-CD business cannibalizes sales.

Meanwhile, manufacturers claim record clubs mainly garner incremental sales for the industry, while helping to spur sales at retail. According to Worth Linen, president/CEO of BMG Direct, studies conducted by his company show that 20% of record club members had gone to a record store to buy a recording first seen advertised by a record club (Billboard, Nov. 7). He also says joining a record club tends to reactivate a dormant music buyer, who then tends to return to record stores as well. Needless to say, retailers are skeptical of those arguments, and instead say record clubs cannibalize their sales.

One wag suggests that the way to resolve the used-CD issue is for retailers to offer to quit that business in exchange for extracting a promise from

the record clubs that they no longer will use "come ons" such as eight CDs for a penny and instead initiate a pricing structure competitive with retail.

**RETAIL
TRACK**

by Ed Christman



USED T-SHIRTS: Small chains and independent retailers continue to marshal their forces against record company policies aimed at discouraging merchants from carrying used CDs. As reported previously, some of them have been circulating questionnaires—drawn up by Charlotte, N.C.-based The Record Exchange of Roanoke—to their customers, under the headline "I Want My Used CDs." After answering the questions, customers are encouraged to mail the questionnaires to the pre-addressed location, i.e., the president of a distribution company with an anti-used-CD policy. Repeat The Beat, a one-stop and three-store chain in Dearborn, Mich., has taken it one step further. The company has made up T-shirts proclaiming in large letters "I Want My Used CDs." The shirts also read, in smaller letters, "Ask Me About It . . . support your local independent record store."

Roman Kotrys, owner of Repeat The Beat, says all of his employees are wearing the T-shirts. In this manner, he says he is educating the public about used CDs and also getting them to fill out questionnaires. He also says any record store that wants T-shirts and surveys should contact him.

DON'T FORGET: NARM reports dates and locations of its two major fall conferences. The Retailers Conference will be held Sept. 19-21 at Peachtree Executive Conference Center in Atlanta, while the Wholesalers Conference will be Oct. 15-19 at the Arizona Biltmore in Phoenix.

ON THE BANDWAGON: BMG Distribution and Sony Music Distribution have joined the other four majors in issuing minimum-advertised-price policies. Both policies say they no longer will reimburse customers if their advertising features prices lower than \$11.88 for \$16.98 list equivalents; \$10.88 for \$15.98 list equivalents; and \$9.88 for \$13.98 titles.

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After all, these two titles have little else in common other than, well, the word "little."

Yet, on a recent spate of store checks by our own National Sales Director Barry ("just keeping in touch with the street") Hafft, he found little evidence of these titles in stock.

"Corporate only sends ones and twos," the store managers exclaimed, "and then, they're gone!"

"Just think," Barry exhorted to his sales managers last week, "if only our accounts would order a little heavier on the 'Little' titles (three or four per store), all of their little customers would have a lot more great music."

Now that's a big idea!



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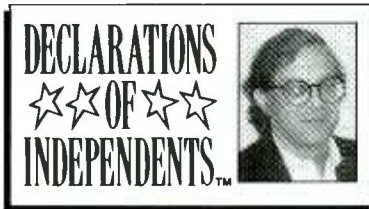
NAIRD News: Bayside Still Up For Grabs; Distributors Face Future

DATELINE D.C.: This year's National Assn. of Independent Record Distributors & Manufacturers' convention, held May 12-16 at the Hyatt Regency Crystal Springs in Arlington, Va., was largely a somnolent affair, much lower on the intrigue scale than the halls of Congress in nearby Washington.

Most in attendance appeared to be waiting for the dust to settle in an industry that has been altering itself at a startling rate.

However, one cloud that had not dissipated was the status of San Rafael, Calif.-based **Bayside Distributing Co.** As Bayside president **Robin Wise** put it, only half in jest, "Who owns me today?"

For several months, **REP Inc.** has been moving toward a purchase of the company, which currently is owned by Sacramento, Calif.-based **MTS Inc.**, the parent of retail giant **Tower Records.** However, REP's pursuit of Bayside may have hit a snag: A new bid is in for the com-



by Chris Morris

pany, from **Alliance Entertainment**, the embryonic new national distribution consortium created by New York financier **Joe Bianco** (Billboard, May 15).

Alliance, which owns **Bassin Distributors** and **Encore Distributors**, also is angling for Chicago-based **M.S. Distributing.** Some sources at NAIRD speculated that M.S. owners **Tony Dalesandro** and **Johnny Salstone** would take on important roles in the direction of Alliance if a sale is completed.

For now, everybody is quietly concerned about the role of Alliance

in the indie distribution community. The fact that the company is being assembled by a Wall Street outsider has spawned conjecture that Bianco will spin it off after all the pieces are together.

Stay tuned—insiders expect the fate of Bayside will be decided later this week.

TECHNICAL DIFFICULTIES: NAIRD's "Face Of Independent Distribution" panel was a maddeningly diffuse discussion, but in passing it did address a concern that's apparently much on the minds of retailers, distributors, and labels.

Many at the convention had dismissed **Blockbuster Entertainment** and **IBM's** partnership in developing an in-store CD-manufacturing system even before word of the major labels' opposition to the system came down (Billboard, May 22).

However, discussion of the topic spurred some reflections on the less-than-state-of-the-art status of technology within the indie industry.

While **Billy Emerson**, president of **Dallas' Big State Distributing Co.**, said "it's a little bit premature to worry about" the **Blockbuster-IBM** venture, his own announcement that **Big State** was just installing a centralized computer system sparked a sarcastic response by **Tommy Boy Records** chairman **Tommy Silverman**, who maintained it would take the distributor three years to get the system up and running.

While the irrepressible **Silverman** added that though home delivery of music was perhaps a decade away, he echoed the concern about such a service voiced by **Bruce Iglauer** of **Chicago's Alligator Records.**



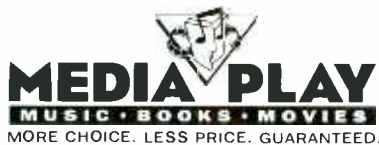
Executive Tracks. Super Club Music Corp. executives ran the **Tracks** store in the **Kendall Towne & Country Mall** in **Miami** for a day recently while store employees enjoyed a trip to **Disney World.** The employees were being rewarded for their performance during a holiday sales incentive program. From left are **Darrell Baldwin**, president; **Joe Martin**, VP of advertising; **Rob Perkins**, CFO; and **Brian Poehner**, VP of purchasing.

MEDIA PLAY MAKES PLAY FOR COLUMBUS MARKET

(Continued from page 64)

Gaines estimates roughly 25% of the floor space is devoted to music, another 25% for books, 20% for video, and 15% each for the kids' area and the front quadrant, which is a catch-all section with accessories, apparel, small electronics, and video games.

Scattered about the store are 30 stations at which customers can hear predetermined cuts from CDs or portions of books on tape. Monitors hang from the ceiling and the walls, showcasing feature-length films and music videos. Directional speakers and careful design prevent any sound overlap.



The kids' area is impressive, with small-sized tables and chairs, games, videos, and a huge variety of books and other learning materials.

Because of its size, **Media Play** can accommodate a deep product selection, satisfying both the serious collector and the casual browser. According to

Gaines, the stores stock about 20,000 video titles, "more than our best Suncoast stores"; 60,000 music titles, of which 10,000 are cassettes; roughly 600 laserdisc titles; and 75,000 book titles, with an overall book inventory of 140,000, rivaling the local **Borders Books** location and the soon-to-be-opened **Barnes & Noble** locations.

"I'm not naive enough to believe competition won't affect us, but really, we're a different store," says Gaines. "You don't see families at bookstores the way you see them at **Media Play.**"

Gaines says at the **Rockford** store, the average customer spends almost two hours inside. While he declined to release actual sales figures, he did allow that annual store projections are \$7 million to \$10 million.

In all, an additional seven **Media Play** units are planned for 1993, with the fourth to be located in the growing northwest quadrant of **Columbus**, opening in October in time for holiday shopping. Gaines declines to name other locations that are in the planning stages.

"**Media Play** stands on its own," says Gaines. "For us it was putting together a concept which didn't exist and making it work."



Musicland Stores Corp. opened its first **Media Play**, a freestanding superstore, in **Rockford, Ill.**, in November 1992.

The prevailing note was that retailers and indie distributors are hopelessly backward technologically. **Silverman** added caustically that the "existing retail environment," which fails to make the music-buying experience enticing to consumers, leaves the market wide open for home delivery systems in the future.

This seemed to **DI** the most provocative part of an otherwise unenthralling session that aired traditional gripes about transshipping, increased pricing competition, and lack of distributor promotion.

The future starts now, and it's up to the indies, and to retailers, to get with the program or get left behind (Continued on next page)

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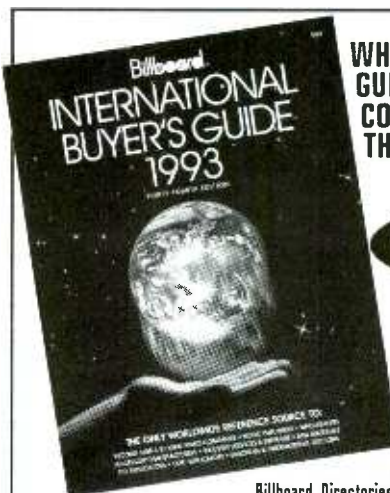
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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

at the gate.

BEST OF '93: The pick of the year's crop of independent releases was announced at NAIRD's annual awards banquet May 15. A complete list of the winners follows.

Blues: Alligator Records, for "What You See Is What You Get,"

by L'il Ed & the Blues Imperials. Traditional jazz: Enja Records, for "Youngblood," by Elvin Jones.

Contemporary jazz: 4th & B'way/Island Records, for "The Antidote," by Ronny Jordan.

Gospel/religious: Blind Pig Records, for "Steppin' Out," by the Gospel Hummingbirds.

Classical: Koch International, for "Boulanger-Tailleferre-Mendelssohn-Schumann," by the Women's Philharmonic.

Celtic/British Isles: Green Linnet, for "Harvest Storm," by Altan.

Soundtracks/cast recordings: Walt Disney Records, for "Aladdin," by Howard Ashman, Alan Menken & Tim Rice.

Storytelling/spoken word: Earwig Records, for "Storyteller In A Groove," by Bobby Norfolk.

String Music: Sugar Hill Records, for "Rambler," by the Red Clay Ramblers.

Children's music: Round River, for "What Can One Little Person Do?," by Sally Rogers.

Children's video: Walt Disney Records, for "On Top Of Spaghetti," by Little Richard.

Adult contemporary: Black Top Records, for "Louisiana Love Call," by Maria Muldaur.

Seasonal music: River Music, for "Christmas In Maine," by Paul Sullivan.

Pop: Trout Records, for "Over The Limit," by Trout Fishing In America.

12-inch: Tommy Boy Records, for "Jump Around," by House Of Pain.

R&B: Bullseye Blues, for "I'll Treat You Right," by Otis Clay.

Rap album: Tommy Boy, for "House Of Pain," by House Of Pain.

Dance: Tommy Boy, for "Jump Around," by House Of Pain.

Latin: Concord Picante, for "Mambo Of The Times," by Tito Puente.

Reggae: Koch International, for "House Of Exile," by Lucky Dube.

Cajun/Zydeco: Arhoolie Records, for "Home Music With Spirits," by the Savoy-Doucet Cajun Band.

Liner notes: Rykodisc, for "Who Came First, Ltd. Edition," by Pete Townshend (notes by Townshend and Ira Robbins).

Traditional world: CMP, for "Tzigane, The Gypsy Music Of Turkey," by the Erkoze Brothers.

Contemporary world: Koch International, for "A World Out Of Time," by Henry Kaiser & David Lindley.

New age: Silver Wave, for "Migration," by Peter Kater & R. Carlos Nakai.

Historical: Hindsight Records, for "Duke Ellington & His World Famous Orchestra: The Collection '46-'47," by Duke Ellington.

Country: Philo Records, for "Infamous Angel," by Iris Dement.

Bluegrass: Rounder Records, for "Everytime You Say Goodbye," by Alison Krauss.

Folk: Flying Fish Records, for "Coming Up For Air," by David Massengill.

Cover design: Vision Quest, for "Dark Eyes," by Blind Dog Blues Band (design by Madison West).

Rock: Relativity Records, for "The Extremist," by Joe Satriani.

Heavy metal: Moonstone Records, for "Bad Channels," by Blue Oyster Cult.

Alternative rock: Rykodisc, for "Copper Blue," by Sugar.

Video: Oh Boy Records, for "Picture Show," by John Prine.

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Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST

NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	2	5	IN MY TIME PRIVATE MUSIC 82106*	1 week at No. 1 YANNI
2	1	77	SHEPHERD MOONS ▲ ² REPRISE 26775*/WARNER BROS.	ENYA
3	3	15	CURTAIN CALL MOULIN D'OR 932*	DANNY WRIGHT
4	5	11	ROMANCE AMERICAN GRAMAPHONE 103*	CHIP DAVIS
5	4	208	WATERMARK ▲ ² REPRISE 26774*/WARNER BROS.	ENYA
6	6	9	MRS. CROWE'S BLUE WALTZ RELATIVITY 1162*	ADRIAN LEGG
7	8	7	LINK WINDHAM HILL 11123*	OYSTEIN SEVAG
8	11	9	NARADA COLLECTION 4 NARADA 63910*	VARIOUS ARTISTS
9	7	59	SOLO PARA TI EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
10	13	11	THE LONDON CONCERT VARESE SARABANDE 5399*	CHRISTOPHER FRANKE
11	10	13	SOMA HEARTS OF SPACE 11033*	STEVE ROACH & ROBERT RICH
12	9	29	MY FOOLISH HEART WINDHAM HILL 11115*	LIZ STORY
13	18	7	THE ELEVENTH HOUR REAL MUSIC 0022*	MARS LASAR
14	14	45	HEART ZONES PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRE
15	15	51	THE VISIT WARNER BROS. 26880*	LOREENA MCKENNITT
16	12	161	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026*	OTTMAR LIEBERT
17	NEW ▶		NARADA DECADE NARADA 63911*	VARIOUS ARTISTS
18	24	3	BLUE NIGHT INOVATIVE COMMUNICATION 51582*	BLUE KNIGHTS
19	21	83	SUMMER ● WINDHAM HILL 11107	GEORGE WINSTON
20	25	3	BEYOND THE MIND'S EYE MIRAMAR 2902*	JAN HAMMER
21	NEW ▶		2002 HIGHER OCTAVE 7051*	CUSCO
22	17	80	ENYA ● ATLANTIC 81842/AG	ENYA
23	16	31	CUSCO 2000 HIGHER OCTAVE 7046*	CUSCO
24	20	17	THROUGH THE RAINDROPS HIGH HARMONY 1000*	ROBERT BONFIGLIO
25	19	27	THE IMPRESSIONISTS: WINDHAM HILL SAMPLER WINDHAM HILL 11116*	VARIOUS ARTISTS

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	2	7	ADVENTURES IN AFROPEA 1 LUAKA BOP 45183*/WARNER BROS.	1 week at No. 1 ZAP MAMA
2	1	17	GLOBAL MEDITATION ELLIPSIS 00171*/RELAXATION	VARIOUS ARTISTS
3	4	7	ANAM ATLANTIC 82409*/AG	CLANNAD
4	5	9	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29*	RY COODER/V.M. BHATT
5	3	11	MO-DI RYKODISC 10242*	MOUTH MUSIC
6	6	9	MYSTICAL TRUTH MESA 79044*/RHINO	BLACK UHURU
7	NEW ▶		LAM TORO MANGO 9925*/ISLAND	BAABA MAAL
8	9	31	SONGS OF FREEDOM TUFF GONG/ISLAND 512280/PLG	BOB MARLEY
9	7	23	KALFOU DANJERE MANGO 39927*/ISLAND	BOUKMAN EKSPERYANS
10	11	9	WAKE UP QUALITY 19121*	BIG MOUNTAIN
11	10	11	MENAGERIE: THE ESSENTIAL COLLECTION MANGO 9929*/ISLAND	BUCKWHEAT ZYDECO
12	14	9	THE CELTIC HARP RCA VICTOR 61490*	THE CHIEFTAINS
13	13	7	WEAVING MY ANCESTORS' VOICES REAL WORLD 2322*/CAROLINE	SHEILA CHANDRA
14	15	3	THE WORLD SHOULD KNOW HEARTBEAT 119*/ROUNDER	BURNING SPEAR
15	12	39	KIRYA SHANACHEE 64043*	OFRA HAZA

● 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.

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

★ WENDY JAMES

Now Ain't The Time For Your Tears
PRODUCER: Chris Kimsey
MCA 24507

British alternative-rock vixen and Transvision Vamp vocalist commences her solo voyage in singular style: with an album of songs written by Elvis Costello. The writer's imprint is unmistakable, especially on tracks such as lead-off single "London's Brilliant," a sprightly rocker tailored for alternative airplay, and "I Want To Stand Forever," which closes with an orchestral suite reminiscent of his recent work with the Brodsky Quartet. Other high points are the quasi-industrial "The Nameless One" and the punk-flavored "Fill In The Blanks."

THE HOOTERS

Out Of Body
PRODUCERS: Joe Hardy, Eric Bazilian & Rob Hyman
MCA 10753

Philly stalwarts' move to a new label hasn't affected their ability to write solid, dashboard-pounding rock'n'roll tunes. Here, they hit the mark with "Twenty Five Hours A Day," "Shadow Of Jesus," and "All Around The Place," all fit for album-rock consumption. On the softer side, ballad "Private Emotion" has a shot at AC crossover. Old pal Cyndi Lauper guests, as do the Memphis Horns.

ODDS

Bedbugs
PRODUCERS: Jim Rondinelli & Odds
Zoo Entertainment 72445-11053

Vancouver quartet returns with second effort of pure pop confections, only this time production better captures band's live sound. Look for hormonally charged rave-up "Heterosexual Man" to heat up modern-rock and potentially album rock; ballad "Yes (Means It's Hard To Say No)" has top 40 potential.

AN EMOTIONAL FISH

Junk Puppets
PRODUCERS: Alan Moulder, David A. Stewart & An Emotional Fish
Atlantic 82473

On its second outing, Irish four-piece again

plays alternative-rock field expertly. Songs like first single "Rain," "If God Was A Girl," "Sister Change," and "Harmony Central" are perfectly suited to commercial modern-rock outlets, and crossover into album rock terrain is not beyond its reach. However, other songs on the album sound uncomfortably like U2, a heavy liability for a band so clearly capable of carving its own path.

THE DASHBOARD SAVIORS

Spinnin' On Down
PRODUCERS: Peter Jespersen & the Dashboard Saviors
Medium Cool/Restless 89233

Georgia band's second outing is a spry combination of mournful country-flecked dirges in a Neil Young-ish vein and bouncy rockers. Of the former, "Not The Engineer" impresses, while "Jackrocks" and "Pawnbroker" exemplify group's brighter up-tempo style. Todd McBride's lightly gritty vocals and capable ensemble playing will hit the target with roots-conscious modern rockers.

THE REVEREND HORTON HEAT

The Full-Custom Gospel Sounds Of The Reverend Horton Heat
PRODUCER: Gibby Haynes
Sub Pop 202

The loopy raunch of Dallas' psychobilly trio has never been captured so adeptly on record as on this twitchy workout, overseen by the Butthole Surfers' Haynes (who distorts some vocals in a typical BHS style). Raw guitar, swinging rhythm, and a brace of loco tunes ("Wiggle Stick," "The Devil's Chasing Me," "Beer," "Big Little Baby") make for good party-time action with a modern-rock bent.

ORIGINAL BROADWAY CAST

The Goodbye Girl
PRODUCERS: Marvin Hamlisch, David Zippel & Jay Sanders
Columbia 53761

Reviews of this musical adaption of Neil Simon's screenplay—by Simon himself—have been mixed. Leads Bernadette Peters and Martin Short get most of the songs by Hamlisch and Zippel, which are short on tunefulness but offer some good lines like, "The bad news is the good news ain't so great." The orchestrations are of a '60s swinging type, which, though somewhat dated, do much to enliven the proceedings. For diehard show music buffs.

R & B

GURU

Jazzmatazz Vol. 1
PRODUCER: Guru
Chrysalis 21998

Here, Gang Starr's rapper, Guru, collaborates with singers N' Dea Davenport and Carlene Davis and musicians on the order of Branford Marsalis, Courtney Pine, Donald Byrd, and Lonnie Liston Smith. Tracks such as "Trust Me," "Le Bien, Le Mal," and first single "Loungin'," featuring Byrd, sound fresh. But as a whole, project misses its mark somewhat because the knot joining its jazz and hip-hop elements isn't quite taut.

TENE WILLIAMS

Prodigious
Pendulum 61416

Debut from R&B/pop singer is a collection of spirited, if unremarkable, tunes suited to both formats. Midtempo entries and ballads are given almost equal time. First single "Give Him A Love He Can Feel" has fared somewhat better at R&B than at top 40, a fate that likely awaits follow-up contenders like "Good Morning," "It's Just A Matter Of Time," and ballad "Silly For You" (which could score at AC as well).

DANCE

KC & THE SUNSHINE BAND

Oh Yeah!
PRODUCER: Robyx
ZYX 20249

Disco-era act that recently has inspired a

spree of covers offers its first new recording in nearly a decade. Slickly produced set playfully picks band's own pocket full of hits, with a new version of "Please Don't Go" and a megamix of such classics as "That's The Way I Like It" and "I'm Your Boogie Man." Leader Harry "KC" Casey's voice has developed a gravelly tone that gives the new cuts—especially the lightweight pop/raver "Hold Me Tight" and the funky "Will You Love Me In The Morning"—a necessary adult edge. Nostalgic club DJs will be in heaven, as will pop/crossover programmers.

JAZZ

BRANFORD MARSALIS

Bloomington
PRODUCER: Delfeayo Marsalis
Columbia 52461

Star sax player's latest is a live trio session recorded last year at Indiana Univ. Following the departure of pianist Kenny Kirkland, Marsalis now is supported by bassist Robert Hurst and drummer Jeff "Tain" Watts, who effortlessly engage the master in tempo shifts, call-and-response breaks, and other improvisational gambits. Three Marsalis compositions are augmented by a Hurst original, the standard "Everything Happens To Me," and Monk's "Friday The 13th," all joined together in a seamless 77-minute jam.

ARTURO SANDOVAL

Dream Come True
PRODUCERS: Michel Legrand & Arturo Sandoval
GRP 9701

Title refers to virtuoso Cuban trumpeter Sandoval's and celebrated composer/conductor/pianist Legrand's mutual wish to work together since they met in Cuba some years ago. Aply, they perform some of their own compositions—Legrand's "How Do You Keep The Music Playing," "Once Upon A Summertime," and a few Sandoval originals—in various jazz combo setups and with an orchestra (conducted by Legrand). Album also includes Dizzy Gillespie's "Con Alma" and Sandoval's tribute to his late mentor, "To Diz With Love."

DIANE SCHUUR

Love Songs
PRODUCERS: Tom Scott; Steve Lindsey
GRP 9713

Today's premiere jazz vocalist swings powerfully on this all-standards set, joined by a crew that includes soloists Hubert Laws, Dori Caymmi, Eric Gale, Pete Christlieb, and Roger Kellaway. With orchestra backing on most tracks, there are cloying arrangements on "When I Fall In Love," "Crazy," and the string-swept "Prelude To A Kiss," which are redeemed by Schuur's warm phrasing and the greatness of the material. Also of note is the all-Scott sax section on sultry blues "I Thought About You" and the light Latin touch on "Speak Low."

ROY HARGROVE QUINTET

Of Kindred Souls
PRODUCERS: Larry Clothier & Roy Hargrove
Novus 63154

These hard-swinging, '93 live quintet dates from the young trumpet phenom feature new saxophonist Ron Blake. In a solid set marked by Hargrove's sharp, explosive blasts, standout tracks include "Love's Lament" and a standard medley of "Everything I Have Is Yours/Dedicated To You," as well as the balladic "For Rockelle" and the mournfully sonorous "Mothered."

THE GERRY BEAUDOIN TRIO WITH DAVID GRISMAN,

DUKE ROBILARD

Minor Swing
PRODUCER: Bruce Foulke
North Star Records

Guitarist Beaudoin and his trio are joined by mandolin virtuoso Grisman and veteran blues guitarist Robillard (of Roomful Of Blues fame) on a session of acoustic renditions of Django Reinhardt tunes, jazz standards, and originals. Ensemble swings

formidably throughout, but particularly on opener "Swing With Dr. Jake," "Ain't No Sunshine," "In A Mellow Tone," and the title track. Contact: 800-346-2706.

WORLD MUSIC

★ BACHIR ATTAR

The Next Dream
PRODUCER: Bill Laswell
CMP 57

Solo effort from this Master Musician of Joujouka will appeal to those smitten by Attar's rhapsodic, keening, otherworldly sound, chiefly defined by his nasal-sounding instrument, the ghaita. Accompanied by Aiyb Dieng on all tracks, the duo is joined on "The 1001 Nights" and "Mixed Cultures" by former James Brown saxman Maceo Parker, whose alto blends brilliantly into the compelling North African ambience.

REGGAE

★ SUPERMAN & SPIDERMAN

It Ain't Easy
PRODUCERS: Charlie Morgan, Mark Tascher Morrison, Clinton Rufus
Outernational/Hightone 7002

Debut by Kingston team of Derrick Johnson and Courtney Allen is a novel and festive release, an inventive homage to the classic toasters of deejay music's first golden era of the late '60s/early '70s. Brimming with wit, tuff political commentary, and cool conscious analysis, the intricate parry-and-duet attack of the Super pair is a thing of wonder, swinging with style on such cuts as the title tune, "Ease Off," "My Queen," "War Disease," "Simpleton," and "Strength." As the liner notes exclaim, "All bad boys hold tight . . . cause there's two new marshals inna sight!!!"

★ SLY & ROBBIE

Sound Of Sound, Volume 2
PRODUCERS: Sly Dunbar, Robbie Shakespeare & Lloyd "Gitsy" Willis
Pow Wow 7433

The potentates of pulse unleash a murderous compilation that assembles a dazzling batch of backbeat jewels from the legendary Taxi label's latest studio toils. Included are Michael Rose's too-funky "Monkey Business" with its ingenious New Orleans-inspired second-line drum track; Chaka Demus & Pliers' sly & sinuous "Mr. Mention," Judy Mowatt's touchingly spare interpretation of "Stop In The Name of Love," Cutty Rank's classic "Chop Chop," and Oneal Shine's soulful spin on "A Lover's Question." Proof once again that whenever you hail Taxi, you get a sweet ride wit' all the bumps in the right places.

LATIN

★ WILLIE COLON

Hecho En Puerto Rico
PRODUCERS: Willie Colon, Cucco Peña
Sony Tropical 81040

Redoubtable trombonist/vocalist returns plying a more commercial salsa groove occasionally peppered with delectable, trombone solos from Colon and Gamalier González. Opening single "Idilio"—a fine duet with gruff-voiced Peña—should encounter chart success, but eloquently romantic dancefloor entry "Yo Te Podría Decir" and climactic ballad "Cueste Lo Que Cueste" are instant classics.

★ LISA LOPEZ

Apasionada
PRODUCERS: Ricardo Eddy Martinez, Lisa Lopez
Sony Latin 80986

A possible breakthrough album for sexy Tejana who turns loose her sinewy, soulful mezzo on hip, balanced pastiche of emotion-drenched love odes ("Di Qué Vas A Hacer," "El Amor Viene Y Va") and piquant stompers about being in deep love ("Ay! Amore," "Mirame"). Chugging, world-weary thumper "Niños Sin Esperanza" also shines, along with English-language numbers "To Be With You" and "Don't

Belong Here."

COUNTRY

▶ LITTLE TEXAS

Big Time
PRODUCERS: James Stroud, Christy DiNapoli, Doug Grau
Warner Bros. 45276

The production is crisp and the vocals pleasantly varied, but the lyrics are mostly tissue thin. Best cuts: "Forget About Forgetting You," "What Might Have Been."

▶ ZACA CREEK

Broken Heartland
PRODUCERS: James Stroud, Gary Smith
Giant 24491

Image-wise, these four handsome California dudes, with their tight harmonies and fiddle-and-dobro-drenched arrangements, fall right between the Beach Boys and the Eagles. Unfortunately, one listen to this Giant release is proof enough that Zaca Creek doesn't run too deep. As the album title suggests, these songs are so loaded down with tired, Wild West clichés, that they sink like stones.

▶ THE GATLIN BROTHERS

Moments To Remember
PRODUCER: Jim Foglesong
Branson 9305

This is a real memory stirrer for those who came of age just before rock took over. It's an inspired blending of the most melodic voices in country with some of the most romantic pop lyrics ever written. Best cuts: "Smoke Gets In Your Eyes," "No Not Much," "Three Coins In The Fountain," and the wistful title song.

▶ MICKEY GILLEY

Make It Like The First Time
PRODUCER: Tony Migliore
Branson 9306

Twelve songs, including newly recorded versions of such Gilley hits as "Stand By Me," "Room Full Of Roses," "She's Pulling Me Back Again," and "Don't The Girls All Get Prettier At Closing Time."

NASHVILLE BLUEGRASS BAND

Waitin' For The Hard Times To Go
PRODUCER: Jerry Douglas
Sugar Hill 3809

Pure, intense, stripped-down bluegrass masterfully executed—plus a couple of spirituals for spice.

CLASSICAL

▶ GORECKI: BEATUS VIR; TOTUS TUUS; OLD

POLISH MUSIC
Storjey, Prague Philharmonic Choir, Czech Philharmonic, Nelson
ARGO 436 835

Gorecki's No. 1 chart position will direct more attention this way than might otherwise be expected. Again, he shows his mastery of stress and release, and the rare ability of making musical points by repetition without sinking into artistic redundancy. Both religious pieces were written for Pope John Paul (the "Beatus Vir" while he was still a Cardinal), and speak very directly. Complex brass fanfares in the "Old Polish" piece are almost frightening in their barbaric intensity.

VENETIAN VESPERS

Gabrieli Consort & Players, McCreesh
Archiv 437 552

Paul McCreesh and his expert group of early music specialists make a strong case for a sequence of 15th- and 16th-century pieces that seeks to replicate a likely vespers celebration in Venice circa 1643. Gabrieli, Monteverdi, Banchieri, and Rigatti are among the nine composers represented, their pieces ranging from solo chant and instrumental to full-bodied choral selections. Most effective are the quieter pieces that seem to wander through hidden corners of the church before they fall on a delighted ear. An interesting concept, beautifully realized.

NEW & NOTEWORTHY

THE MUFFS

PRODUCERS: Rob Cavallo, David Katznelson & the Muffs
Warner Bros. 45251

L.A. quartet comes on with punkish fury on its debut, an assortment of fast'n'loose rock tunes that bring to mind groups like the Ramones, Mary's Danish, and Nirvana. Singer Kim Shattuck's rasp is put to best use on "Lucky Guy," "Big Mouth," and "I Need You," in which she sounds as if she has a fire in her windpipe. But she also can tap a sweet strain in her voice, as she demonstrates on songs like "Baby Go Round" and "All For Nothing."

Alternative and college outlets could get ahead of the curve by jumping in now.

THE MIGHTY MIGHTY BOSSTONES

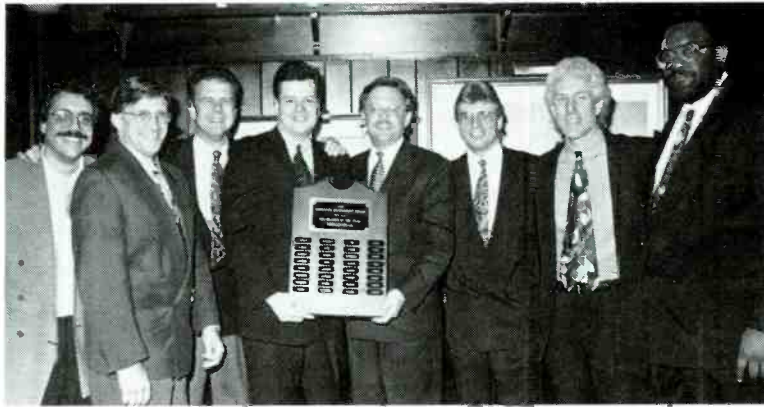
Don't Know How To Party
PRODUCER: Tony Platt
Mercury 314 514 836

It may not know how to party, but this eclectic Beantown octet knows how to whip up a horn-blasted gumbo of rock, ska, funk, and punk. Though groups such as Fishbone, Urban Blight, and the Specials have attempted similar hybrids, the Bosstones elevate the art of genre-bashing to new heights, as demonstrated on standouts like the title cut, "Someday I Suppose," and "Issachar." Yet the group's musical magic is predicated not on its ability to turn convention on its head, but rather, on its superb songwriting and impassioned delivery.

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.

PGD Employees Take Honors For Work In '92

NEW YORK—PolyGram Group Distribution honored field personnel who contributed to the company's success in 1992 at a party at 21 Club here. The honorees received Recognition Awards from Jim Caparro, president/CEO of PGD.



The Mid-Central Branch wins PGD's award for branch of the year. From left are Pat Monaco, VP/GM, Independent Label Sales, PGD; David Fitch, VP, national accounts, PGD; David Blaine, senior VP, PGD; Bill Twyman, Mid-Central sales manager, PGD; Bill Schulte, Mid-Central branch manager, PGD; Jim Caparro, president/CEO, PGD; Curt Eddy, VP, sales and field marketing, PGD; and Steve Corbin, VP, sales and marketing, black music, PGD.



Charmelle Gambill, Southeast Branch, PGD, is honored as sales representative of the year. From left are David Fitch, VP, national accounts, PGD; Gambill; and Jim Caparro, president/CEO, PGD.



Tom Gallagher, Mid-Atlantic Branch, PGD, is video sales representative of the year. From left are Jim Caparro, president/CEO, PGD; Gallagher; and Bill Sondheim, VP, sales and marketing, PolyGram Video.



DeeDee Kearney, Northeast Branch, PGD, is alternative artist development representative of the year. From left are Curt Eddy, VP, sales and field marketing, PGD; Jim Caparro, president/CEO, PGD; Kearney; Jim McDermott, director, alternative sales development, PGD.



Wendy Johnson, Mid-Atlantic Branch, PGD, is black artist development representative of the year. From left are Curt Eddy, VP, sales and field marketing, PGD; Jim Caparro, president/CEO, PGD; Johnson; and David Alexander, director, sales development, black music, PGD.



Greg Prink, Southwest Branch, PGD, receives an award for account service representative of the year. Shown, from left, are Jim Caparro, president/CEO, PGD; Prink; and Curt Eddy, VP, sales and field marketing, PGD.



Carol Boyce, New York Branch, PGD, is honored as singles sales specialist of the year. Pictured, from left, are Nancy Lombardo, national director, singles sales, PGD; Jim Caparro, president/CEO, PGD; Boyce; Steve Corbin, VP, sales and field marketing, black music, PGD; Betsy Grant, national director, alternative sales and marketing, Independent Label Sales, PGD.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** NO. 1 ***		
1	1	BOB MARLEY & THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210/PLG (9.98/16.98)	LEGEND 2 weeks at No. 1	95
2	3	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	106
3	2	ENYA ▲ ² REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	83
4	5	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	106
5	4	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	106
6	7	JOURNEY ▲ ⁴ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	106
7	9	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	104
8	11	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	106
9	8	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	106
10	6	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	106
11	13	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	97
12	15	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	106
13	14	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	106
14	25	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	25
15	20	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	65
16	17	GUNS N' ROSES ▲ ¹⁰ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	106
17	18	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	91
18	10	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	104
19	22	CREEDEnce CLEARWATER REVIVAL FANTASY 2 (11.98/18.98)	CHRONICLES VOL. 1	18
20	16	MICHAEL JACKSON ▲ ²¹ EPIC 38112* (9.98 EQ/15.98)	THRILLER	18
21	21	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	100
22	12	ENYA ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	61
23	26	U2 ▲ ⁵ ISLAND 842298/PLG (9.98/16.98)	THE JOSHUA TREE	74
24	19	THE BEATLES ▲ ⁸ CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	39
25	24	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	95
26	23	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	92
27	29	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	106
28	36	BEASTIE BOYS ▲ ⁴ DEF JAM 40238*/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	44
29	30	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (10.98 EQ/15.98)	HYSTERIA	96
30	28	PETER GABRIEL ▲ ³ Geffen 24088* (9.98/13.98)	SO	8
31	33	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	106
32	31	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	85
33	37	THE POLICE ▲ ³ A&M 3902* (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	85
34	42	SADE ▲ ² EPIC 39581* (7.98 EQ/11.98)	DIAMOND LIFE	9
35	43	RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	103
36	—	REBA MCENTIRE MCA 5979 (7.98/12.98)	GREATEST HITS	4
37	44	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	64
38	32	SADE ▲ ² EPIC 42210* (5.98 EQ/9.98)	STRONGER THAN PRIDE	4
39	35	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	102
40	34	THE BEATLES ▲ ⁹ CAPITOL 46445* (9.98/15.98)	ABBAY ROAD	30
41	46	THE BEATLES ▲ ⁷ CAPITOL 46443 (14.98/26.98)	THE BEATLES	20
42	40	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	97
43	27	JIMI HENDRIX ▲ ² REPRISE 2276/WARNER BROS. (7.98/11.98)	SMASH HITS	51
44	—	LYNYRD SKYNYRD ▲ MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	22
45	41	MICHAEL JACKSON ▲ ⁶ EPIC 40600* (9.98 EQ/15.98)	BAD	14
46	39	KENNY G ▲ ² ARISTA 8613* (13.98/16.98)	LIVE	28
47	49	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	41
48	—	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	65
49	—	SOUNDTRACK ▲ ⁷ COLUMBIA 39242* (5.98 EQ/9.98)	FOOTLOOSE	12
50	48	BON JOVI ▲ ⁹ MERCURY 830264* (7.98 EQ/11.98)	SLIPPERY WHEN WET	46

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Store Monitor: TV Gets Into The Game 75 Video Previews: Harry Connick Jr. 77
 Child's Play: Kid-Vid Clips 75 Marquee Values: 'Matinee' 77

PICTURE THIS

By Seth Goldstein



EVERYONE'S FAVORITE: New Line Home Video is attracting offers the way sugar draws flies. The bicoastal independent, with offices in New York and Los Angeles, distributes through Columbia TriStar in a deal that expires in June 1994. So far, the results have pleased all concerned—NLHV shipped more than 700,000 copies of "Mr. Saturday Night," "The Player," and "Honeymoon In Vegas" during the first quarter of a total of 1 million—and Columbia should have a lock on a renewal. But NLHV also has been hearing from other majors, reportedly including WEA and Paramount, offering advances 30%-40% higher than the original agreement. We've heard the numbers approach \$60 million. As a public company responsible to shareholders, New Line Cinema can't ignore this kind of money. Since there's a year to go on the Columbia contract, no immediate decision is expected. Separately, NLHV may be getting into multimedia, courtesy of Janus Films, at the same N.Y. address. There's nothing firm, says Janus' Jonathan Turrell, who has plenty of CD-ROM experience. NLHV picked up home video rights to Films Inc. titles that Janus lost at the end of 1992.

HARD TO FIND: VSDA's report on pay-per-view consumer activity, due to be released at the July 11-14 conference, takes on added urgency with the announcement that Tele-Communications Inc. will premiere four Carolco movies via PPV (Billboard, May 8). However, consultant Dick Kelly, who's conducting the survey, is having the devil's own time assembling a consumer sample. "It's agony finding people who buy PPV movies," he says. "We can't find anybody." VSDA wants to know the frequency and extent of off-air taping. Kelly says his purpose is "to say how bad it is." Meanwhile, the TCI-Carolco deal may be harder to launch than expected. One title touted for the late-'94 debut, "The Crusades," won't make it because star Arnold Schwarzenegger's next movie is for 20th Century Fox. Further complications: The National
(Continued on page 76)

Vid Buyers Get Sales Intensive Seminar Reinforces Need For Training

BY EARL PAIGE

KANSAS CITY, Mo.—Because home video rental and sales are such service-intensive businesses, retailers never can forget the basics of constantly training store staff—even if it tends to be tedious and boring.

That was a basic, hard-hitting theme of Joe Simpson, regional sales manager, Ingram Entertainment, in keynoting the Video Buyers Group's annual spring convention, May 11-12 at the Embassy Suites Hotel adjacent to the airport here.

Using concrete examples and anecdotes, Simpson told the 268 retailers in attendance that three out of 10 McDonald's patrons respond favorably to the sales technique of asking if they want french fries.

"It's just french fries, but it adds up to a phenomenal 30% of their total profit because the item costs only pennies," the Ingram veteran said.

The reason concentrating on the basics is so essential is exemplified by musicians, athletes, and many other professionals, according to Simpson.

"Pavarotti is possibly the greatest singer we have today, perhaps the greatest of all time after Caruso, yet he has a coach," said Simpson. "Why does Michael Jordan have a coach? Why does Joe Montana need a coach? Same reason. It's to remind them con-

stantly of the basics."

Moving to yet another example, Simpson said, "Look what happened to K mart. They forgot the basics. That's why they slipped 20%-30%. I hated K mart, but I have to say since the retrofit, it's amazing the change. They took a page out of Sam Walton's book," he said of the Wal-Mart founder.

"Now there's a person at every K mart register. They even greet you as you come in the door," he said to raucous laughter. "It reminds me of the Marriott—overpriced but you get a smile."

So important are the elements of catering to the public that management must consider it "a never-ending series of moments of truth. Don Carlson, who took over Scandinavian Airlines, discovered it. He observed that the whole airline operation was backward.

"The baggage claim people where you go to find your luggage did not lose it. You needed to confront those people at the front end where you bought your ticket. At SAS, Carlson went in and changed the job descriptions. It requires a whole change in attitude," continued Simpson, in outlining four steps to customer service.

Those four steps, he said, put emphasis on a positive and cheerful approach. They are satisfying the customer; realizing that "everyone today

is a professional buyer"; closing the sale, which is often over-rated and has a lot to do with "timing"; and remembering the exiting procedure, which often is overlooked entirely, Simpson contended.

Citing an extreme case, one retail operation may have gone overboard on customer greeting, Simpson said, in describing signs erected everywhere the staff congregated.

"[The staff] finally told management if the signs could be taken out of the restrooms they would start saying 'hi' to the customers," he said.

According to Simpson, store personnel have the ability to "bring forward at will" a positive self. You can't be having a bad day in the eyes of a customer. That's your job. You have to give off sincerity, meet them with your eyes, and smile at them.

"If you focus on the person, the wants and needs will take care of themselves," Simpson said. But he also cautioned that there is a percentage of people "who should probably be locked up someplace." They are the argumentative, hard-to-handle types.

(Continued on page 75)

Interactive Art Unified At N.Y. Seminar

BY JIM BESSMAN

NEW YORK—Where home video and prerecorded audio have in the past been regarded as competing consumer products, the incoming world of interactive multimedia is one of unity—at least as depicted May 5 at the Multimedia Expo & Digital Video New York seminar's "Music Industry: From CDs, Long Form VHS & Laserdiscs to CD-I & Video CDs" panel at the Sheraton here.

And while the most video-aware music artists already are positioning themselves to get into the new interactive formats, record companies also are realizing new means of exploiting deep catalogs.

Artist manager Ted Cohen, who also is music consultant to Philips Interactive Media Systems, demonstrated a pair of music-driven CD-I programs that he hoped would "keep the 'Gee whiz!'" factor present in the

(Continued on page 76)



Guess Who. Guess? model Anna Nicole Smith is surrounded by admirers recently at Hugh Hefner's Playboy Mansion in Los Angeles. Smith was named Playboy's 34th Playmate of the Year at a special ceremonial luncheon. In addition to a 10-page pictorial in the June 1993 issue, Smith will be featured in her own "Video Centerfold" from Playboy Home Video, which was due in stores May 12 at \$19.95. Shown, from left, are Barry Leshtz, Playboy Home Video's VP of sales and marketing; Smith; Larry Gaines, senior VP of new business development for The Musicland Group; and Archie Benike, marketing director for Suncoast.

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Illustration from Max's Christmas

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	153	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	24.99
2	2	29	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
3	3	9	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
4	5	2	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
5	8	4	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
6	4	14	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
7	6	58	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
8	7	11	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G	24.95
9	10	6	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
10	9	13	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
11	20	3	THE FREDDY MERCURY TRIBUTE CONCERT	Hollywood Records Music Video 1780	Various Artists	1993	NR	19.99
12	11	15	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
13	15	3	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
14	17	11	LIVE: RIGHT HERE, RIGHT NOW.	Warner Reprise Video 3-38290	Van Halen	1993	NR	29.98
15	18	12	GREEN JELLY: CEREAL KILLER	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.98
16	16	32	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
17	13	9	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95
18	22	14	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
19	23	9	PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Uni Dist. Corp. PBV0711	Various Artists	1993	NR	29.95
20	21	79	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
21	14	12	SPORTS ILLUSTRATED'S 1993 SWIMSUIT VIDEO	HBO Video 90847	Kathy Ireland Rachel Hunter	1993	NR	12.95
22	19	13	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
23	12	6	THE LITTLE ENGINE THAT COULD	MCA/Universal Home Video 80929	Animated	1993	NR	12.98
24	NEW ▶		PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
25	28	3	PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	19.98
26	37	3	PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	29.98
27	26	7	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
28	34	27	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
29	30	43	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
30	NEW ▶		PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
31	24	5	THE MARK OF ZORRO	FoxVideo 1663	Tyrone Power Basil Rathbone	1940	NR	19.98
32	27	14	BARNEY GOES TO SCHOOL	The Lyons Group 98061	Various Artists	1992	NR	14.95
33	NEW ▶		PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video Uni Dist. Corp. PBV0737	Various Artists	1993	NR	19.95
34	25	10	LAURA	FoxVideo 1094	Dana Andrews Gene Tierney	1944	NR	19.98
35	33	15	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
36	NEW ▶		A LETTER TO THREE WIVES	FoxVideo 1602	Jeanne Crain Linda Darnell	1949	NR	19.98
37	35	4	BASIC INSTINCT (DIRECTOR'S CUT)	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR	49.98
38	36	74	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
39	31	11	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	Michael Jordan	1993	NR	19.98
40	38	15	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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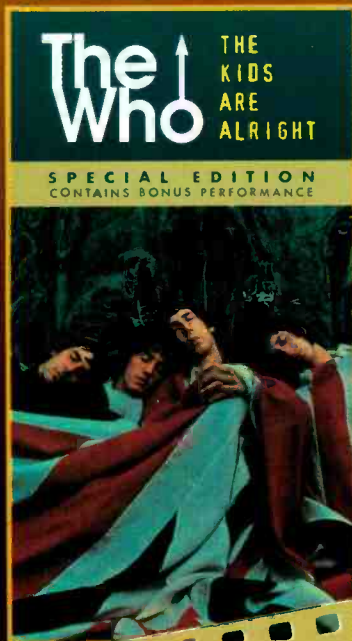
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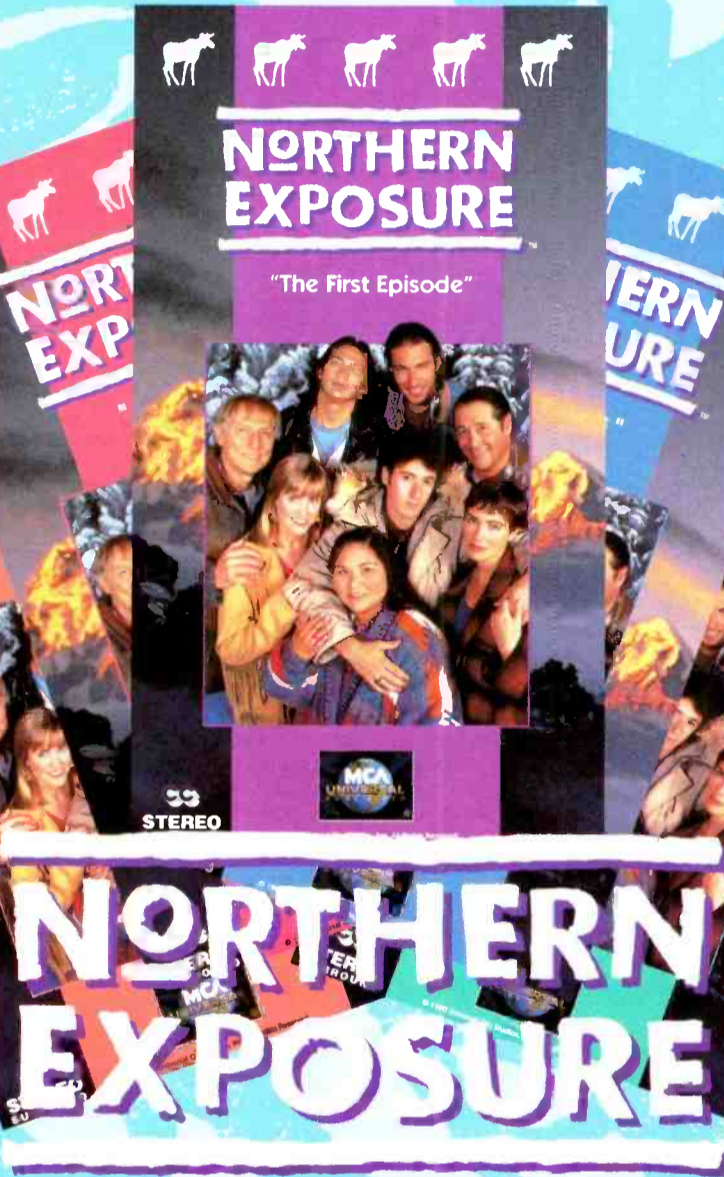
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Billboard

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	2	5	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
2	1	6	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
3	4	6	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R
4	3	4	HERO	Columbia TriStar Home Video 51563	Dustin Hoffman Geena Davis	1992	PG-13
5	5	6	THE PLAYER	New Line Home Video Columbia TriStar Home Video 75833	Tim Robbins Greta Scacchi	1992	R
6	6	4	THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG
7	7	10	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
8	NEW ▶		THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
9	9	6	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
10	NEW ▶		TRESPASS	Universal City Studios MCA/Universal Home Video 81218	Bill Paxton Ice-T	1992	R
11	8	12	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
12	16	2	SCHOOL TIES	Paramount Pictures Paramount Home Video 32290	Brendan Fraser	1992	PG-13
13	10	7	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	PG-13
14	11	13	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
15	21	2	BOB ROBERTS	Live Home Video 69898	Tim Robbins Giancarlo Esposito	1992	R
16	14	8	CANDYMAN	Columbia TriStar Home Video 9463-5	Virginia Madsen Tony Todd	1992	R
17	20	2	DR. GIGGLES	Largo Entertainment MCA/Universal Home Video 81422	Larry Drake	1991	R
18	18	3	PET SEMATARY TWO	Paramount Pictures Paramount Home Video 32747	Edward Furlong Anthony Edwards	1992	R
19	12	4	THE PUBLIC EYE	Universal City Studios MCA/Universal Home Video 81284	Joe Pesci Barbara Hershey	1992	R
20	25	2	ENCHANTED APRIL	Miramax Films Paramount Home Video 15114	Miranda Richardson Joan Plowright	1992	PG
21	15	8	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13
22	13	12	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-13
23	NEW ▶		THE GUN IN BETTY LOU'S HANDBAG	Touchstone Pictures Touchstone Home Video 1463	Penelope Ann Miller	1992	PG-13
24	29	2	LEPRECHAUN	Vidmark Entertainment VM5503	Warwick Davis Jennifer Aniston	1992	R
25	17	7	MR. SATURDAY NIGHT	New Line Home Video Columbia TriStar Home Video 76063	Billy Crystal David Paymer	1992	R
26	22	8	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 81231	Tom Selleck	1992	PG-13
27	19	5	HUSBANDS AND WIVES	Columbia TriStar Home Video 51553	Woody Allen Judy Davis	1992	R
28	32	3	ASPEN EXTREME	Hollywood Pictures Hollywood Home Video 1766	Paul Gross Peter Berg	1993	PG-13
29	28	3	NIGHT AND THE CITY	FoxVideo 1987	Robert De Niro Jessica Lange	1992	R
30	24	13	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
31	23	15	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh	1992	R
32	26	4	SARAFINA	Hollywood Pictures Hollywood Home Video 1595	Whoopi Goldberg	1992	PG-13
33	27	14	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R
34	33	4	HUGH HEFNER: ONCE UPON A TIME	Playboy Home Video Uni Dist. Corp. PBV0733	Hugh Hefner	1993	NR
35	30	4	EDEN	Playboy Home Video Uni Dist. Corp. PBV0910	Barbara Alyn Woods Jack Armstrong	1993	NR
36	NEW ▶		CITIZEN COHN	HBO Video 90826	James Woods	1992	R
37	34	10	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G
38	35	31	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G
39	39	3	PAST MIDNIGHT	Cinetel Films, Inc. Columbia TriStar Home Video 92813	Rutger Hauer Natasha Richardson	1992	R
40	40	10	OF MICE AND MEN	MGM/UA Home Video 902693	John Malkovich Gary Sinise	1992	PG-13

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of 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.

Vid Buyers Game For Sega TV; Dove Foundation Flap Settled?

GAMES ON CABLE TV: Sega's announced plans to have a video games channel on cable television ["The Sega Channel"] may not create an uproar among video retailers, according to Ted Engen, president of Video Buyer's Group.

"If they restrict it to level 1 and level 2 [game playing] activity, it will only whet the appetite for players. Hell, we'll support it," said Engen during informal discussions at the recent Video Buyers Group spring convention in Kansas City, Mo.

DOVE OFFERS PEACE: The often controversially regarded Dove Foundation, a movie review organization pushing family values in entertainment, has generally won over most of its critics among retail ranks, claims Dick Rolfe, managing director. At the VBG confab, Rolfe said Dove, like many nonprofit

groups, linked with another nonprofit group to get off the ground. It was by way of that temporary connection that charges were made Dove was lined up with anti-obscenity efforts in Michigan, where Dove is headquartered.

Dove is active on a number of fronts, including dialog now with McDonald's, which it confronted over a promotion linking R-rated "Batman Returns" to a children's promotion. The issue catapulted Dove to national attention early last summer and led to a press conference at Video Software Dealers Assn. in late July. Rolfe said in Kansas City, "At least we are talking. They respected us when we issued a press release applauding how McDonald's apologized about a promotion of its children's meal Dove objected to."

Still another push for Dove is to have airline versions of movies available for video departments and stores. Rolfe is



by Earl Paige

making another visit to Hollywood in late May in the continuing effort to enlist studio support.

SHOW TIME: VBG insiders were generally pleased with the turnout of more than 300 for its spring event May 12 at the Embassy Suites outside Kansas City's airport. Among exhibitors in the program: Alpha Enterprises, AlphaSoft, Anchor Insurance, Century Marketing, Compton's NewMedia, Delta Music/Laserlight, Doc's Hi Tech., Dove Foundation, FWS Video

Consultants, General Video, Ingram Entertainment, JD Store Equipment, Magnetic Products and Services, Movie Mania, Philips CD-Interactive, Pony Express Video, Powerline Instructions, Prairie River Marketing Group, Rezound, RTI, Tape Talk/James Bari Publishing, and Video Source.

All major studios participated, including lunch sponsor Columbia/TriStar Home Video and dinner host Buena Vista Home Video. Also exhibiting were several independent labels, among them A.I.P. Home Video, Cabin Fever Entertainment, Coliseum Video, Imperial Entertainment, and New Horizon.

VBG, with approximately 1,200 store members, is entrenched throughout the Midwest, drawing retailers from Michigan to Oklahoma, according to several Ingram representatives at the event, keynoted by Joe Simpson, Ingram's Cleveland-based regional sales manager. Despite VBG's affiliation, Engen said, "We have had problems since the merger [of Ingram and former giant wholesaler Comptron, which Ingram acquired]. But we believe the place to be today is with Ingram," said Engen, applauding the distributors for supporting VBG members. Rumors at the show had Ingram restructuring to achieve added efficiency. Its exhibit was always packed.

Kid-Vid On The Town; Muppet Mania

THE REEL STORY: Kid-vid suppliers can increase sell-through potential via clip compilations that air in restaurants, amusement parks, roller rinks, and other family-oriented venues. Videoclip services like Telegenics Music Video Network and Wolfram Video compile children's reels on a regular basis, providing widespread exposure for participating manufacturers.

New York-based Telegenics has been compiling a children's reel for the Ground Round family restaurant chain for almost a year, according to company partner Adrienne Scott. More than 200 restaurants receive Telegenics' bimonthly Ground Round Family Network Program, a two-hour reel that includes music videos, cartoons, trailers, and PSAs.

"We're a marketing conduit," says Scott, "exposing product to a potential customer base." The restaurant setting provides a place for parents and kids to view together; the varied, well-paced reel "enhances kids' attention without taking away adult interaction." Among the companies supplying material for the Ground Round Family Network are Walt Disney Records, Buena Vista Home Video, A&M, CBS/Fox, Sony Kids' Video, Wood Knapp, Miramar, BMG Kidz, and Capitol.

Scott says several promotions are in the works with major suppliers, which will "more specifically promote sales of certain titles," says Scott. Promotions likely will involve tent

cards, coupons, free premiums, and character appearances.

Telegenics also will be working more closely with manufacturers' regional reps, to insure that retailers are stocked with an ample supply of the right titles, says Telegenics VP of programming Richard Serringer.

Scott says Telegenics is "actively seeking" other family venues that will



by Moira McCormick

avail themselves of Telegenics' services. "Clearly, we have a mechanism that's perfect for enhancing kid-oriented retail," she says.

"It's an effective, yet inexpensive way, to get the word out," agrees Sal Scamardo, director of program promotions for CBS-Fox Video.

Wolfram Video, headquartered in the Milwaukee suburb of West Asslis, has been offering a children's reel, Tot Video, for more than a year. Marketing director Bob Huntington says main clients include roller rinks, bowling alleys, and amusement parks. The hourlong reels consist entirely of mu-

sic videoclips, with a new compilation offered every quarter. "There's been an increase in demand for the children's reel," notes Huntington.

MUPPET STUFF: Jim Henson Video introduced its Muppets Sing-Along line May 21 with the release of "Billy Bunny's Animal Songs." The title features all-new Muppet characters like Billy Bunny, rapping trio Cecil, Percival, and Edgar Bear, and sax-playing Porcupine. The format is a complete musical story with eight original songs written and co-produced by one of Child's Play's favorite kids' recording artists, Dave Kinnoin. Parents' Choice Award winner Kinnoin, whose latest album, "Dunce Cap Kelly," is available from his L.A.-based Song Wizard Records, has contributed songs to Walt Disney Records' Little Mermaid albums "Splash Hits" and "Songs From The Sea," among others. "Billy Bunny's Animal Songs" is priced at \$12.99.

Upcoming from Jim Henson Home Video (which is distributed by Buena Vista Home Video) is the Fraggle Rock series, which debuts July 30 with four volumes priced at \$12.99 each. Titles are "Meet The Fraggles," "Playtime With The Fraggles," "The Fraggles Search And Find," and "Fraggles Haunt A Castle."

Assistance in compiling this column was provided by Scott Power.

Billboard®

FOR WEEK ENDING MAY 29, 1993

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
			*** NO. 1 ***	
1	1	186	PINOCCHIO Walt Disney Home Video 239	1940 24.99
2	2	29	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991 24.99
3	3	11	LITTLE NEMO: ADVENTURES IN SLUMBERLAND Hemdale Pictures Corp./Hemdale Home Video 7140	1992 24.95
4	5	13	BARNEY IN CONCERT The Lyons Group	1992 14.95
5	4	57	101 DALMATIANS Walt Disney Home Video 1263	1961 24.99
6	6	13	BARNEY'S MAGICAL MUSICAL ADVENTURE The Lyons Group 98091	1992 14.95
7	NEW		DISNEY'S SING ALONG SONGS: FRIEND LIKE ME Walt Disney Home Video 1730	1993 12.99
8	7	5	BARNEY'S BEST MANNERS The Lyons Group 99021	1993 14.95
9	8	19	ROCK WITH BARNEY The Lyons Group 98081	1992 14.95
10	10	5	THE LITTLE ENGINE THAT COULD MCA/Universal Home Video 80929	1993 12.98
11	12	3	X-MEN: DEADLY REUNIONS PolyGram Video 4400866613	1993 9.95
12	15	19	BARNEY'S BIRTHDAY The Lyons Group 99011	1992 14.95
13	9	17	BARNEY GOES TO SCHOOL The Lyons Group 98061	1992 14.95
14	21	3	X-MEN: ENTER MAGNETO PolyGram Video 4400866593	1993 9.95
15	11	43	THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1986 24.99
16	13	11	ARIEL'S UNDERSEA ADVENTURES: VOL. 1 Walt Disney Home Video	1993 12.99
17	18	107	THE JUNGLE BOOK Walt Disney Home Video 1122	1967 24.99
18	14	35	THE RESCUERS Walt Disney Home Video 1399	1977 24.99
19	16	9	BARNEY: CAMPFIRE SING-A-LONG The Lyons Group 98051	1992 14.95
20	RE-ENTRY		ALICE IN WONDERLAND Walt Disney Home Video 36	1951 24.99
21	24	400	DUMBO Walt Disney Home Video 24	1941 24.99
22	19	3	PETER, PAUL & MOMMY TOO Warner Reprise Video 3-38339	1993 14.98
23	17	87	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991 24.99
24	20	17	BARNEY'S THREE WISHES The Lyons Group	1992 14.95
25	NEW		WE ALL SING TOGETHER Sesame Street Home Video/Random House Home Video 1200	1993 9.95

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VID BUYERS GET SALES INTENSIVE

(Continued from page 71)

"Don't concentrate on them," he said, adding they make up about 5% of the buying public.

Simpson stressed that attendees are not selling cars or washing machines. "Eighty percent of your customers have not seen every movie in the store," he said, hammering home the need for constant and assertive suggestive selling or "asking if they want fries, as well."

Of the four basics in customer ser-

vice, Simpson hit the hardest on acknowledging the customer. Often, said Simpson, people are adjusting to the change in store lighting as they enter, seem momentarily confused, or may be, in fact, mixed up and require even greater understanding.

On satisfying customers, Simpson said, "Everyone is a professional buyer. Don't underestimate the public. We are taught how to get the best bargain all our lives. Everyone today

has gone to high school and college.

"In the store," he continued, "it doesn't take a big sell job. Instead, talk with them. If they've seen 'Alien 3' or asked for it and it's out ask them if they've seen 'Alien' and/or 'Aliens.' Teach your people that the customer is their paycheck. It takes work. It takes a change of attitude. Good customers don't complain, they just don't come back."

INTERACTIVE ART UNIFIED AT NEW YORK SEMINAR

(Continued from page 71)

emerging music audio/video marketplace. While "Escape," a U.K.-only release, essentially was "an electronic lava lamp for 'om-ing' out to," combined kaleidoscopic visual patterns with background music, the Sidewalk Studios/Philips "Surf City" suggested far broader record company applications.

An "interactive beach hunt" further characterized by Cohen as "a children's program for adults," the CD-ROM "Surf City" involves the viewer in a California beach community, using interactive elements including surfing and exploring numerous local spots like a drive-in

movie theater, video arcade, and a bowling alley where the user even can select his shoe size. The soundtrack is composed of original masters of surf music by the Beach Boys, Jan and Dean, and the Ventures.

The \$500,000 project has taken a year to complete, using 10 animators and seven programmers. By contrast, Todd Rundgren's July-scheduled Philips CD-I title—to be released simultaneously with a "linear," noninteractive CD by Rhino Records' Forward label—commenced production in March.

"It doesn't have to take a year," con-

tinued Cohen, noting, though, that the Rundgren piece is not "visually intensive" as is "Surf City."

Fellow music audio/video pioneer David Bowie was represented by a multi-track interactive video for his new single "Jump." Ty Roberts, a veteran video game and Macintosh software designer who recently launched the Ion interactive software company, tested the "Virtual Bowie" CD-ROM. It provides the user with an "interactive video-editing studio" with which to mix a personal version of "Jump" from three different audio tracks and five "parallel" video tracks

on-screen simultaneously. The program, which will be commercially available in July, was created in conjunction with Bowie, who contributed additional video footage taken from the "Jump" shoot but not included in his own cut.

The multimedia artist of the future, Cohen surmised, will not be one who considers his work "inviolable." Offering an example, he said that if a guitarist isn't sure whether to play a particular solo with a Les Paul or a Stratocaster, the multimedia solution would be to record separate versions with both guitars, then let the interactive listener pick one.

Cohen also mentioned a couple other new formats he was working on: the "Video Collection," a 5-inch laserdisc videoclip compilation with room for 72 minutes of full-image video; and "Album Plus," a "CD-I-ready" CD that offers up to three videoclips along with a full-length CD.

The "Album Plus" disc also can be played on both CD-I and regular CD playback equipment—the latter player, of course, for audio only. Because of its

increased video and audio capacity, Cohen predicted it would generate greater consumer acceptance than CDV.

Cohen also showed a bit of an "interactive demo" from British band Goodnight Said Florence. Produced for less than \$40,000 as a college project, the CD-I piece provides bios, interviews, lyrics, and photos of the group and individuals that can be accessed at will while its music plays. Cohen advised fellow panelist and PolyGram Records VP of catalog development Bill Levenson the extensive booklets accompanying reissues such as the Eric Clapton boxed set could save space and offer added value on CD-I.

Looking ahead, RCA Records VP of artist development David Gales concurred with Cohen's view that record company signings will hinge to an even greater degree on an act's video-friendliness. A prime example here is formerly video-only group Green Jelly, whose debut, originally unintended for CD, was produced as an audio project when its Zoo Entertainment home video, "Cereal Killer," proved so successful.

PICTURE THIS

(Continued from page 71)

Assn. of Theater Owners has taken a strong stand against PPV premieres, circuits threaten not to show those movies, and MGM/UA may not distribute them.

OVER THERE: New York-based consultancy Callwood-Tahir & Associates seeks a "serious, major venture" that will bring direct-response video sales to Europe, says partner Ahmed Tahir. "We're determined to forge ahead on in-bound order capture," using the European equivalent of 800 numbers to reach 340 million potential buyers. Likeliest partners would be program rights holders.

Tahir, who hopes to be up and running later this year, claims intercountry banking complexities "appear to be workable... All major currencies can be converted out of one location." Anpost, the Irish Post Office, is particularly interested in bringing direct response up to U.S. speed.

SHARING, CARING: Trying to defuse objections, Major Video Concepts will share the results of its three-branch used-tape test with the studios, says president Walt Wiseman. Minneapolis, Indianapolis, and Chicago are buying back eight titles of varying popularity for \$16-\$24 a

cassette, beginning six weeks after release. The trial should run at least another month. "We really don't have any idea if we're going to get back 100 pieces or 1,000 pieces," he adds. "I think it's a nonissue. We don't see it as a negative."

Billboard.

FOR WEEK ENDING MAY 29, 1993

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
			★★ NO. 1 ★★					★★ NO. 1 ★★	
1	1	11	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	1	1	31	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
2	3	13	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98	2	2	27	CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98
3	4	72	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	3	13	39	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
4	7	3	WRESTLEMANIA IX Coliseum Video WF 113	59.95	4	5	73	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
5	2	47	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	14.98	5	8	109	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG 111	9.99
6	5	62	FOOTBALL FOLLIES PolyGram Video	19.95	6	7	69	BUNS OF STEEL 3 WITH TAMILLEE WEBB The Maier Group TMG 131	9.99
7	16	81	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	7	4	15	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304	19.99
8	15	45	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98	8	11	57	ABS OF STEEL WITH TAMILLEE WEBB The Maier Group TMG 132	9.99
9	NEW		NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98	9	6	57	ABS OF STEEL 2 WITH TAMILLEE WEBB The Maier Group TMG 133	9.99
10	9	60	NBA AWESOME ENDINGS FoxVideo (CBS/Fox) 2422	14.98	10	3	47	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	19.98
11	19	23	PRO FOOTBALL'S HOTTEST CHEERLEADERS PolyGram Video 4400854853	19.95	11	12	19	DIXIE CARTER'S UNWORKOUT MCA/Universal Home Video 81416	19.98
12	8	23	HIDDEN NFL II: THE LOCKER ROOM TAPES PolyGram Video 4400854973	19.95	12	NEW		THIGHS OF STEEL The Maier Group TMG 158	9.95
13	18	17	THE NFL'S GREATEST RIVALRIES PolyGram Video 4400854933	19.95	13	17	9	ARMS AND ABS OF STEEL The Maier Group TMG 142	9.95
14	13	39	NFL ROCKS PolyGram Video 0853793	19.95	14	15	17	LEGS OF STEEL WITH TAMILLEE WEBB The Maier Group TMG 141	9.95
15	10	79	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	15	19	3	BUNS OF STEEL 5 WITH TAMILLEE WEBB The Maier Group TMG 138	9.99
16	6	184	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98	16	10	37	BUNS OF STEEL 4 WITH TAMILLEE WEBB The Maier Group TMG 137	9.99
17	RE-ENTRY		NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98	17	NEW		BUNS OF STEEL 7 WITH TAMILLEE WEBB The Maier Group TMG 159	9.95
18	17	117	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	18	9	141	RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video 616	19.98
19	RE-ENTRY		HISTORY OF THE NBA FoxVideo (CBS/Fox) 2857	19.98	19	14	11	CORY EVERSON'S TOTAL BODY WORKOUT Barr Entertainment 60006	19.95
20	11	18	NBA SHOWMEN: THE SPECTACULAR GUARDS FoxVideo (CBS/Fox) 2383	14.98	20	20	27	MARILU HENNER'S DANCEROBICS Barr Entertainment 11208	19.95

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THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRNS AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Dave (Warner Bros.)	8,506,834	1,566 5,432	1	18,430,562
2	Dragon: Bruce Lee Story (Universal)	6,269,430	1,938 3,235	1	19,233,120
3	Posse (Gramercy)	5,311,902	949 5,597	—	5,311,902
4	Indecent Proposal (Paramount)	4,059,897	1,922 2,112	5	84,080,981
5	Lost in Yonkers (Columbia)	3,002,150	1,190 2,523	—	3,002,150
6	Sidekicks (Triumph)	2,101,850	1,270 1,655	5	10,781,614
7	Benny & Joon (MGM)	1,598,955	1,314 1,217	4	17,398,439
8	Indian Summer (Buena Vista)	1,322,300	1,290 1,025	3	11,960,033
9	The Sandlot (20th Century Fox)	1,303,478	1,426 914	5	24,600,862
10	Map of the Human Heart (Miramax)	1,015,253	523 1,941	3	1,283,479

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Video Previews

EDITED BY CATHERINE APPELFELD

MUSIC

Harry Connick Jr., "New York Big Band Concert," Columbia Music Video, 67 minutes, \$19.95. Connick didn't sell out a slew of dates at New York's Paramount theater during his 1991-92 big-band world tour for nothing and this concert video, directed by his girlfriend, Jill Goodacre, gives fans a chance to see the finesse that inspired such an ovation. Performing with a 17-piece orchestra, Connick glides through a set of standards and originals with typical charismatic aplomb. Standouts include "With Imagination," which finds Connick taking to the drum set, obvious winner "It Had To Be You," and "All Of Me," a previously unrecorded song featuring solos by trombonist Lucien Barbarin and trumpeter Leroy Jones.

CATHERINE APPELFELD

CHILDREN'S

"Dennis The Menace," CBS/Fox Video, 35 minutes each, \$9.98 each. Those eagerly awaiting this summer's theatrical release of "Dennis The Menace" can chew on these animated appetizers in the meantime. Four adventures—"Lean, Green Jumping Machine," "Shark Treatment," "Jungle Bungle," and "The Dinosaur Doozy"—feature Dennis Mitchell sufficiently agitating many of his friends, his parents, and his reluctant neighbor Mr. Wilson. The episodes featuring the latter are most hilarious: "Shark Treatment" finds Dennis duping Wilson into thinking he has caught a talking shark; "Dinosaur Doozy" features the little boy terrorizing his neighbor with his new pet, aptly named Bronto. C.A.

"Barney & Friends: Barney Rhymes With Mother Goose," Lyons Group, 30 minutes, \$14.95.



One of the big guy's best, teaming up today's rave with yesterday's fave. And with a little help from their friends, Barney and Mother Goose serve up more than a dozen classic songs and rhymes. The premise is simple—since a bookworm has eaten the pages of her book, Mother Goose must rewrite her poems—and well realized. Her rhymes are recited with wood puzzles, sung with play-acting, and set to guessing games à la charades. A kindergarten room makes for the perfect setting, too, with its kitchen center providing props for the

likes of "Polly Put The Kettle On" and "Little Jack Horner." Parents looking for a contemporary yet classic treatment of Mother Goose couldn't find a better intro.

CATHERINE CELLA

DOCUMENTARY

"Pride And Joy: the Story Of Alligator Records," BMG Video, 87 minutes, \$29.98. Theatrical music docu by "Deep Blues" director Robert Mugge uses the March 1992 Alligator Records 20th Anniversary Tour concert at Philadelphia's Chestnut Cabaret as the hub for a fascinating look at the pivotal Chicago blues label. While Koko Taylor & Her Blues Machine, the Lonnie Brooks Band, Elvin Bishop, Katie Webster, and Lil' Ed & Blues Imperials are uniformly dynamite, they are overshadowed by the near fairy tale of idealistic label head Bruce Iglauer, who came to Chicago out of college to hang out at the Southside blues bars and apprentice with legendary Delmark Records head Bob Koester before launching his own blues line—all for the love of the genre. Beautifully captured too are the ups and downs of indie labeldom, as well as Iglauer's ever-articulate insights into the wonderful universality of the blues experience.

JIM BESSMAN

EDUCATIONAL

"Killing For A Living," A* Vision Entertainment, 50 minutes each, \$14.95.



This trio of videos that originally aired on the BBC—"The Killing Machine," "The Company Of Killers," and "Deadly Deceit"—explores what is perhaps the most fundamental dictum of nature: survival of the fittest. Narrated by Anthony Hopkins, the programs depict the daily struggle of animals to eat and avoid being eaten. Vivid, close-up photography captures a plethora of predators of the land, sea, and air and the varying methods by which they lure and catch their prey, including exhaustive chases (a mother cheetah outlasts a Thompson's gazelle to ensure her young ones have food for the day), patient waits (a Kingfisher remains perched on a tree branch for hours anticipating the exact moment to sweep down on a fish), and elaborate disguises (a hermit

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Appelfeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

crab decorates himself with pieces of broken shell to deceive approaching creatures). An altogether enlightening and engaging experience, "Killing For A Living" brings the wild cycle of nature considerably closer to home. Brightly colored, beautifully photographed packaging is a promising glimpse of what awaits the viewer. C.A.

MADE-FOR-TV

"The Honeymooners Classic 39 Collection," CBS Video, 50 minutes each, \$9.98 each.



"The Honeymooners" began as one of many sketches on Jackie Gleason's TV show in 1950. Because of the popularity of Ralph, Alice, Norton, and Trixie, Gleason decided to spin off "The Honeymooners" into a weekly series. After only 39 full-length episodes, he suddenly stopped production, stating that the quality of the program could not be maintained for another season. Now, home video viewers can enjoy all of the magic and laughs in their entirety with enhanced video and audio quality. Two episodes are contained on each cassette, except for volume one, which has the premiere episode plus a highlight film and is priced at \$5.98. Each volume features unique cover art by such artists as Jack Davis, Seymour Chwast, and Al Hirschfeld. The pure genius and artistic integrity of Jackie Gleason and co-stars Art Carney, Audrey Meadows, and Joyce Randolph will make this collection a hot seller for a long time to come. MARC GIAQUINTO

INSTRUCTIONAL

"Collecting America," Cabin Fever Entertainment, 45 minutes, \$9.95.

Do you want to know how much a mint condition, original Honus Wagner baseball card is worth? How about a 1954 Henry Aaron Topps Rookie card? One of Ty Cobb's canceled checks? Some original dirt from Brooklyn's Ebbets Field? This video answers all these questions and more, giving an inside look at the often frenetic world of the baseball card, sports artifact, and memorabilia collector. Insights from dealers, marketers, and manufacturers provide an excellent background to the growth of what has evolved into a billion-dollar industry during the past three decades.

Experts in the field discuss the future of the industry while 10-year-old entrepreneurs continue to buy, sell, and trade cards to enhance the value of their collections. Vintage clips from the '30s and '40s spice up the presentation, which also features commentary from Hall of Famers Henry Aaron, Brooks Robinson, and Duke Snider, among others. This would be an excellent library addition for the serious collector.

TERRENCE SANDERS

ANIMATION

"All Singing! All Dancing!," "Down & Out With Flip The Frog," "Things That Go Bump In The Night," "Willie Whopper's Fantastic Adventures," "Free Form Fairy-Tales," "The Odd & The Outrageous," and "Rainbow Parades," Kino On Video (800-562-3330), about 75 minutes each, \$24.95 each.

Kino On Video's seven-cassette "Cartoons That Time Forgot" series will provide fans of '30s animation with the perfect excuse to Turn On and Toon Out. Programmed and annotated by connoisseur of classic cartoons Greg Ford, this series boasts excellent print quality and some never-before-seen footage. The first five volumes showcase 50 1930-'36 cartoons from Disney-defector Ub Iwerks, featuring music by Carl Stalling, later of Warner Bros. fame. Iwerks' wondrous world always stayed in balletic sync with its bouncy soundtrack, and was populated by anthropomorphic cars, planes, and household appliances, not to mention cats, dogs, mice, bears, rabbits, and forgotten 'toon star Flip The Frog. The mostly wordless Flip hopped into a series of often surrealistic adventures, but was never above a bit of pre-Hayes Code naughtiness.



(In no way politically correct, these cartoons sometimes use harmlessly intentioned but stereotypical caricatures of blacks, gays and other groups.) The last two cassettes chronicle the wildly imaginative Van Beuren studio—yet another cartoon workshop obscured by the shadow of Disney, Fleischer and Warner Bros. Home to some of the all-time top animators, Van Beuren unleashed such characters as beatific bovine Molly Moo Cow, Tom and Jerry (who were humans, not animals), and established star Felix The Cat, whose three color theatrical cartoons are included here.

DREW WHEELER

MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Matinee" (1993), PG, MCA/Universal Home Video, prebooks June 16.

When a man is exposed to atomic radiation and bitten by an ant, the mutated result is "Mant!," a 1963 monster movie by B-director Lawrence Woolsey (John Goodman). When wide-screen showman Woolsey takes his screamfest to Key West, Fla., it's during the same jittery week as the Cuban Missile Crisis. (A nuke-threat movie might be considered bad taste at that moment, yet the crafty Woolsey sees a national alert as a fine marketing tool.) The action revolves around a group of local adolescents—as anxious about the possible end of the world as they are eager to get a date for the utterly awful "Mant!"—but the show-stealers here are Cathy Moriarty as Woolsey's sarcastic actress/girlfriend and Goodman as a Great American hypemonger. Directed by Joe Dante, "Matinee" is clever and funny—rare for the miserable coming-of-age subgenre. Recommended for anyone who loves crummy fright-flicks and sweet comedies with happy endings.

"Leap Of Faith" (1992), PG-13, Paramount Home Video, prebooks June 10.

Steve Martin explodes with evangelical energy as Jonas Nightengale, preacher, faith-healer, and unrepentant con man. When his truck caravan breaks down in the hard-luck town of Rustwater, Kan., Nightengale decides to hold his giant tent revival right there—to the chagrin of the town's skeptical Sheriff Liam Neeson. (Neeson also has smitten Nightengale's sweet-talking second-in-command Debra Winger, who helps create bogus miracles with a computer database and hi-tech gadgets.) With a sharp supporting cast and a rousing gospel score, this overlong comedy ultimately sheds its cynicism—and should appeal to viewers seeking a religious message as well as to your average Steve Martin fan.

"MC3: Maniac Cop 3" (1992), R and unrated, Academy Entertainment, prebooks June 17.

A horrific combination of Darryl Gates and Jason from the "Friday The 13th" movies, Maniac Cop (Robert Z'Dar) actually is martyred policeman Matt Cordell. A voodoo ritual brings MC back to life and it's One-Adam-Hell all over again as the baton-swinging blue avenger kills to protect a gunned-down cop (Gretchen Becker) from those who would besmirch her name. Although it seems that a Maniac Cop's lot is not a happy one, he dispatches his victims with a puckish wit—when one street-creep derogates the police as cowboys, MC tosses him up in the air and plugs him like a silver dollar. Who cares if good-guy cop Robert Davi seems to be the only cast member who gets the hang of that acting thing? Brisk pacing, creepy laughs, and outrageous stuntwork make "MC3" a highly commendable B-grade shocker.

"Peter's Friends" (1993), R, HBO Video, prebooks June 17.

Standup comedian Rita Rudner co-wrote and -stars in this gathering-of-old-friends, "Big Chill"-styled British

ensemble comedy that's marred by predictability and over-reliance on a pop song-packed soundtrack. That said, "Peter's Friends" boasts a number of funny performances, most notably Emma Thompson as an endearingly nutty book publisher, Kenneth Branagh as an angry writer, and lone American Rudner as Branagh's wife—a high-strung, L.A.-nightmare of a sitcom actress. Brought together by upper-class do-nothing Peter (Stephen Fry), this nostalgic reunion starts to deteriorate into unadorned hostility. Although its moments of drama seem tacked-on, witty dialog and a strong cast are its best assets.

"The Hours And Times" (1991), unrated, Fox Lorber Video, prebooks June 8.

This short, black-and-white independent film dramatizes something that may or may not have happened—a sexual liaison between John Lennon and Beatles manager Brian Epstein during a short Barcelona vacation in 1963. With a small cast, this film becomes an often pretentious talkfest between an adoring Epstein (David Angus) and a cryptic Lennon (Ian Hart), ending in far-from-explicit sex. Hart's Lennon seems to veer between portrayal to parody—leading bored viewers to wonder what would've happened if Ringo Starr had fallen for Dennis Quaid instead of Barbara Bach on the set of "Caveman." Gay and art-film audiences may enjoy it, but "A Hard Day's Night" it's not.

"Hexed" (1993), R, Columbia TriStar Home Video, prebooks June 8.

"Hexed" takes as its central premise something many have long suspected—that there's a thin line between supermodels and psychopathic killers. The supermodel in question is Hexina (Claudia Christian), the ubiquitous face of Indifference perfume and an escaped mental patient with a knack for compulsive killing. Under Hexina's spell—and being blamed for her murders—is nebbish-hero Arye Gross (in a role that probably should've gone to an A-list nebbish-hero like Mark Linn-Baker or Judge Reinhold). It takes so many anything-for-a-laugh detours—even brief nudity in its over-the-top sex-scene take-off—that some bits are bound to succeed. Poor direction fails to achieve an intended gags-a-poppin' pace, but some highly amusing writing and Christian's spirited, loony performance could be the salvation of "Hexed."

"Lake Consequence" (1992), R and unrated, Republic Pictures Home Video, prebooks June 9.

Housewife Joan Severance is left alone when her husband and son leave for a fishing weekend, and she discovers that she can ménage quite well on her own. This dreamlike story begins when Severance finds herself attracted to rugged-yet-sensitive manual laborer Billy Zane, and ends up in an idyllic lakeside retreat with him and his flirtatious girlfriend May Karasun. Severance may be plagued by a pointless series of flashbacks, but sex is the only matter of consequence at "Lake Consequence," another well-photographed softcore porn film executive-produced by genre leader Zalman King. True King fans will no doubt fast-forward through the dialog parts.



Making Space. Grammy-winning producer David Foster, right, takes delivery of the first PRO Spatializer 3D audio production system, a real-time processor designed to allow the 360-degree placement and movement of individual sounds in three-dimensional space (Billboard, May 8). Pictured with Foster in the Record Plant's Neve 1 room is a fellow Grammy winner, engineer Dave Reitzas.

SPARS Stages Digital Confab Workstation Compatibility Among Issues

■ BY MARILYN A. GILLEN

NEW YORK—Economics and ergonomics were the twin clarion calls of manufacturers at the fifth annual Digital Audio Workstation Conference, May 15-16 at the Hotel Macklowe here.

Bottom-line price and business-boosting cost-effectiveness were points repeatedly driven home to the studio owners in attendance, with more than one of the 14 worldwide presenters detailing credit plans—or revealing plans to lower costs (see related story, this page). “We want to take price out of your purchasing decision,” the Siemens rep summed up.

Another trend greatly in evidence at the well-attended weekend event, sponsored by the Society of Professional Audio Recording Services, was a focus on the increasingly apparent need of users for cross-com-

patibility of various makers' products. “OMF” buttons on the lapels of attendees were the visible signs of these fast-changing times, when rapidly advancing technology has created what one proponent described as “an alphabet soup” of proprietary products that are unable to communicate with one another in a common digital language.

THE OMF INITIATIVE

“OMFI,” or Open Media Framework Interchange, is an initiative designed to create that common language, setting a standard for the interchange of files between one manufacturer's machine and any other's. With OMF, all elements of a program could be exchanged, and a user could make changes to any part of a program at any time.

All of the manufacturers in attendance are signatories to the initiative, which was spearheaded by one of the presenters here, Avid Technologies, and introduced at the National Assn. of Broadcasters conference in April. The products of several already permit OMF to varying degrees.

Version 1.0 of the OMF software was released at the NAB show, where specifications were unveiled. Some 100 manufacturers are reported to be aboard the OMF bandwagon already.

The growing movement toward “removable optical media” also got support among attendees as one way to address the desire to move between various systems while working on a single project. “Networking” also was a frequently used buzzword.

The various initiatives underscore some deeper shifts in the arena of postproduction, shifts unstated but unmistakable to those watching the proceedings from the stands—the migration from a hardware- to a software-driven environment, from consoles to computers, and the integration of powerful video applications into traditional audio systems.

Indicative of the latter, Siemens Audio announced an OEM agreement with OLE Lightworks “to bring the benefits of their products

into our products.”

WHO AND WHAT

General trends aside, all the manufacturers taking their 30-minute turns on stage at the Hudson Theatre at the Hotel Macklowe were in New York to talk specifics—their product. The following is a quick rundown of presenters and products.

- Digital F/X-WaveFrame: the WaveFrame DCS, offering a complete eight- or 16-track recording, editing, and mixing environment.

- Solid State Logic: ScreenSound. SoundNet allows for up to eight ScreenSounds to have access to a central database.

- Studer: the Dyaxis II, its second-generation modular multitrack workstation. Up to six eight-track systems can be stacked for 48 tracks of simultaneous playback.

- Otari: ProDisk 464, available in configurations from four to 64 channels with new CMX AutoConform.

- Siemens: the AudioFile Spectra (with new color display) and Logic 1 console. Siemens announced the introduction of “cable networking,” due for release at the end of the year, which will allow for the station-to-station real-time transfer of information over cable or fiber-optic lines.

- FairLight: MFX2, which offers audio freeze frame and has multi-take capability.

- Lexicon: Opus, a complete audio post system with a new color display. It also announced the Opus Series 3 hardware interface.

- Roland: DM-80, a self-contained system.

- Digidesign: ProTools, with the new 2.0 software upgrade. Announced several new technologies due in 1993, including the TDM Digital Audio Bus, a 256-channel 24-bit “digital audio superhighway.” The bus is “open” to third-party manufacturers. The first product for the bus is Lexicon's NuVerb reverb and effects card; Apogee tie-ins are said to be due later in the year.

- Spectral Synthesis: AudioEngine, with new 2.0 software.

- Studio Audio Digital Equipment: SADiE Disk Editor, a low-cost system geared to broadcast production.

- Sonic Solutions: The Sonic System, offering NoNoise as an a la carte option. When cabled together into SonicNet, the system allows for up to 80 channels of simultaneous audio playback or compressed video via glass fiber-optic cable. Allows for free access to information on any drive at any time. Also announced the “MediaNet Partners Program,” to make the fiber-optic network specifics available to other parties.

- Augan: 408 OMX. Works fully from removable optical discs.

- Avid: AudioVision, a new generation system with new features including ADR loop recording. Fully OMF compatible.

AUDIO TRACK

NEW YORK

IGGY POP has been mastering his upcoming Virgin release, “Wild America,” at Sterling Sound, with producer Malcolm Burn and engineer Mark Howard working on Neve and HMA consoles.

At Clinton Recording, BMG artist Harolyn Blackwell was cutting tracks with Andy Gauthier producing. Engineers Ed Rak and Tony Salvatore recorded directly onto a Sony 1630 two-track mastering system.

Across the bridge in Brooklyn, keyboardist/producer Brian Jackson has been in Forecast Studios cutting tracks with his band, the Nex Thing, for an upcoming EP on First World Records. Jackson worked on a Tascam M216 console.

Warner Bros. recording act A-Ha has been working on its upcoming release at Greene Street Recording. Producer Paul Savoy worked with engineers Jami Staub and Rod Hui on the Amek APC1000, mixing down to a Studer A80 half-inch, 15ips, with Dolby-SR noise reduction.

LOS ANGELES

SONY ACT Infectious Grooves has been in Sound City Studios with producer/engineer Michael Bloom cutting tracks on the Neve 8028 console.

Producer David Leonard has been working at Scream Studios mixing Tim Finn's upcoming Capitol release on an SSL 4056 with G Series Total Recall.

EMI recording artist Rosie Ania is working at Westlake Studios with producer Nick Martinelli. The pair is working on the Neve V360 console.

Producer Guy Roche is currently at Oceanway Studios producing a few cuts for Epic recording artist Clive Griffin, working on custom Neve and API consoles.

At Skip Saylor Recording, Megadeth producer Max Norman has been working with Phantom Blue on its upcoming Geffen release. Chris Puram engi-

neered, with Louie Taran and Aaron Miller assisting on the SSL G Series, 80-input console.

Keyboardist John Hobbs and guitarist John Jorgenson, along with the rest of the Hot Country Nights band, were recently at Trax Recording with chief engineer/producer Michael McDonald recording theme music for the Academy of Country Music's annual awards telecast. They worked on a DDA AMR-24 console with Necam 96 moving fader automation.

NASHVILLE

AT JAVELINA STUDIOS, Vince Gill is busy recording his Christmas album with producer Tony Brown sitting behind the Calrec console.

Bob Seger has been busy mixing at Woodland Digital for his upcoming self-produced album. Engineer David Cole worked with assistant Marc Frigo on the Neve VR60 console. Seger's tracks were recorded on a Mitsubishi 32-track digital locked together and running in tandem with an Otari MTR 100.

Loud Recording, the new facility opened recently by producers James Stroud and Richard Landis, boasts one of the coolest collections of vintage gear in town, and already is booked up with projects by Clint Black, Kieran Kane, Merle Haggard, and Billy Falcon. All artists have been working on the SSL 60-input console.

OTHER CITIES

AT NORMANDY Sound in Warren, R.I., Aimee Mann recently was in working with producer Jon Brion. Engineering on the SSL 4000E Series with G-computer were Phil Greene and Mike Deneen.

At Kajem in Gladwyne, Pa., Dr. Butcher was in cutting tracks. Joe Alexander engineered and co-produced with the band, with Brian Stover assisting on the SSL 4048E console.

San Francisco's Different Fur Recording has been host to the Bobs. The a cappella band was working on a self-produced project with Howard Johnston engineering and Nancy Scharlau assisting.

AMS Lowers Its Digital Entry Level

■ BY ZENON SCHOEPE

LONDON—Siemens company AMS has released its entry-level digital console the Logic 3 and announced changes in the pricing structure of its AudioFile digital hard-disc-based editors. The developments make an all-digital mixing and editing package, comprising Logic 3 and eight-output AudioFile Spectra, a reality for 68,000 pounds.

“We have been listening to a market which acknowledges the superior power of our products but feels that prices have become uncompetitive,” says AMS-Neve marketing director Frank Massam. The price cut has re-

sulted from the rationalization of the company's manufacturing operations after the absorption of Neve's modern manufacturing base in Kelso, Scotland, following the merger of AMS and Neve in the U.K. last year.

The Logic 3 rack-mount digital desk features the same hardware as the more expensive Logic 1 and 2 desks with prices starting at 38,000 pounds. The console is aimed squarely at the market sector now occupied solely by the Yamaha DMC1000 digital console and satisfies the requirements for an entry-level digital stand-alone desk, with the BBC already mixing full-scale projects on the product. As part of a pre-

paratory system in a larger all-digital Logic/AudioFile operation, Logic 3's full dynamic mix compatibility, and similar operating principles will ease the transferral of work through the production chain.

Logic 3 is available with up to 32 channels, eight subgroups, four aux sends, a main stereo output, and has touch-sensitive Logicator pots, four moving faders (expandable with a four-fader side car), and a large color screen. Its configuration is expandable to additional analog and digital IOs and the console also will support AMS' Event Based Automation when fully implemented.

Billboard.

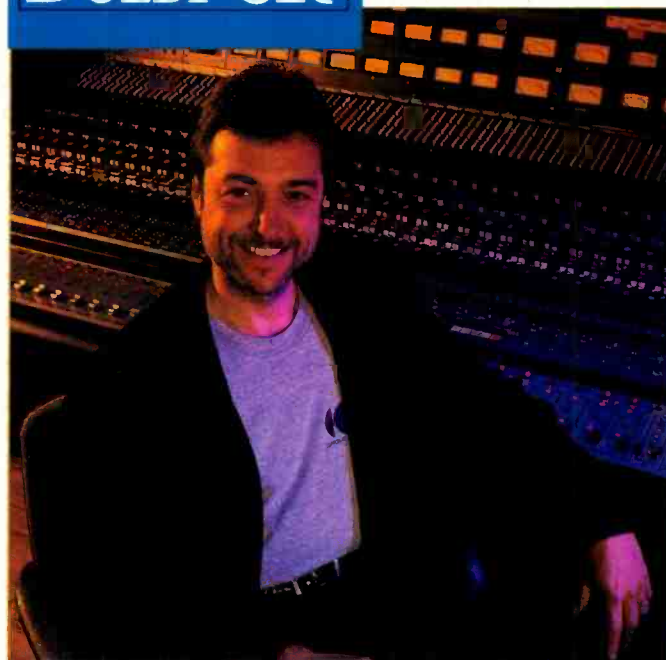
STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 22, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	RAP
TITLE Artist/ Producer (Label)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)	I LOVE THE WAY YOU LOVE ME John Michael Montgomery/ D.Johnson (Atlantic)	LIVIN' ON THE EDGE Aerosmith/ B.Fairbairn (Geffen)	TYPICAL REASONS (SWING MY WAY) Prince Markie Dee/ Mark Morales Mark C. Rooney (Columbia)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Jimmy Jam	FLYTE TYME (Edina,MN) Jimmy Jam	QUAD (Nashville) Doug Johnson	LITTLE MOUNTAIN (Vancouver,B.C.) Ken Lomas	SOUL CONVENTION (Rosedale,NY) Mike Fronda Jose Sanchez
RECORDING CONSOLE(S)	Harrison MR4/ Series 10	Harrison MR4/ Series 10	Trident A Range	SSL 6000E/G	Soundcraft 3200
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR100 (Dolby SR)	Otari MTR100 (Dolby SR)	Otari MTR90	Studer A800 MK III	Studer A827
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	Westlake HR1 Yamaha NS10	Yamaha NS10	Custom Westlake SM-1	Tannoy
MASTER TAPE	Ampex 499	Ampex 499	Ampex 499	3M 250	
MIXDOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Steve Hodge Dave Rideau	FLYTE TYME (Edina,MN) Steve Hodge Dave Rideau	MASTERFONICS (Nashville) Doug Johnson	CAN AM (Los Angeles) Brendan O'Brien	SOUL CONVENTION (Rosedale,NY) Mike Fronda Jose Sanchez
CONSOLE(S)	Harrison MR4 Series 10	Harrison MR4 Series 10	SSL 4000E G Computer	SSL 4000E G Computer	Soundcraft 3200
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A827	Studer A827	Mitsubishi X-850	Studer A-820	Studer A827
STUDIO MONITOR(S)	Westlake HR1	Westlake HR1	Hidley/Kinoshita	Yamaha NS10	Tannoy
MASTER TAPE	Ampex 499	Ampex 499	Ampex 499	Ampex 456	
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Greg Fulginiti	MASTERDISK Tony Dawsey Mark Morales Mark C. Rooney
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	Capitol Manufacturing	WEA Manufacturing	Uni Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol Manufacturing	Capitol Manufacturing	WEA Manufacturing	Uni Manufacturing	Sony Manufacturing

© 1993, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

Ed Rak
DEMANDS
DOLBY SR



Vincent Marchese

Ed Rak in Control Room B of Clinton Recording Studios

“Digital was my first choice for ten years. So why am I recording analog again?”

Occupation

Engineer, producer, and owner of Clinton Recording Studios, NYC

Recent credits

Juan Luis Guerra, Patti LaBelle, Roy Hargrove, Cleo Laine, Liza Minnelli, John Pizzarelli, Michel Camilo

Artists: Karen Carpenter, Steely Dan, Dave Grusin, NY Philharmonic, Diana Ross, Frank Sinatra

Career credits

Films: “Manhattan,” “Reds,” “Peggy Sue Got Married,” “Tequila Sunrise,” “A Stranger Among Us”

Career direction

“Recording great film scores in one of New York’s few remaining large orchestral recording spaces is a fabulous job, and I look forward to doing lots more.”

On his technique

“I capture the *sense* of each soloist and section, lock them together in perspective, and apply the glue when I mix.”

On Dolby SR

“Dolby SR hears it my way— everything I record sounds like I want it to, from start to finish. Plus Dolby SR has insured my investment in analog equipment for years and years to come.”



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Billy Ray Cyrus
Brian James
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Cause & Effect
Coati Mundi (of Kid Creole)
Craig Chaquico
Dan Seals
Dave Koz
Deborah Harry
Don Henry
Donna Summer
Downtown Julie Brown
Dramarama
Eddie Money
Emmy Lou Harris
Enuff Z' Nuff
Faith Hill
Fee Waybill
Flo Anthony (of The New York Post)
Fred Schneider (of The B-52's)
Freedom Williams
Garth Brooks
George LaMond
Hal Ketchum
Hoss Burns & Marty Fitzpatrick (of WSIX-FM)
Information Society
Joey Gian
John Norris (of MTV).
Johnette (of Concrete Blonde)
Judy Tenuta
k.t. oslin

Kathy Mattea
Kennedy (of MTV)
Kenny Loggins
L7
Lee Roy Parnell
Lighter Shade of Brown
Little Texas
Living Colour
Lords Of The Underground
Lucinda Williams
Mark Slaughter (of Slaughter)
Martin Delray
Marty Brown
Maryann Kennedy
Meg Griffin
Michael Wolff (of Arsenio's 'Posse')
Wendy Marie Mock
Natalie Merchant
Nick Scotti
Noel
Onyx
Pam Rose
Pat Benatar
Paula Abdul
PM Dawn
R.E.M.
Richard Marx
Salt-N-Pepa
Sarah McLachlan
School Of Fish
Shanice
Silk
Sonic Youth
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Ginger Gregor
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Judith Haenel
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Christine Hendley
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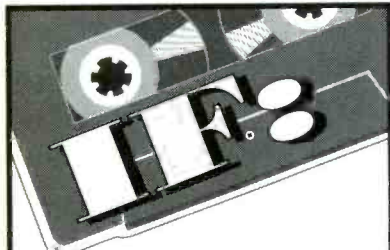
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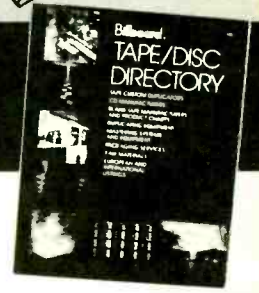
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CALENDAR

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MAY

May 22, **EQ Music Recording & Sound Expo**, Ramada Hotel, New York. 212-213-3444.

May 22, **Copyright and Publishing Demystified**/"Legal Aspects of the Music Industry in Plain English," two half-day seminars, Roosevelt Hotel, New York. 212-688-3504.

May 24, **ASCAP Pop Awards Dinner**, Beverly Hilton Hotel, Los Angeles. 213-883-1000.

May 25, **"Digital Audio Home Taping Royalties: Who's Collecting and How to Get Your Share,"** presented by California Copyright Conference, The Sportsmen's Lodge, Studio City, Calif.

818-848-6783.

May 25, **"Putting It All In Perspective: Living a Balanced Life In The Arts and Entertainment,"** panel discussion presented by the Musicians' Union, New York. 212-713-5097.

May 25, **"Copyrights, Trademarks and Patents—How To Protect Your Work,"** seminar presented by entertainment lawyer Wallace Collins. The Learning Annex, New York. 212-570-6500.

May 26-30, **Black Radio Exclusive (BRE) Convention**, Grand Hyatt, Washington, D.C. 213-469-7262.

May 27-June 1, **International Assn. of African American Music (IAAAM) 1993 Celebration**, Washington Renaissance Hotel, Washington, D.C. 215-664-1677.

May 28-30, **Northwest Area Music Assn.**, location to be announced, Seattle, Wash. 206-282-2696.

JUNE

June 2, **Songwriters Hall of Fame 24th Annual Dinner and Induction Ceremonies**, Sheraton New York Hotel and Towers, New York. 212-206-0621.

June 3-6, **Summer Consumer Electronics Show**, McCormick Place, Chicago. 202-457-8700.

June 5, **"Producing for a Living: Recording Techniques, Tips & Strategies"/"Marketing Your Music,"** two half-day seminars, Roosevelt Hotel, New York. 212-688-3504.

June 5-7, **European Dance Music Convention**, Marcant Plaza, Amsterdam. 011-31-35-218748.

June 8-10, **ShowTech '93**, stage engineering and entertainment technology forum, Berlin Exhibition Grounds, Berlin. 011-49-30-30380.

June 9, **ASCAP R&B Music Celebration**, Industria, New York. Audra Washington, 212-621-6242.

June 10, **Tenth Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444.



They're No Good. Miami band Scraping Teeth receives Spin magazine's "Broken Record Award" after being named Worst Band in America by the magazine. The presentation took place after the band's showcase at New York's CBGB, which featured such tunes as "Torture And Stuff" and "Death By Refrigerator." Shown, from left, are band member Isaac "Fishfungus" Ersoff; Spin senior editor Mark Blackwell; band member James "Dimthingshine" Rite; Spin editor/publisher Bob Guccione Jr.; and band member Frank "Rat Bastard" Falestra. (Photo: Carla Gahr)

BMI POP AWARDS

(Continued from page 12)

"Save The Best For Last," Mariah Carey's "Can't Let Go," Will Jennings and Eric Clapton's "Tears In Heaven," and Gloria and Emilio Estefan's "Live For Loving You" received their first citations for more than 1 million performances.

Among the multiple-citation winners were EMI Music Publishing, which took second place in the publisher-of-the-year category with 11 citations, and Careers-BMG Music Publishing Inc. and Stone Agate Music, which received four citations each.

BMI president/CEO Frances W. Preston hosted the black-tie gala, attended by 600 people.

Here is a complete list of the honored songs: "Achy Breaky Heart," Don Von Tress, Millhouse Music; "All 4 Love," Steve Cropper, Isaac Hayes, and Howard Thompson, Irving Music Inc. and Howie Tee Music; "Baby, I Need Your Loving," Lamont Dozier, Brian Holland, and Eddie Holland, Stone Agate Music; "Beauty And The Beast," Alan Menken, Wonderland Music Co. Inc.; "Black Or White," Michael Jackson, Mijac Music.

Also, "Can't Forget You," Jorge Casas, Foreign Imported Productions and Publishing Inc.; "Can't Let Go," Mariah Carey, M Carey Songs and Sony Songs Inc.; "Change," Ian DeVaney (PRS), Andrew Morris (PRS), and Lisa Stansfield (PRS), Careers-BMG Music Publishing Inc.; "Conviction Of The Heart," Guy Thomas, Southshore Music; "Crazy," Seal (PRS) and Guy Sigsworth (PRS), SPZ Music Inc.; "Daniel," Elton John (PRS) and Bernie Taupin, Songs of PolyGram International Inc.; "The Dream Is Still Alive," Chynna Phillips, Carnie Wilson, and Wendy Wilson, EMI-Blackwood Music Inc., Get Out Songs, Lentle Music, and Smooshie Music; "Emotions," Mariah Carey, M Carey Songs and Sony Songs Inc.; "Every Heartbeat," Wayne Kirkpatrick and Charlie Peacock, Andi Beat Goes On Music, Careers-BMG Music Publishing Inc., EMI-Blackwood Music Inc., and Sparrow Song; "Everybody Plays The Fool Sometime," Jim Bailey, Rudy Clark, and Kenneth Williams, Alley Music Corp. and Trio Music Co. Inc.; "(Everything I Do) I Do It For You," Michael Kamen, Zachary Creek Music Inc.

Also, "Finally," Felipe Delgado, R.K. Jackson, E.L. Linneer, Leethal Muzik, Main Lot Music, Urban Tracks Music, and Wax Museum Music; "Good For Me," Wayne Kirkpatrick and Tom Snow, Careers-BMG Music Publishing Inc. and Snow Music; "I Heard It Through The Grapevine," Barrett Strong and Norman Whitfield, Stone Agate Music; "I Still Believe In You," Vince Gill, Benefit Music; "I Touch Myself," Christina Amphlett (APRA) and Mark McEntee (APRA),

EMI-Blackwood Music Inc.; "I'll Be By Your Side," Dadgel Keith Atabay and Stevie B., Myat Publishing and SHR Publishing Co.; "I'll Be There," Johnnie Christo (PRS), John Holliday (PRS), Trevor Steel (PRS), and Milan Zekavica (PRS), Warner-Tamerlane Pub. Corp.

Also, "I'll Get By," Andy Hill (PRS) and Eddie Money, Cashola Music, Chrysalis Songs, and Pillarview, B.V.; "I've Got A Lot To Learn About Love," Kevin Chalfant and Gregg Rolie, EMI-Blackwood Music Inc. and Good Dog Compositions; "Just Another Day (Otro Dia Mas Sin Verte)," Miguel A. Morejon and Gloria Estefan, Foreign Imported Productions and Publishing Inc.; "Just For Tonight," Cynthia Weil, Dyad Music Ltd.; "Lily Was Here," David A. Stewart (PRS), Careers-BMG Music Publishing Inc.; "Live For Loving You," Emilio Estefan, Jr. and Gloria Estefan, Foreign Imported Productions and Publishing Inc..

Also, "Love Is A Wonderful Thing," Michael Bolton, Mr. Bolton's Music and Warner-Tamerlane Pub. Corp.; "Make It Happen," Mariah Carey, M Carey Songs and Sony Songs Inc.; "Missing You Now," Michael Bolton, Mr. Bolton's Music and Warner-Tamerlane Pub. Corp.; "Mottownphilly," Nathan Morris and Shawn Stockman, Mike Ten Publishing; "My Lovin' (You're Never Gonna Get It)," Denzil D. Foster and Thomas D. McElroy, Two Tuff-E-Nuff Publishing; "No Son Of Mine," Tony Banks (PRS), Phil Collins (PRS), and Mike Rutherford (PRS), Hidden Pun Music Inc.; "Oh Girl," Eugene Record, Unichappell Music Inc.; "Oh Pretty Woman," Bill Dees and Roy Orbison, Acuff-Rose Music Inc., Orbis-Lee Publishing and R-Key Darkus Publishing.

Also, "The Promise Of A New Day," V. Jeffrey Smith, EMI-Blackwood Music Inc. and Vermal Music; "The Real Thing," David Foster, Air Bear Music; "Remember The Time," Michael Jackson, Mijac Music; "Restless Heart," Andy Hill (PRS), Chrysalis Songs and Pillarview, B.V.; "Rhythm Of The Rain," John Gummo, Warner-Tamerlane Pub. Corp.; "Romantic," Karyn White, Kings Kid Music and Warner-Tamerlane Pub. Corp.; "Save The Best For Last," Jon Lind and Wendy Waldman, Big Mystique Music, EMI-Virgin Songs Inc., Longitude Music Co. and Moon and Stars Music; "Set Adrift On Memory Bliss," Gary Kemp (PRS), Reformation Publishing USA; "She Talks To Angels," Chris Robinson and Rich Robinson, Def USA Music and Enough To Contend With Songs.

Also, "Silent Lucidity," Chris DeGarmo, Queensryche Publishing Company and Screen Gems-EMI Music Inc.; "Something To Talk About," Shirley Eikhard (SOCAN), Shirley Eikhard USA Music and Lynn Jacobs Publishing and Assoc.; "Somewhere In My Broken Heart," Billy Dean, EMI-Blackwood Music Inc.; "Spending My Time," Per Gessle (STIM) and Mats Persson

(STIM), EMI-Blackwood Music Inc.; "Stand By Me," Ben E. King, Unichappell Music Inc.; "State Of The World," Janet Jackson, Black Ice Publishing; "Steel Bars," Michael Bolton, Mr. Bolton's Music and Warner-Tamerlane Pub. Corp.; "Tears In Heaven," Eric Clapton (PRS) and Will Jennings, Blue Sky Rider Songs and Unichappell Music Inc.; "Then Again," Rick Bowles, Maypop Music; "Unbelievable," James Atkins (PRS), Deran Brownson (PRS), Mark DeCloedt (PRS), Ian Dench (PRS), and Zachary Foley (PRS), Warner-Tamerlane Pub. Corp.; "Under The Bridge," Flea, John Frusciante, Anthony Kiedis, and Chad Smith, Moebetoblame Music.

Also, "Voices That Care," David Foster and Linda Thompson, Air Bear Music, Linda's Boys Music and Warner-Tamerlane Pub. Corp.; "The Way I Feel About You," Bruce Sterling, Christopher Troy, and Karyn White, ATV Music, Kings Kid Music, Left Over Soupped Music, Warner-Tamerlane Pub. Corp., and Writing Staff Music; "What Becomes Of The Brokenhearted," James Dean and William Weatherspoon, Stone Agate Music; "What Kind Of Love," Will Jennings and Roy Orbison, Blue Sky Rider Songs and Orbisongs; "When A Man Loves A Woman," Calvin Lewis and Andrew J. Wright, Pronto Music and Quinvy Music Publishing.

Also, "Wind Beneath My Wings," Larry Henley, Warner House of Music; "You Can't Hurry Love," Lamont Dozier, Brian Holland, and Eddie Holland, Stone Agate Music; "You Won't See Me Cry," Chynna Phillips, Carnie Wilson, and Wendy Wilson, EMI-Blackwood Music Inc., Get Out Songs, Lentle Music, Smooshie Music; "You've Lost That Lovin' Feelin'," Barry Mann, Phil Spector, and Cynthia Weil, ABKCO Music Inc., Mother Bertha Music, Inc. and Screen Gems-EMI Music Inc.; "Your Song," Elton John (PRS) and Bernie Taupin, Songs of PolyGram International Inc.

GOOD WORKS

BUSBY HONORARY CHAIR: Jheryl Busby, CEO/president of Motown Records, has been named honorary chairman for a music TV event sponsored by **Sony Music Entertainment Inc.** and **Toyota Sales, U.S.A. Inc.** Proceeds from the June 6 TV taping of "Celebrate Soul Of American Music" will benefit **Cities In School Inc.**, the nation's largest nonprofit group devoted to school dropout prevention. CIS currently has active partnership between local business and

schools in 130 communities in 22 states. **LeBaron Taylor**, senior VP of Sony Music Entertainment Inc., along with **Robert Best**, group senior VP for Toyota Motor Sales, U.S.A. Inc., are event co-chairs. For more info, call **Marsh Smith** at 310-271-5557.

YANNI BENEFIT: The Save The Earth Foundation is hosting a reception June 10 at the Greek Theatre in Los Angeles with artist **Yanni** to benefit the Univ. of Cali-

LIFELINES

BIRTHS

Girl, **Eva Marie**, to **Howard Lee** and **Karen Patrice Sapper**, May 6 in Sonoma, Calif. He is president/CEO of Global Pacific Records and Black Horse Entertainment.

Girl, **Lily Isabelle**, to **Richard** and **Kay Sanders**, May 7 in New York. He is VP of artist development at Arista Records.

Girl, **Jordan Lee**, to **Paul Shefrin** and **Katherine Fullmer**, May 9 in Los Angeles. He is head of The Shefrin Co., publicist for the Academy of Country Music, the American Music Awards, Dick Clark, and Crystal Gayle.

Boy, **Reed Gregory**, to **Ted** and **Gina Fox**, May 12 in Rhinebeck, N.Y. He is manager of Mango recording group Buckwheat Zydeco.

MARRIAGES

Ray Schott to **Jill Ann Miller**, April 17 in Philadelphia. He is an account manager at Disc Makers.

Paul Sanderson to **Cassandra Phillips**, April 23 in Toronto. He is a Canadian music business attorney and author of "Musicians And The Law In Canada."

Son Seals to **Laura Wells**, April 28 in Chicago. He is a longtime blues guitar-

ist on Alligator Records with a new album due out later this year. She is his booking agent and manager.

Jay Venetianer to **Paulajane D'Amato**, May 22 in Atlantic City, N.J. He is director of entertainment at the Sanda Hotel & Casino. She is the daughter of the late Paul "Skinny" D'Amato, owner of the 500 Club in Atlantic City.

DEATHS

Steve Arron, national distribution manager for Rhino Home Video, died Feb. 18 in Los Angeles after a three-and-a-half year battle with cancer. He was 38. Arron is survived by his wife, Diana.

Joseph Berg, 36, of complications from drug abuse, May 7 in Bel Air, Calif. Berg worked in the production department of Capitol Records in the early '80s. At the time of his death he was working as a talent agent at L.A. Talent in Los Angeles. He is survived by his mother, father, brother, and sister Madeleine Smith, who is owner/president of Songwriter Services. Donations in his memory may be made to Music-Cares c/o NARAS.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

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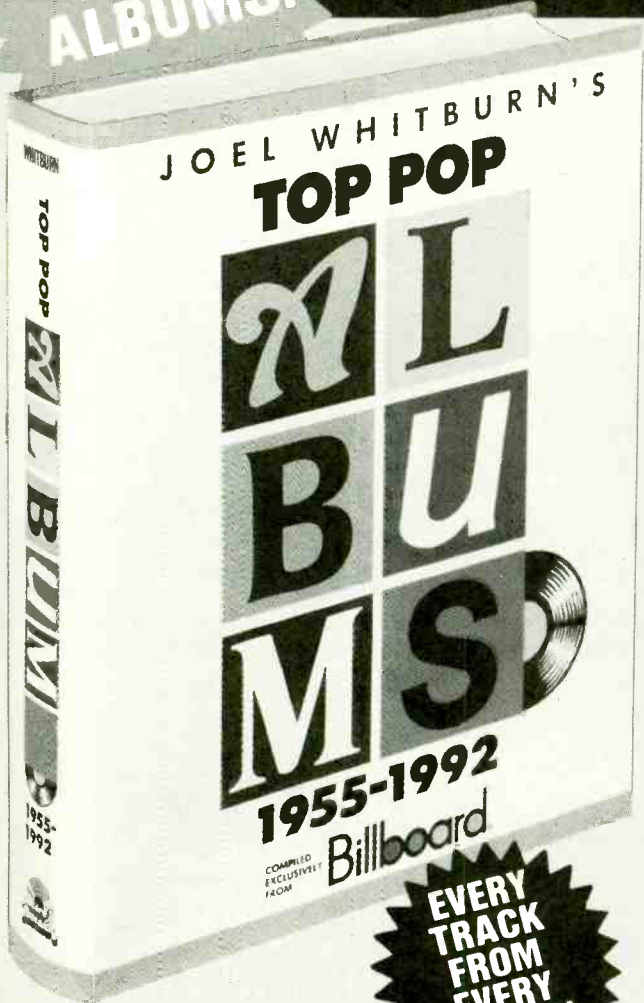
Joel Whitburn Presents TOP POP ALBUMS 1955-1992

Five years in the making, here is the most thoroughly researched album reference book ever published.

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EVERY CHARTED POP ALBUM...PLUS EVERY TRACK FROM EVERY ALBUM!

Sample page from **Top Pop Albums 1955-1992**. (Actual size: 7" x 9 1/4")



EVERY TRACK FROM EVERY ALBUM!

PLUS:

- Top 500 Album Artists Ranking With Album Cover Photos Of The Top 100 Artists
- Top 100 Albums Photo Section Ranking The All-Time Top 100 Albums By Overall Chart Performance
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- Top Artist & Album Achievements
- A Chronological Listing Of All #1 Albums

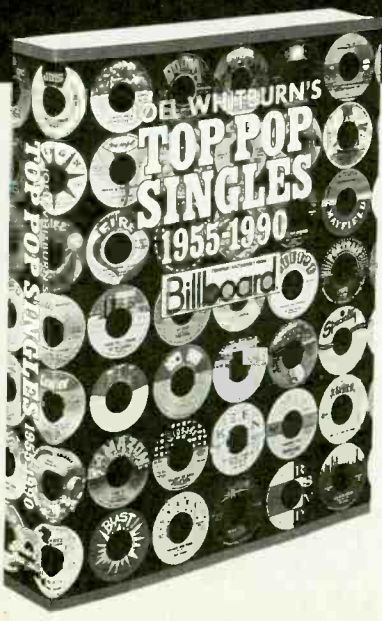
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An artist's overall ranking as one of the Top 500 Album Artists of All Time.
Exact date of first chart appearance
Peak chart position
Total weeks at the #1 or #2 position
Total weeks on the charts
RIAA Platinum/Gold Record certification
Total number of million units sold
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A complete album price guide lists the price for each Top Pop Album.
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Title notes on many charted albums indicate guest artists, group personnel changes, etc.
All Top 10 albums are shown in bold type.
Wide, 7" x 9-1/4" page size provides ample room for chart statistics and artist information.

DEBUT DATE	PEAK POS	WKS CHR	GOLD	ARTIST — Album Title	\$	Label & Number
7/27/74	1	64	▲	BAD COMPANY British band: Paul Rodgers (vocals), Mick Ralphs (guitar), Simon Kirke (drums) and Boz Burrell (bass). Rodgers and Kirke from Free; Ralphs from Mott The Hoople; and Burrell from King Crimson. Rodgers, who left group in late 1982, was a member of the supergroup The Firm (1984-86) and The Law (since 1991). In 1986, vocalist Brian Howe joined Kirke and Ralphs in group. Bassist Paul Cullen and guitarist Geoffrey Whitehorn joined in 1990.	\$8	Swan Song 8410
4/19/75	3	33	▲	1 Bad Company	\$8	Swan Song 8413
2/14/76	5	28	▲	2 Straight Shooter	\$8	Swan Song 8415
3/26/77	15	24	●	3 Run With The Pack	\$8	Swan Song 8500
3/31/79	3	37	▲	4 Burnin' Sky	\$8	Swan Song 8506
9/4/82	26	18	●	5 Desolation Angels	\$8	Swan Song 90001
1/18/86	137	14	▲	6 Rough Diamonds	\$8	Atlantic 81625
10/25/86	106	9	●	7 10 From 6	\$8	Atlantic 81684
9/17/88	58	40	●	8 Fame And Fortune	\$8	Atlantic 81884
6/30/90	35	75	▲	9 Dangerous Age	\$8	Atco 91371
10/10/92	40	81	▲	10 Holy Water	\$8	Atco 91379
				11 Here Comes Trouble	\$8	Atco 91379
				10 songs taken from their 6 charted albums		
7/15/89	21	52	▲	BAD ENGLISH Rock supergroup: John Waite (vocals), Ricky Phillips (bass), Jonathan Cain (keyboards), Neal Schon (guitar) and Deen Castronovo (drums). Waite, Phillips and Cain were members of The Babys. Cain and Schon (ex-Santana) were members of Journey.	\$8	Epic 45083
9/14/91	72	8	●	1 Bad English	\$8	Epic 46935
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Arbitron Plan Gets Mixed Ratings Co. Wants To Double Survey Periods

■ BY PHYLLIS STARK

NEW YORK—Arbitron's proposal to switch from four ratings periods a year to eight has sparked a mixed reaction in the industry, but many broadcasters are hoping to learn more about the plan before deciding if it is viable.

The proposal calls for increasing sample size by 70% by reconfiguring the four current 12-week survey periods into 18-week rolling average reports and distributing those reports every six weeks via electronic download (Billboard, May 1). It also involves redistributing a portion of the sample from outlying areas into the metro markets.

The plan would not increase cost to customers, but neither would they receive a rebate.

The proposal, which would affect only the continuously measured markets, was developed by Arbitron and the independent Arbitron Radio Advisory Council. It was developed "in response to ongoing industry desire for enhancing the sample size, reliability, and utility of the present Arbitron radio service," according to Arbitron. It was agreed on at the April 13 Advisory Council meeting in Chicago and unveiled at the April 19 meeting of the Radio Operators' Caucus.

Saga Communication executive VP Steve Goldstein, a member of the Advisory Council, explains the proposal stemmed from "current subscribers' dissatisfaction with the numbers being as unstable as they are."

The proposal is a compromise between Arbitron and radio broadcasters, who would have preferred a larger sample base. "Ideally, we'd like more sample, but Arbitron is not willing to pay the freight for more sample and the industry is not willing to pay the freight," Goldstein says.

All this month, the proposal is being presented to groups like the National Assn. of Broadcasters' COL-RAM Committee, the Radio Advertising Bureau, and others. By midsummer, Arbitron hopes to incorporate feedback from stations, agencies, and advertisers into an implementation plan.

Although the proposal won't be put to a subscriber vote, Arbitron VP/communications Thom Mocarsky told Billboard, "We're not going to do this if it isn't good for radio" (Billboard, May 8).

But early reaction among those broadcasters who have an opinion about the proposal is decidedly mixed.

"Everyone feels that we're shuffling deck chairs, but are we building a better ship?" asks Goldstein. "I share that concern, but I fear embracing the status quo. The danger area is what radio people do with [the information]. Is six weeks going to become the standard? If so, this is a horrible idea."

Some broadcasters, such as WMXV (Mix 105) New York VP/programming Bob Dunphy, are concerned that advertisers and agencies will consider each six-week sweep a

"book" and use it to determine ad buys, a concern similar to the one expressed by the industry when the monthly Arbitron reports were initiated.

"It seems to me we've really taken a step into the book-of-the-month club," says Dunphy, who claims he is "reasonably comfortable" with the current ratings system. "Every six weeks we'll get a download so the pressure will be... pretty high."

"The agencies will be the ones dictating whether this thing will be used or not," Dunphy adds. "If it's there at the agencies and it is usable data, they're going to use it."

On the positive side, KDWB Minneapolis PD Mark Bolke says "anything that will increase sample size, I believe, is a good thing. The current

system... was good at one point in time, but does not serve the needs of the radio industry today."

"The more consistently they're measuring, the better it is," agrees San Marcos, Texas-based consultant Steve Warren.

WLUP-AM-FM Chicago VP/GM Larry Wert, who also is a member of the Advisory Council, calls the plan "an acceptable, no-cost alternative to hopefully neutralize the ever-frustrating Arbitron ratings fluctuations as well as result in more reliable data."

"The naysayers are saying there is really no increased sample size or improved response rate because we're just regrouping clusters of data, and that's true," adds Wert. "But [there is no alternative] unless Arbitron or
(Continued on page 89)



The Bearded One. Redbeard, left, hosts KTXQ (Q102) Dallas' "Bring in the Weekend Party" and talks things up with Warner Bros. artist Vince Neil.

Home Shopping Hits The Airwaves On KIXT-AM

■ BY CARRIE BORZILLO

LOS ANGELES—"Fun-loving, professional, brunette SWF seeking..." isn't the typical advertisement aired on radio, but this type of spot now can be heard on KIXT-AM San Luis Obispo, Calif. And these spots aren't just commercials—they're the station's programming.

Known as the "Radio Home Shopping Network," KIXT has been programming a 24-hour all-classified ad format since March 1, when it flipped from a simulcast of its FM sister station's country format.

"It works," says Dwight Case, president of the Radio Home Shopping Network. "The station isn't losing money anymore, so I'd say it's successful."

Aside from personals, the majority of the ads on the station are for jobs, automotive, real estate, ga-

rage sales, gardening services, church events, and home improvement services. There also are traditional spots from local businesses.

Revenue is generated from three sources: per-inquiry advertising, direct-response, and local advertising.

With per-inquiry advertising, the station gets a certain percentage of the money from the product or service a client sells. Some of the major per-inquiry clients are companies that sell CDs through an 800 number, such as Time Life and Media Advantage. The latter company currently is advertising Righteous Brothers albums on the air.

With direct-response advertising, listeners place ads on the station by calling a 900 number and leaving a recorded ad message. Each ad costs \$3 for the first minute and \$2 for each additional min-

ute, and is charged on the listener's telephone bill. Revenue also is generated the old-fashioned way—by selling ads to local businesses.

"This isn't a radio station that is looking for listeners. We're not programming to a diary," says Case. "It's a station that is looking for sellers and buyers. If one listener buys a Plymouth from one of our ads, that's terrific."

A similar format was tried in Baltimore on WHLP ("Job Radio") beginning last December. That station flipped to adult standards in April because of "underfunding," according to former WHLP OM Wes Potter.

"We didn't have the initial marketing that was really needed to do this," says Potter. "It was hard to let people know we were there and it was a tough sell. It looked like it was starting to catch on toward the end, but it just didn't work."

Unlike KIXT, WHLP's format consisted strictly of ads for jobs, which Case cites as the reason for the station's failure. He also says that, unlike WHLP, which used live jocks, KIXT is successful because it has no staff. An automated 900 number guides callers through the steps of placing an ad.

Case says KIXT has been successful because he planned the format and researched the idea for five years. The station also is advertised in key places.

"Our listeners are buyers and sellers who read classified ads, so we advertise the station in the classified ads in the Times Telegraph, Easy Ad, and Senior Magazine, because we have a lot of listeners over 55," Case says. "They like the garage sale ads."

In addition to print advertising, Case says the station is about to do some telemarketing and direct mail.

The average age of a "Radio Home Shopping Network" listener is approximately 40, according to Case. He is hoping that the addition of the personal ads this week

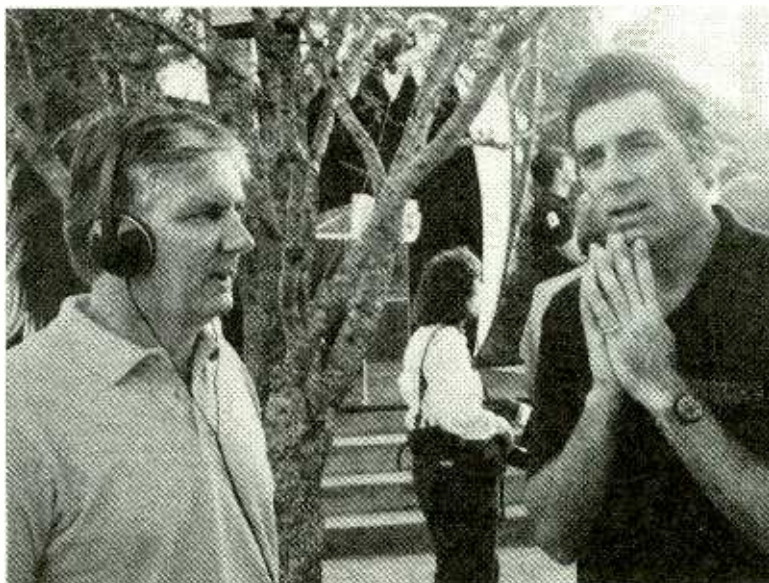
will bring the demo down a bit.

For the personals, Case developed a special "blind box" software for the station so that listeners don't have to leave their home numbers or addresses. One minute, which is approximately 120 words, costs \$7, much cheaper than personals in newspapers.

Once the software is perfected, Case plans to sell or syndicate it to other stations for a flat rate of \$30,000.

"I think voice classified ads and personals are more effective," says Case. "You can tell by someone's voice if it's someone you'd want to hire or someone you'd be interested in."

Adds Case: "It's easy. It's fun. And it really works. People are so used to leaving messages on answering machines so this is easy for them to get used to."



Kramer Karma. Michael Richards (aka Kramer from NBC-TV's "Seinfeld"), discusses, with surprising calm, the new Busch Gardens roller coaster, "Kumba," with Jack Harris of WFLZ Tampa, Fla., left.



Here's Wy. Wynonna Judd made a point to stop by WYNY New York to visit MD Del DeMontreux and world-premiere her new album, "Tell Me Why."

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS					
★★★ No. 1 ★★★					
1	5	9	22	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART 1 week at No. 1
2	1	1	14	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	◆ RESTLESS HEART/W. HILL
3	4	4	13	WHAT YOU WON'T DO FOR LOVE EMI 50428/ERG	◆ GO WEST
4	6	7	14	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
5	2	3	17	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
6	7	10	6	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
7	3	2	15	I HAVE NOTHING ARISTA 1-2527	◆ WHITNEY HOUSTON
8	8	8	15	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
9	12	13	9	A SONG FOR YOU WARNER BROS. 18611	◆ RAY CHARLES
10	13	16	6	EVEN A FOOL CAN SEE WARNER BROS. ALBUM CUT	PETER CETERA
★★★ POWER PICK★★★					
11	16	24	3	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565	KENNY G/PEABO BRYSON
12	11	12	11	WATER FROM THE MOON EPIC 74809	◆ CELINE DION
13	10	6	19	ANGEL SBK 50406/ERG	◆ JON SECADA
14	9	5	20	COME IN OUT OF THE RAIN EMI 50417/ERG	◆ WENDY MOTEN
15	14	14	17	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
16	18	18	7	HARBOR LIGHTS RCA 62487	◆ BRUCE HORNSBY
17	15	11	17	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
18	19	19	9	IF I COULD COLUMBIA 74864	◆ REGINA BELLE
19	23	29	5	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
20	20	22	5	MOMENTS OF LOVE POLYDOR 859 054/PLG	CATHY DENNIS
21	21	21	7	CAN'T DO A THING (TO STOP ME) REPRISE 18604	◆ CHRIS ISAAK
22	22	17	28	FOREVER IN LOVE ARISTA 1-2482	◆ KENNY G
23	28	35	3	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
24	17	15	11	THE CRYING GAME SBK 50437/ERG	◆ BOY GEORGE
25	26	30	7	THE BEST I EVER WAS MCA 54576	JOHN PAGANO
26	25	23	11	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON 857 024/PLG	◆ BOY KRAZY
27	30	38	4	THAT'S THE WAY LOVE GOES VIRGIN 12650	◆ JANET JACKSON
28	32	36	5	SLEEPING SATELLITE EMI 50426/ERG	◆ TASMINE ARCHER
29	35	44	3	YOU READ ME WRONG MERCURY ALBUM CUT	LAUREN CHRISTY
30	41	—	2	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
31	43	46	3	OFF THE GROUND CAPITOL 44924	◆ PAUL MCCARTNEY
32	24	20	10	KISS OF LIFE EPIC 74848	◆ SADE
33	29	28	28	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE
34	31	27	18	PASSIONATE KISSES COLUMBIA 74795	◆ MARY-CHAPIN CARPENTER
35	34	34	31	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
36	40	—	2	WALK THROUGH THE WORLD ATLANTIC 87350	◆ MARC COHN
37	33	31	17	SOMEBODY LOVE ME REUNION 62465/RCA	◆ MICHAEL W. SMITH
38	37	32	26	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
39	42	39	30	FAITHFUL EMI 50411/ERG	◆ GO WEST
40	36	40	4	LOST IN YOUR EYES ARISTA 1-2521	◆ THE JEFF HEALEY BAND
41	45	33	31	NEVER A TIME ATLANTIC 87411	GENESIS
42	27	25	11	WELCOME TO MY LOVE MANHATTAN 44892/CAPITOL	◆ RACHELLE FERRELL
★★★ HOT SHOT DEBUT ★★★					
43	NEW ▶	1	1	LITTLE MIRACLES EPIC 74945	◆ LUTHER VANDROSS
44	46	43	36	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
45	47	50	4	SOMEBODY TO LOVE HOLLYWOOD ALBUM CUT	◆ GEORGE MICHAEL AND QUEEN
46	NEW ▶	1	1	I'M OVER YOU REPRISE ALBUM CUT	KURT HOWELL
47	NEW ▶	1	1	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
48	44	41	23	NO MISTAKES MCA 54554	◆ PATTY SMYTH
49	38	37	19	ORDINARY WORLD CAPITOL 44908	◆ DURAN DURAN
50	39	26	15	I DON'T KNOW WHY COLUMBIA 74861	SHAWN COLVIN

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

PD

of the week™

Jim Robinson
KTCJ/KTCZ Minneapolis



ALTHOUGH MINNEAPOLIS is something of an under-radioed market, with just 13 stations above a one share in the latest Arbitron book, it supports three stations programming some permutation of album rock. KQRS-AM-FM remained the leader with its third place finish in the winter book, but KTCJ/KTCZ (The Cities' 97) has been coming on strong with large gains in the last two books (3.7-5.2-5.8) and a seventh place finish in the Winter. It was followed closely by KRXX, which took the No. 8 spot.

KTCJ/KTCZ PD Jim Robinson cites the use of research and a responsiveness to its findings as the primary reason for the station's success. Beginning last summer, The Cities' 97 began working with Philadelphia-based Bolton Research.

Last fall, the station also launched a massive television campaign, which Robinson cites as the other major factor in Cities' 97's success. "The station had at one time an enormous signal problem and a lot of people had forgotten we were around," he says. "The marketing effort we did reaped about a 50% increase in cume, which has held steady."

Although it shuns on-air contesting for the most part, the station is promotionally active. Following its slogan of "true to the music," Robinson says about 75% of the station's promotions are centered on a musical event. The station also is involved in lifestyle events such as runs and winter sports.

Targeting a 25-44-year-old adult audience, which skews about 55% male, Robinson says the station attracts listeners who are "more white collar and musically discerning" than the typical album-rock fan. The jocks are positioned as musically knowledgeable.

"We have an intelligent approach to the presentation," Robinson says. "It isn't arrogant, just very straightforward. People perceive that and appreciate that."

Using the research, Robinson says he was able to pinpoint exactly what his audience wanted to hear. "The research gave me a better idea of who the core audience was," he says. "All anyone had here prior to scientific research was the input they were getting off telephones which can be very deceiving. We found that the core of the radio station was not made up entirely of music aficionados, but they are people who are interested in hearing new music. But there is some mainstream material that they like and want to hear. The research gave me some clues on how to balance the playlist, old to new and unfamiliar to familiar."

The station is now about 40-45% current/recurrent intensive, and goes back as far as the late '60s for oldies.

Here's a recent afternoon hour: Big Head Todd & the Monsters, "Bittersweet"; Clannad, "Closer To The Heart";

Steve Winwood, "Holding On"; the Skeletons, "Rainy Day Parade"; Mick Jagger, "Evening Gown"; Little Feat, "Dixie Chicken"; Christine McVie, "Ask Anybody"; the Jayhawks, "Take Me With You"; Van Morrison, "Tupelo Honey"; and Howard Jones, "No One Is To Blame" (live).

In addition to the research, Robinson says, "We go an awful lot on ear. I have come to realize that my audience is interested in a wide variety of musical genres so I will look into everything from folk to something very modern."

The station also runs a lot of feature programming such as drive time mini-concerts known as "Traffic Jams," live performances in afternoons once or twice a week, two midday select-a-sets, and a twice daily music news report. Each weeknight Robinson also programs a "midnight album," which is played in its entirety.

Despite being in a three-way album rock war, Robinson says each station has carved out its own niche. Heritage station KQRS is more classic rock driven. KRXX, which Robinson does not consider much of a competitor, is hard-rock based, while KTCJ/KTCZ appeals to the upper-end audience.

The city's strong musical base also helps three album rock stations survive. "There are all kinds of bands coming out of here and just a real tradition in the Twin Cities as a real progressive music town," he says.

Cities' 97 has the advantage of being somewhat revered in the Twin Cities, according to Robinson. "There is just a real warm feeling for Cities' 97 in this community because we are so involved in [it]," he says. "There is just the perception that in all this commercial radio we are the guys that haven't sold out."

As for the station's future potential, Robinson says "I'm not sure where the ceiling is." The station's cume audience of 300,000 is "holding nicely while TSL is continuing to grow," he says. "We want to get into the mid-sixes and be a top three station in the market."

"This format may be the format of the '90s, but it's like any other business," he adds. "You have to do your homework, do the research, and market it properly."

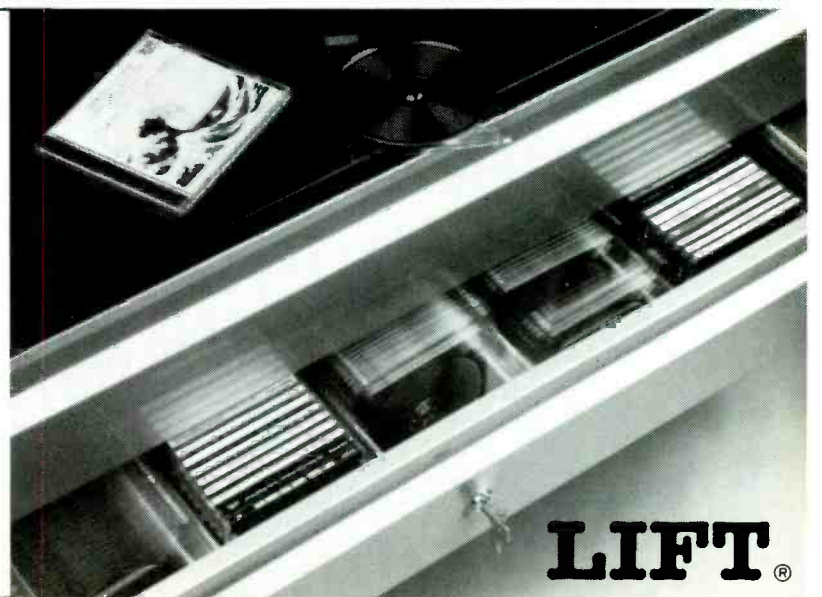
Robinson began his radio career in 1971 at KBZY Salem, Ore. After a stint at KQIV Portland, Ore., he joined crosstown KGON for P/T work and eventually worked his way up to PD there. That led to stints at crosstown KQFM, WGRX Baltimore, KZOK Seattle, and two stops at KSJO San Jose, Calif. He also programmed KESI San Antonio, Texas, through its transition to soft AC KMMX, and adult alternative WHVE Tampa, Fla., through its transition to rock. He joined Cities' 97 last August.

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Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 93 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS. AGO	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	8	★ ★ ★ No. 1 ★ ★ ★ LIVIN' ON THE EDGE GET A GRIP	8 weeks at No. 1 ♦ AEROSMITH Geffen
2	2	2	11	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ Virgin
3	3	14	3	CALLING TO YOU FATE OF NATIONS	♦ ROBERT PLANT Esparanza/Atlantic
4	4	3	10	SHAKE MY TREE COVERDALE/PAGE	COVERDALE/PAGE Geffen
5	6	5	11	PLUSH CORE	♦ STONE TEMPLE PILOTS Atlantic
6	5	4	11	BLACK GOLD GRAVE DANCERS UNION	♦ SOUL ASYLUM Columbia
7	7	6	6	THE HUNTER MUDDY WATERS BLUES-A TRIBUTE TO MUDDY WATERS	PAUL RODGERS Victory/PLG
8	8	9	5	EAT THE RICH GET A GRIP	♦ AEROSMITH Geffen
9	10	11	11	BROKEN HEARTED SAVIOR SISTER SWEETLY	♦ BIG HEAD TODD/MONSTERS Giant
10	12	15	6	TRUGANINI EARTH AND SUN AND MOON	♦ MIDNIGHT OIL Columbia
11	9	7	12	ROOSTER DIRT	♦ ALICE IN CHAINS Columbia
12	14	13	5	SISTER OF PAIN EXPOSED	♦ VINCE NEIL Warner Bros.
13	NEW ▶	1	1	★ ★ ★ AIRPOWER/FLASHMAKER ★ ★ ★ EVERYBODY LAY DOWN GRAVITY'S RAINBOW	PAT BENATAR Chrysalis/Erg
14	13	8	19	TWO PRINCES POCKET FULL OF KRYPTONITE	♦ SPIN DOCTORS Epic
15	11	10	8	AM I EVER GONNA CHANGE III SIDES TO EVERY STORY	EXTREME A&M
16	17	22	8	WHAT'S UP BIGGER, BETTER, FASTER, MORE!	♦ 4 NON BLONDES Interscope
17	16	16	23	BLACK TEN	PEARL JAM Epic
18	22	34	3	★ ★ ★ AIRPOWER ★ ★ ★ CUT ACROSS SHORTY UNPLUGGED... AND SEATED	ROD STEWART Warner Bros.
19	19	24	6	HATRED (A DUET) PHOBIA	THE KINKS Columbia
20	32	39	3	ANYWHERE BUT HERE DYNAMITE MONSTER BOOGIE CONCERT	♦ RAGING SLAB Def American/Reprise
21	25	29	4	DOWN INCOGNITO PULL	♦ WINGER Atlantic
22	26	27	5	HONEST TO GOD GILROCK RANCH	BRAD GILLIS Guitar Recordings
23	33	37	5	SMOKE SMOKE	♦ DRIVIN'-N-CRYN Island/PLG
24	24	35	3	BUSY BEE AMERICA'S LEAST WANTED	♦ UGLY KID JOE StarDog/Mercury
25	23	21	16	DOWN ON ME JACKYL	♦ JACKYL Geffen
26	27	—	2	WHAT TIME IS IT? POCKET FULL OF KRYPTONITE	♦ SPIN DOCTORS Epic
27	18	12	12	WIRED ALL NIGHT WANDERING SPIRIT	MICK JAGGER Atlantic
28	29	31	4	THE SIDEWINDER SLEEPS TONITE AUTOMATIC FOR THE PEOPLE	♦ R.E.M. Warner Bros.
29	21	19	13	RUNNING ON FAITH UNPLUGGED	♦ ERIC CLAPTON Duck/Reprise
30	15	17	16	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	♦ STING A&M
31	NEW ▶	1	1	I LOVE IT LOUD KISS ALIVE III	KISS Mercury
32	20	18	14	PRIDE AND JOY COVERDALE/PAGE	♦ COVERDALE/PAGE Geffen
33	NEW ▶	1	1	WHEN WILL IT RAIN JACKYL	JACKYL Geffen
34	38	—	2	ONLY SOUND OF WHITE NOISE	♦ ANTHRAX Elektra
35	35	30	7	EVERYBODY ANIMAL BAG	♦ ANIMAL BAG StarDog/Mercury
36	30	26	10	CRYN' THE EXTREMIST	JOE SATRIANI Relativity
37	37	—	2	BORN TO RUN THE LAST REBEL	LYNYRD SKYNYRD Atlantic
38	40	36	18	DON'T TEAR ME UP WANDERING SPIRIT	♦ MICK JAGGER Atlantic
39	28	25	12	TONIGHT ADRENALIZE	♦ DEF LEPPARD Mercury
40	NEW ▶	1	1	CONQUER ME SAVE YOUR SOUL	♦ BLUES TRAVELER A&M

○ 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	3	2	19	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	♦ SPIN DOCTORS Epic
2	1	1	33	EVEN FLOW TEN	♦ PEARL JAM Epic
3	2	3	21	JEREMY TEN	♦ PEARL JAM Epic
4	6	6	16	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	♦ GEORGE THOROGOOD EMI/Erg
5	7	5	14	HARD TO HANDLE SHAKE YOUR MONEY MAKER	♦ THE BLACK CROWES Def American/Reprise
6	—	—	37	MYSTERIOUS WAYS ACHTUNG BABY	♦ U2 Island/PLG
7	4	7	36	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	♦ THE BLACK CROWES Def American/Reprise
8	5	4	5	PULL ME UNDER IMAGES AND WORDS	♦ DREAM THEATER Atco/EastWest
9	10	—	3	ENTER SANDMAN METALLICA	♦ METALLICA Elektra
10	8	8	16	ALIVE TEN	♦ PEARL JAM Epic

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

On The Offbeat Beat: Unusual Shows Also, Promos For McCartney Tour; Mondo Retro

LOS ANGELES—For those readers who may be tired of hearing about shows from Westwood One, ABC, CBS, Unistar, Global, MJI, and the other major networks, this week's column is devoted to the most specialized and offbeat shows that have caught this reporter's ear in the past year.

While there are many sports shows, the unique one in the bunch has to be the "Sports Collector's Radio Show." According to its creator, John Raybin, it's the first and only national radio show devoted to sports collecting and the comics industry. It began on WMCA New York in early 1991 and went national later that year on 93 N/T, sports, and country stations.

The two-hour Sunday-night show features a few celebrity guests (recent guests have included Mickey Mantle, Reggie Jackson, and Johnny Unitas) along with experts in the sports collectibles industry. Raybin says topics on the show usually include baseball card collecting, comic books, celebrity autographs, and sports memorabilia.

It shouldn't be too surprising that a show this specialized is successful. According to Raybin, surveys have shown that one in every 12 people is a sports collector.

Another offbeat show that is growing rapidly is Randall Broadcasting's short-form "Equipment World Construction Report." The feature, hosted by Bill Black, debuted on 35 stations in 1991 and now is heard on 135 N/T and country stations.

Network director Tony Garcia says the show is marketed toward owners of construction companies. The daily feature includes information on federal regulations, taxes, and interest rates.

Randall Broadcasting also produces "Overdrive Trucking News," a show for the trucking industry heard on 280 stations, and "Overdrive Top Ten Countdown," an all-request country countdown show on 240 stations.

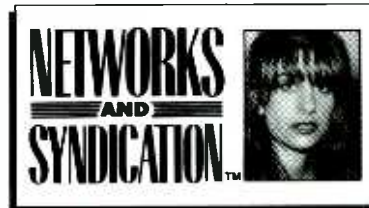
Other companies specialize in producing offbeat, wacky, weekend programming, particularly on the subjects of gardening, automobiles, and home repair. Independent Broadcasters Network has shows even more offbeat, such as "The Fishing Hotline," a gun aficionado show called "The Shooting Bench," and "Better Living Through Astrology."

Business Radio Network has similar weekend programming, with "Tee To Green" being one of its most unique shows. The weekly hourlong show gives tips on improving your golf game and talks to the pros about the latest golfing equipment.

Sun Radio Networks COO Bill Wardino says niche shows like these are great for advertisers who don't want to get lost in the mix with regular programming. For instance, on a show like Sun's "Talkin' Pets," a pet store or pet food company knows that the listeners are more likely potential customers.

LOTS OF MCCARTNEY

WW1 and Fox Television have teamed for an exclusive simulcast of Paul McCartney's "New World Tour" show at Blockbuster Pavilion in Charlotte, N.C., on June 15. WW1 and Blockbuster Video are doing a promo-



by Carrie Borzillo

tion with stations in 21 markets that will send listeners to the June 15 show.

On a national level, the promotion with Blockbuster enables fans throughout the states to pick up entry forms at the video store to win one of 10 trips for two to the Charlotte show, which includes passes to a pre-show party. Listeners can also win tickets to see McCartney locally, a copy of McCartney's new album, "Off The Ground," and free video rentals from Blockbuster.

Speaking of McCartney, Entertain-

ment Radio Networks will air the two-hour "Paul McCartney Music Special" hosted by Leeza Gibbons, June 14. Also, WW1 will devote "The Beatle Years" to him throughout May. Mary Turner will pay tribute to the star in "Off The Record" June 7, and "Beatles At The Beeb" will air Memorial Day weekend.

AROUND THE INDUSTRY

Major Broadcasting president Chris Devine, owner of WWBZ (the Blaze) Chicago, has purchased SuperRadio formats "City FM" (hot AC) and "Super Hit Country." SuperRadio, home of "Open House Party," says it plans to release more shows. Devine plans to introduce three new formats within the next six months.

Get out your bell bottoms and lava lamps kiddies, two new retro shows are (Continued on next page)

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	7	★ ★ ★ No. 1 ★ ★ ★ REGRET REPUBLIC	4 weeks at No. 1 ♦ NEW ORDER Qwest/Warner Bros.
2	2	1	6	WALKING IN MY SHOES SONGS OF FAITH AND DEVOTION	♦ DEPECHE MODE Mute/Sire/Reprise
3	3	5	7	CREEP FABLO HONEY	♦ RADIOHEAD Capitol
4	4	4	7	TRUGANINI EARTH AND SUN AND MOON	♦ MIDNIGHT OIL Columbia
5	5	6	9	IS IT LIKE TODAY? BANG!	♦ WORLD PARTY Ensign/Chrysalis/Erg
6	16	—	2	PETS PORNO FOR PYROS	♦ PORNO FOR PYROS Warner Bros.
7	8	9	6	CAN'T DO A THING (TO STOP ME) SAN FRANCISCO DAYS	♦ CHRIS ISAAK Reprise
8	9	13	5	METAL MICKEY SUEDE	♦ SUEDE NuDe/Columbia
9	11	11	5	MY NAME IS MUD PORK SDDA	♦ PRIMUS Interscope
10	7	7	11	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ Virgin
11	6	3	8	CURSED FEMALE PORNO FOR PYROS	♦ PORNO FOR PYROS Warner Bros.
12	13	14	5	CAN'T HELP FALLING IN LOVE "SLIVER" SOUNDTRACK	♦ UB40 Virgin
13	12	16	3	FIELDS OF GOLD TEN SUMMONER'S TALES	♦ STING A&M
14	14	18	4	SHE KISSED ME SYMPHONY OR DAMN	♦ TERENCE TRENT D'ARBY Columbia
15	17	—	2	DREAM ALL DAY FROSTING ON THE BEATER	♦ THE POSIES DGC
16	10	12	8	PLUSH CORE	♦ STONE TEMPLE PILOTS Atlantic
17	29	21	3	SLOW DOG STAR	♦ BELLY Sire/Reprise
18	18	20	3	COUNTRY AT WAR HEY ZEUS!	♦ X Big Life/Mercury
19	15	15	7	LOVE IS STRONGER THAN DEATH DUSK	♦ THE THE Epic
20	22	22	3	NOTHINGNESS STAIN	♦ LIVING COLOUR Epic
21	25	—	2	THE RETURN OF PAN DREAM HARDER	♦ THE WATERBOYS Geffen
22	26	—	2	HANG ON TO YOUR EGO FRANK BLACK	♦ FRANK BLACK Elektra
23	23	19	4	STEP IT UP CONNECTED	♦ STEREO MC'S Gee Street/Island/PLG
24	NEW ▶	1	1	HAYFEVER I'VE SEEN EVERYTHING	♦ THE TRASH CAN SINATRAS Goddiscs/London/PLG
25	NEW ▶	1	1	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	♦ THE CRANBERRIES Island
26	NEW ▶	1	1	I SHOULD'VE KNOWN WHATEVER	♦ AIMEE MANN Imago
27	21	10	9	BEING SIMPLE PAIN MAKES YOU BEAUTIFUL	♦ THE JUDYBATS Sire/Warner Bros.
28	28	23	10	COME UNDONE DURAN DURAN	♦ DURAN DURAN Capitol
29	19	17	3	RUNAWAY TRAIN GRAVE DANCERS UNION	♦ SOUL ASYLUM Columbia
30	24	—	2	WHO WAS IN MY ROOM LAST NIGHT INDEPENDENT WORM SALOON	♦ BUTTHOLE SURFERS Capitol

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

Liddy Show Draws Fire; Indecency Argument Dropped

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC is investigating a complaint from former President Nixon counsel and Watergate figure John Dean that Infinity Broadcasting's WJFK Washington, D.C., violated the personal attack rule by ignoring requests for rebuttal time and program transcripts from fellow Watergater and syndicated radio talk show host G. Gordon Liddy in which Liddy allegedly said that Dean's wife was a call girl who entertained Democratic bigwig clients. Liddy's show originates from WJFK.

According to a commission source, Dean's complaint argues that during a five-month period last year, Liddy repeatedly mentioned on-air a theory put forth in his book, "Will," that Dean instigated the Watergate break-in to get information in Democratic National Committee files that his future wife, Maureen, was a prostitute entertaining officials of the Democratic National Committee.

Liddy, on an almost weekly basis, alleged that Dean's wife-to-be was part of a call girl ring. Dean called the allegations "preposterous."

Regular listeners of the confrontational Liddy show say that the talk host regularly takes potshots at Dean.

Under FCC rules, a licensee is supposed to contact a person if the station feels the personal attack rule has been violated and offer them a chance to respond. The licensee also is supposed to provide a transcript or tape of the programs upon request.

Dean charges that WJFK did not respond to his requests for a rebuttal and transcripts.

COURT REJECTS INDECENCY ARGUMENTS

Industry insiders say that the issue of broadcast indecency continues to head toward a U.S. Appeals Court review. That speculation has been especially rampant since May 18, when the U.S. District Court here rejected arguments by Infinity Broadcasting and 20 other broadcasting, journalistic, and first amendment rights organizations that FCC indecency rules

are vague and violate broadcasters' first amendment rights.

The court's action will have a follow-up in an upcoming ruling concerning the FCC's updated safe harbor rules. The court stayed the request by the coalition that the FCC's new safe harbor hours of 12 midnight

WASHINGTON ROUNDUP

to 6 a.m.—hours during which so-called indecent broadcasts may be aired—be put on hold pending the future ruling.

Infinity also was the subject of an FCC action May 13, when the commission upheld \$6,000 in indecency fines against the group's WJFK, WYSP Philadelphia, and WXRK (K-Rock) New York for airing indecent material in a December 1988 Howard Stern program.

COALITION FILES IN FAIRNESS CASE

The National Assn. of Broadcast-

ers, The Radio-Television News Directors Assn., and CBS Inc. filed a brief May 14 in the ongoing Eighth Circuit Court of Appeals case concerning the constitutionality of the Fairness Doctrine.

The coalition said that the Doctrine is not mandated by statute, and reinstating it "would raise substantial constitutional issues."

The FCC is asking the court to remand the now-dead Doctrine to the commission, but the coalition suggests that such a move would be "inappropriate" and that the Court itself should declare the Doctrine unconstitutional.

Several legislators on Capitol Hill have introduced a bill to reinstate the Doctrine, which the FCC discarded in 1987.

GERMANS HALTING EUREKA TESTS?

The NAB is tracking down sketchy leads that either an inter-European radio digital audio broadcasting group or a private German radio company has halted tests on the out-of-band Eureka 147 DAB system for five years—until selection is made

stateside on an in-band, on-channel system.

The reasons apparently given for the halt were international incompatibility, and the belief that, despite the large sums of money the Europeans have already sunk into Eureka, an IBOC system may be more viable and could be easier and more economical to put in place for existing broadcasters.

At press time, an NAB source said information was sketchy, but that the NAB is "tracking it down."

NASBY: HEARING PLUS FINE

The FCC notified the Petroleum V. Nasby Corp. of its liability for a \$250,000 fine for repeated violations of the unauthorized transfer of control of WSWR Sandusky, Ohio. The commission also plans to hold a hearing to determine if renewal of the station's license is warranted.

Convicted communications lawyer Thomas Root, now serving time on federal and state fraud charges, was a principal of the licensee corporation.

According to the FCC, Root forged commission documents in order to get the FCC to grant transfer of control. In an effort to later remove Root, principal Nasby also engaged in an unauthorized transfer of control of the station, according to the FCC.

KBAC GETS \$20,000 FCC FINE

The FCC has notified Masada Ltd., licensee of KBAC Santa Fe, N.M., of its intention to impose a \$20,000 fine for repeated violations of the main studio rule.

The commission rule requires a licensee to have a main studio within its contour with a meaningful, full-time staff presence. In cases where the main studio is located outside its community of license, a licensee must provide a local toll-free telephone number and open public inspection files.

The FCC fined the station after KBAC told the commission it had no studio inside its community contour, had no staff at either its transmitter or translator sites, and had trouble negotiating for a main studio site.

ARB RATINGS PLAN

(Continued from page 86)

the industry is willing to pay for extra sample, which is just not going to happen."

"For programmers this will give you a more stable view of the world," adds Goldstein. "The information will be more trendable. You won't get these huge wobbles."

"There is no perfect solution, and I don't think that solution will come until someone is willing to pay the freight," Goldstein adds. "This will provide more stability in the numbers we put out to the marketplace."

Another benefit of the proposal is the move away from the printed book in favor of electronic delivery, which Goldstein says both Arbitron and the industry are in favor of.

If it is adopted by the industry, Mocarisky says he doesn't expect the proposal to be implemented before 1994.



Gone West. For its listener appreciation party, KEZR San Jose, Calif., brought out Go West. Pictured, from left, are EMI's Judy Valsi; Go West's Richard Drummie; PD Bill Stedman; Go West's Peter Cox; and EMI's Rob Stone.

NETWORKS AND SYNDICATION

(Continued from preceding page)

debuting this summer. WW1 is planning a three-hour weekly show featuring hits from 1972-84, hosted by WBBM-FM (B96) Chicago's Gary Spears. Affiliates so far include KPWR (Power 106) Los Angeles, WQHT (Hot 97) New York, and B96.

In addition, Hot Mix Radio Network is bowing the one hour weekly "Retromix" Memorial Day weekend. The unhosted show also will feature hits from the late '70s to the mid '80s and is available on CD. It's being marketed internationally through Radio Express.

Felix Hernandez, host of "Rhythm Revue" on National Public Radio, has teamed with TWT Records to do an R&B retrospective based loosely on the radio show. The first of "Felix Hernandez Presents: Rhythm Revue" will be out this fall.

Trans World Radio and HCJB World Radio have teamed to create

a 24-hour Christian satellite format set to debut Nov. 20. It will be available to stations in Spanish-speaking Latin America.

NPR's "Afropop Worldwide" will air "A Visit To South Africa" June 10 featuring Lucky Dube, Ray Phiri, and Brenda Fassie, among others. "The Cuban Connection, Part 5: Havana Hit Parade" with Los Van Van, Adalberto Alvarez, and others will air June 17.

Matthew Sweet is hosting MediaAmerica's four-hour Memorial Day special "Live Classics From The Cutting Edge"... Mary-Chapin Carpenter is hosting "Telluride! Highlights From The 1992 Telluride Bluegrass Festival" for public radio between now and Memorial Day... Unistar Radio Networks will air the three-hour special, "The Aerosmith Story," June 18-20.

Sports Byline USA is celebrating

its fifth year with a six-month contest that will award winners with \$25,000 in sports-related prizes, including collectibles and a trip to the NFL Pro Bowl in Hawaii... Terry Meeuwse joins Christian Broadcasting Network's "The 700 Club" as co-host. She hosted a morning talk show on WTMJ-TV Milwaukee.

Rob Hoffman has been named Maryland correspondent for Zapnews. He was an editor for the International Jewish Monthly... As part of its continuing expansion, MJI Broadcasting opened a Midwest sales office in Chicago. Former Group W VP/sales Gerry Himmel joins as Midwest sales manager.

Happy Birthday to NPR's Celtic music program, "The Thistle & Shamrock," which celebrates its 10th anniversary in June. NPR will present the 90-minute 1993 Memorial Day concert May 30 from the west lawn of the U.S. Capitol.

Hits! in Tokio

Week of May 9, 1993

- 1 Livin' On The Edge Aerosmith
- 2 Really Into You Around The Way Janet Jackson
- 3 That's The Way Love Goes
- 4 Informer Snow
- 5 Do You Love Me Like You Say? Terence Trent D'Arby
- 6 Jump They Say David Bowie
- 7 Don't Be Shy Paul Hardcastle
- 8 Move On Cecilia Bay
- 9 Looking Through Patient Eyes P.M. Dawn
- 10 Too Young To Die Jamiroquai
- 11 Silent Way Angie Giles
- 12 Are You Gonna Go My Way Lenny Kravitz
- 13 I'm Every Woman Whitney Houston
- 14 Kiss Of Life Sade
- 15 Believe Lenny Kravitz
- 16 Miss Chatelaine K.D. Lang
- 17 Coming To Life Michael Franks
- 18 Sax A-Go-Go Candy Dulfer
- 19 I Have Nothing Whitney Houston
- 20 Can't Get Any Harder James Brown
- 21 Pride And Joy Coverdale/Page
- 22 Jack Le Jazzman David Dexter D
- 23 Sunshine Romance Original Love
- 24 Don't Tear Me Up Mick Jagger
- 25 Love Is Vanessa Williams & Brian McKnight
- 26 I'm So Into You S.W.V.
- 27 Animal Nitrate Suede
- 28 If I Ever Lose My Faith In You Sting
- 29 C'mon People Paul McCartney
- 30 Oh Carolina Shaggy
- 31 One More Chance Maxi Priest
- 32 That's The Way Love Is Bobby Brown
- 33 The Right Kind Of Love Jeremy Jordan
- 34 Sleeping Satellite Tasmin Archer
- 35 More, More, More Bananarama
- 36 Strawberry Boy Efun
- 37 Freak Me Silk
- 38 Independence Lulu
- 39 Angel Jon Secada
- 40 Ordinary World Duran Duran
- 41 Entrer Dans La Lumiere Patricia Kaas
- 42 Soul With A Capital "S" Tower Of Power
- 43 Breakout Swing Out Sister
- 44 When You Gonna Learn Jamiroquai
- 45 A Whole New World Peabo Bryson & Regina Belle
- 46 Time To Change Gwen Dickey
- 47 I'm Not In Love Pretenders
- 48 Waiting In Vain Lee Ritenour
- 49 Guilty Perception
- 50 Hip Hop Hoorsy Naughty By Nature

Selections can be heard on "Pioneer Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/87.3 FM in TOKYO.

J-WAVE 81.3FM

TONY! TONI! TONE! AIMS TO TRIPLE ITS FAN BASE

(Continued from page 1)

but also the record that will take the Bay Area-based group to mainstream status.

Mercury's unprecedented campaign, which included an extensive two-month setup period, is coming to fruition: "If I Had No Loot," the first single from the 14-cut album, is to be serviced to pop and urban radio simultaneously Thursday (27), just prior to Memorial Day weekend, while the accompanying video is to premiere on BET and MTV at the same time. The album is slated to ship June 22.

"Everyone will 'get' what the Tonys are all about when they hear this record," says label president Ed Eckstine, who signed Tony! Toni! Tone! to Wing/Mercury in 1988.

Eckstine co-executive-produced "Sons Of Soul" with the group's Raphael Wiggins. "The group's previous work didn't get much MTV and top 40 exposure," says Eckstine. "Those formats are now more urban-driven and, as a result, their core audience is open to the kind of music the Tonys make."

Recorded in Trinidad, Los Angeles, and Sacramento, Calif., during the past year, the album's title is a reflection of the group's stance as "the musical bridge between R&B and rap," according to Eckstine. "The Tonys are definitely part of the hip-hop generation yet their roots are firmly in the R&B styles of the '70s. They play the kind of music that rappers sample."

Eckstine contends that the popular perception for classic R&B bands of the '70s was that their mainstream breakthrough occurred on their third or fourth album. He sees a parallel with the Tonys' third effort: "The general view is that Earth, Wind & Fire broke wide open with 'That's The Way Of The World,' that the Commodores experienced the same impact with their [self-titled] 1977 LP, and that Kool & the Gang reached mass acceptance with 'Wild And Peaceful.' We see the new Tonys' album in the same light."

DIVERSITY OF MUSIC

With a diversity of music that includes R&B ballads, dancehall-flavored cuts, and hip-hop grooves, "Sons Of Soul" is the follow-up to the 1990 platinum-plus set "The Revival," which spawned the No. 1 R&B and top 10 pop smash "Feels Good," and three other top five R&B hits ("It Never Rains In Southern California," "The Blues," and "Whatever You Want").

The group's gold debut "Who?" yielded five consecutive R&B top-three hits. Three singles—"Little Walter," "Baby Doll," and "For The Love Of You"—topped the R&B listings. The Tonys' track "Me And You" from the 1991 platinum "Boyz N' The Hood" soundtrack also elicited strong response.

John Mazza, VP of artist development at Mercury, notes that "an immediate crossover campaign to both the pop and urban markets is in place." According to Mazza, Mercury is working with MTV on special promotions, is servicing clubs with a 12-inch dance mix of "If I Had No Loot," and is including "tastemaker" magazines such as Interview and In Style in its press campaign. "We're presenting the group as cutting-edge: a 'soul for the '90s appeal' with a postmodern twist," he says.

In addition to in-store contests, Mercury has several point-of-purchase items for retail, including a special double-sided poster, a merchandising floorpiece that will point to the location of the Tonys' album, and a 3D mobile that uses existing store lights.

Taking advantage of the group's core audience, a trailer clip for "Sons Of Soul" will be seen at movie theaters showing "CB4," "Pose," and "Poetic Justice" (whose Epic soundtrack includes a Tonys cut, "Waiting On You").

RADIO DEMAND

On the radio front, VP of R&B promotion Daria Langford says urban stations have been requesting copies of the album "since word got out about its release. We've been getting calls asking 'where's the record, when can we get the record?' Programmers have been waiting for a new Tony! Toni! Tone! record for two years. They're ready."

Langford says the diverse nature of the music on the project means "radio will be all over this record. We've got quiet storm cuts, hip-hop, dancehall, everything."

Based on prerelease response garnered from "10 or 11 major programmers" at pop stations, VP of pop promotion David Leach predicts major impact from "If I Had No Loot," anticipating "at least another four singles from the album." Leach notes 1990's "Feels Good" remains a heavy recurrent on several pop stations, indicating a continued groundswell of interest in the act.

EMPHASIS ON LIVE SHOWS

Considered a particularly strong 'live' band, emphasis on the group's musical skills is a cornerstone in the marketing of "Sons Of Soul." While no specific tour dates have been set, the group (represented by the high-powered Creative Artists Agency and managed by Left Bank Management) will be doing selected club dates in PGD branch markets and some "surprise club appearances, some shows at smaller venues" according to Mercury product manager Cheryl Tyrell.

A special event at New York's Apollo Theater also is on the drawing board.

A six-week period of rehearsing and musical woodshedding at a farm in the Bay Area is planned and a special press/radio/retail junket will take place at the site "for people to just hang out with the Tonys and get to know them on an informal basis," says Tyrell.

An advertising campaign encompassing consumer and trade magazines including The Source, Word Up, Black Beat and Vibe, along with TV spots, BET and MTV buys, a street sniper campaign in major cities, billboard displays in selected locations, and the servicing of an electronic press kit to press, radio, and TV outlets all are in the works.

Mercury is angling for major television appearances on shows like "Saturday Night Live," "David Letterman," and "The Tonight Show." A special "Arsenio Hall Show" performance is expected to air in July.

The all-encompassing nature of the campaign for "Sons Of Soul" stems from an all-out company commitment based on the quality and appeal of the music on the album.

"After we heard the finished

product, we knew we had experienced a band going to the next level," says Eckstine.

THE ROOTS OF MUSIC

Dwayne Wiggins, who along with brother Raphael and cousin Tim Christian formed the Oakland-based group in the mid-'80s, explains that the concept behind "Sons Of Soul" centers on "giving respect to the older soul acts who inspired us. We'd like this album to get the younger audience back into the roots of the music."

To ensure authenticity, the group used a number of old instruments. "We found this drum machine that had to be one of the very first ever used," says Wiggins. "We found a Wurlitzer, a keyboard that was before the Fender Rhodes and that added a whole new flavor to the songs. Using it on some of the hip-hop grooves made it sound like we were sampling, like we were sampling ourselves."

A good portion of "Sons Of Soul"

was recorded "live," and the decision to cut material in Port of Spain, Trinidad, affected the musical flavor of several cuts on the album: "Dance Hall," "Slow Wine" (named for a popular Trinidadian slow dance), "Gangster Crooge," "What Goes Around," "Tonyies In The Wrong Key," and "Ex-Girlfriend" all came out of the group's island sojourn. "We spent about two months there last summer," says Wiggins. "We needed a new environment and we needed a good vacation! We had the studio [Caribbean Sound Basin] and an engineer available to us 24 hours a day so whenever we got inspired, we just went in and recorded."

In all, Tony! Toni! Tone! cut material on close to 40 songs for the album. "We just sat back and listened. That was a lot of music, and it covered a lot of styles. Narrowing it down wasn't that difficult," says Wiggins. "The love songs, the love-making songs set the pace for the album. We kept our audience in

mind in deciding what would make the final selection."

The group is excited about performing material from the album for live audiences. "That's where we started, performing live," Wiggins notes, in reference to the Tonys' early years playing R&B in Bay Area clubs. "We love getting close to the audience just like the old soul groups did."

The influence of key figures such as James Brown, Stevie Wonder, Aretha Franklin, and Donny Hathaway, groups like Graham Central Station, Earth, Wind & Fire, Parliament Funkadelic, and gospel sound provided a foundation for all three group members, Wiggins notes.

"We're not trying to be 'retro,' we're just being the bridge between old R&B and hip-hop," says Wiggins. "We're just using the music we grew up listening to, the music we always enjoyed as the basis for what we're doing now."

BAITED BREATH: COLUMBIA AIMS TO BREAK FISHBONE IN THE BIG TIME

(Continued from page 1)

val designed to blend all those elements.

But where the band once claimed that eclectic musical terrain as its own, like-minded contemporaries such as the Red Hot Chili Peppers have recently scored big hits with a similar sound.

That, combined with Fishbone's perennial on-the-verge of a breakthrough status, has led some observers to suggest that its fourth album, "Give A Monkey A Brain And He'll Swear He's The Center Of The Universe," released Tuesday (25) on Columbia, is a make-or-break effort for the funk'n'roll sextet.

"This time I think the people at the label feel like they have things they can work with, songs that radio will play," says guitarist Norwood Fisher. "It makes me feel good that they have some confidence in it this time."

The first single, "Swim," is being worked at modern-rock stations, according to Todd Bisson, Columbia's national director of alternative promotion. The song will also appear on this summer's soundtrack for "Last Action Hero."

Even though other funk'n'roll bands have been embraced by radio in the last two years, Bisson says the label must sell Fishbone as the band, not simply for its musical approach. "You have to promote who they are, not who they've influenced," he says.

The Terry Date-produced "Give A Monkey" is markedly more focused—and harsher—than 1991's "The Reality Of My Surroundings" (which reached No. 49 on The Billboard 200, the band's best showing to date). It also is a far cry from the bouncy ska-punk of its 1986 debut, "In Your Face."

"We thought [Terry] would make everything harder," says lead singer Angelo Moore. "The reggae and the rock. We wanted to have big greasy-assed riffs runnin' down the street." "Swim" is without a doubt the hardest cut the band has ever given to radio. "It's going to surprise a lot of their fans," says Bob Waugh, MD

at WHFS Washington, D.C.

In the past, Fishbone has scored success on modern-rock radio with a funk sound. Its manic "Everday Sunshine" hit No. 14 on the Billboard Modern Rock Tracks chart in 1991. "We like that funk," says Waugh, "It gives the stations to chance to be more diverse." Waugh though is hesitant about "Swim," calling it "very intense," perhaps too intense for his listeners.

INTENSE RIFFS

Fishbone has never faced a shortage of intense riffs. But the vast array of contexts in which they have been employed has had even supporters unsure where to file the band's releases. Moore blames the imaging problem in part on what he views as the single-minded marketing strategies employed by its label.

"In Europe, they'll take a Fishbone record and send the rock songs off there to one market, and send other songs to dance clubs and use another in the alternative market," he says. "In America, they look at it as one record, one market. But if it's a Fishbone record and it doesn't all sound the same, they've got a problem."

With the new album, the label plans to bring album-rock radio into the mix, possibly on the second single, says Bisson.

Members of Fishbone have been pounding out frantic funk'n'roll since they met as high school students in San Fernando, Calif., more than 10 years ago and quickly made a name for themselves in the Hollywood punk scene. "Give A Monkey" is the band's fifth full-length release in its eight years of recording for Columbia and comes on the heels of the critically acclaimed 1991 release, "The Reality Of My Surroundings." That record, which reached No. 49 on The Billboard 200, landed the band its highest chart position to date. It also outsold the band's previous best-selling record by 50,000 units.

Fishbone's appearance on the third Lollapalooza tour (it was asked to play the first, but recording commitments got in the way)

could increase their visibility in the alternative market. Christian Unruh, MD at WZRH New Orleans, says last summer after Lollapalooza came to town, phone requests for tour bands shot up. That may happen with Fishbone this summer, but Bisson at Columbia points out live performance and word of mouth—not necessarily radio—will be the vehicles that ultimately grow Fishbone's base.

The band's oft-stated goal of reaching the African-American community, however, may prove more difficult. "We know the black community is ignored when it comes to promoting us," says Fisher. "Maybe a lot of black people won't like us, but I don't think they've ever been given the opportunity to decide."

Columbia has no plans thus far to market the album to urban radio.

Manager Danny Heaps admits he has doubts about the band making a full-fledged crossover, but he doesn't rule out some inroads with younger African-Americans. "I think it will be a hard sell to the general black audience," he acknowledges. "I don't think people who buy Freddie Jackson records will buy [the album], but people who buy Ice Cube records will get it... if they hear it."

The two years since their last release have seen murmurs of professional as well as political dissatisfaction in the Fishbone camp. Guitarist/co-founder Kendall Jones (who plays on the album) has taken what's described as a "temporary" leave from the band. A shift in management also occurred last year when Heaps, who also handles label mates Soul Asylum and T-Bone Burnett, replaced the act's longtime manager.

"The era of angry, nonradio-friendly records being pigeonholed as uncommercial or unsalable are over," he insists. "Look at Primus, Porno For Pyros, or the gangsta rappers on the charts. None of those records get airplay. The biggest mistake Fishbone could make

(Continued on page 92)

Single Reviews

EDITED BY LARRY FLICK

POP

► **SILK** *Girl U For Me* (4:30)
 PRODUCERS: Keith Sweat, T.H.
 WRITERS: K. Sweat, R. Murray
 PUBLISHERS: Keith Sweat/E/AWB/Saints Alive, BMI
Elektra 8757 (cassette single)

Follow-up to the platinum-selling (and still top five) hit "Freak Me" is a slow'n grinding love song. Soft, pop-sweetened R&B grooves are a good foundation for swaying, finger-snapping harmonies and a smoldering lead vocal. Increasingly ardent fan base will be singing along within seconds.

► **DR. DRE** *Dre Day* (4:52)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Death Row/Interscope 6661 (c/o Atlantic) (cassette single)

Dre's definitely having his day. Follow-up to multifaceted smash "Nuthin' But A 'G' Thang" places slick rhymes in a grinding, R&B synth setting punctuated by siren-song backing vocals and a nod to George Clinton's "Atomic Dog." CD format also features 10-minute club remix. Slow and solid.

► **TAYLOR DAYNE** *Can't Get Enough Of Your Love* (no timing listed)
 PRODUCERS: Robert Clivilles, David Cole
 WRITER: B. White
 PUBLISHER: not listed
 REMIXERS: Robert Clivilles, David Cole
Arista 2582 (c/o BMG) (cassette single)

Long-absent pop dynamo takes a page from Barry White's book of R&B/disco classics, and gives it a faithful reading. Her boisterous delivery occasionally overpowers the instrumentation, though she is ultimately quite effective in conjuring up feelings of nostalgia. An instant top 40 add that will spread to clubs and urban radio with more beat-conscious remixes.

► **BRIAN MCKNIGHT** *One Last Cry* (4:01)
 PRODUCERS: Brian McKnight, Brandon Barnes
 WRITERS: B. McKnight, B. Barnes, M. Barnes
 PUBLISHERS: PRI/Let's Have Lunch, ASCAP; PRI Songs/Rejocce, BMI
Mercury 862404 (c/o PolyGram) (cassette single)

Fresh off a top 10 hit with Vanessa Williams, McKnight is ready to successfully fly solo over pop waters. Already a star at urban radio, he possesses an expressive voice well-suited to this delicate and soulful ballad. A simple keyboard/acoustic guitar arrangement is a nice complement to a song and performance that will please programmers at several formats.

► **ROXETTE** *Almost Unreal* (3:58)
 PRODUCER: Clarence Olverman
 WRITER: P. Gessie
 PUBLISHER: not listed
Capitol 44942 (c/o CEMA) (cassette single)

Swedish pop duo returns with a familiar power pop ballad from the soundtrack to "Super Mario Bros." Abba-esque harmonies at the chorus give the track a cute vibe, while hard drums and nimble guitar riffs lend an bright rock-ish glow. Although this sounds like too many of the act's previous hits, look for top 40 radio to be enchanted by the tune's "hocus pocus" lyrical hook.

► **LISA STANSFIELD** *In All The Right Places* (3:66)
 PRODUCERS: Ian Devaney, Andy Morris
 WRITERS: J. Barry, L. Stansfield, I. Devaney, A. Morris
 PUBLISHER: not listed
MCA 2685 (c/o Uni) (cassette single)

Theme song from the box-office hit "Indecent Proposal" is a shimmering pop ballad fueled by Stansfield's positively flawless vocal and an arrangement reminiscent of vintage compositions by John Barry (who is the co-author and executive producer here). Track builds from a quiet place to a climax that will leave you with goosebumps. Brilliant single will start at adult-oriented pop formats, though this deserves a fair shake at numerous levels.

► **DINA CARROLL** *Special Kind Of Love* (3:26)
 PRODUCERS: Robert Clivilles, David Cole
 WRITERS: D. Cole, R. Clivilles
 PUBLISHER: not listed
 REMIXERS: Ricky Crespo, Hex Hector, Nigel Lewis
A&M 8147 (c/o PGD) (cassette single)

Carroll rebounds from the sadly underrated "So Close" with a fun and infectious pop/

dance ditty. Cut bears a slight resemblance to Mariah Carey's hit "Emotions" without sounding like a carbon-copy. Carroll struts with the vocal prowess of a diva, while producers David Cole and Robert Clivilles dress her in sunny synths and spine-crawling beats. An essential top 40 add.

► **SHAWN COLVIN** *Climb On (A Back That's Strong)* (4:15)
 PRODUCERS: John Levanthal, Larry Klein
 WRITERS: S. Colvin, J. Levanthal
 PUBLISHERS: AGF/Sacred Songs/Lev-A-Tunes, ASCAP
Columbia 74972 (c/o Sony) (cassette single)

Singing with the bell-clear emotional resonance that is her hallmark, Colvin delivers her most powerful single yet from the acclaimed "Fat City" album. Background vocals by Bruce Hornsby, Mary-Chapin Carpenter, and Valerie Carter lend a warm glow to the lovely lyric. Cut also features deft keyboards by Hornsby, articulate percussion by Sting drummer Vinnie Colaiuta, and terrific electric and acoustic guitar work by John Levanthal. This exuberant power ballad is the ideal herald for Colvin's spring/summer national tour with her full Masters Of Rhythm & Taste band.

► **STONE TEMPLE PILOTS** *Plush* (3:45)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Atlantic 4982 (CD promo)

Solid, rocking tune draws on past sounds to create band's current effect. Heavy guitars and strong vocals only add to melodic emphasis. Many rock programmers already

are familiar with this cut—already it is lodged in the upper reaches of the Album Rock Tracks and Modern Rock Tracks charts. Now it offers newcomers entry to the gold "Core" set. Band is poised for continued growth.

► **WINGER** *Down Incognito* (3:49)
 PRODUCER: Mike Shipley
 WRITERS: K. Winger, R. Beach
 PUBLISHERS: EMI-Virgin/Blind Revolution/Pleasure Dome, ASCAP
Atlantic 5061 (cassette single)

Headbangin' trio dips into its just-issued album, "Pull," and pulls out a midtempo pop/rocker that deftly swaps off electric and acoustic guitars. Seamless harmonies during the chorus, Kip Winger's increasingly warm delivery, and slick synth fills add up to a track that is a good fit for pop and album-rock formats.

► **REMO CAPRA** *Bruce Lee: The Kung Fu Man* (3:35)
 PRODUCER: Remo Capra
 WRITER: R. Capra
 PUBLISHER: Capra Triangulum, ASCAP
R 1006 (cassette single)

Capra has been peddling this tune about karate's great legend for a long time now. Onset of Bruce Lee biopic "The Last Dragon" may generate some interest as a novelty item. Despite trend-conscious jack beats, track suffers from uneven production, which will keep it from becoming a mainstream entity. Contact: P.O. Box 6787, Yorkville Station, New York, N.Y. 10128.

► **JODECI** *Lately* (4:22)
 PRODUCER: DeVante Swing
 WRITER: S. Wonder
 PUBLISHERS: Jobete/Black Bull, ASCAP
Uptown/MCA 2678 (c/o Uni) (cassette single)

On this preview of the Uptown label posse's MTV "Unplugged" special, new-jack's current favorite songs take on a soft and sensitive tune from the Stevie Wonder catalog. Spare instrumentation spotlights the act's strong vocal range and style. Will do wonders for establishing act's members as "serious" artists, as opposed to this season's radio flavor.

► **REGINA BELLE** *Quiet Time* (3:58)
 PRODUCER: Nick Martinelli
 WRITERS: S. Grissette, T. Gant, T. Dickerson, S. Grissette
 PUBLISHERS: WB/Campbell Trinity/LL/ed/T.A.G. Dickersons, ASCAP
Columbia 75155 (c/o Sony) (cassette single)

While popsters still ponder the beautiful "If I Could," urban-ites are served intensely romantic, jazz-spiced R&B ballad from Belle's current "Passion" collection. Her sultry vocal turn is matched by a spine-tingling guest growl by Barry White. One for the more adult-slanted programmer.

► **BRENDA RUSSELL** *No Time For Time* (3:50)
 PRODUCER: Brenda Russell
 WRITER: B. Russell
 PUBLISHERS: Rutland Road/Geffen, ASCAP
EMI/ERG 04699 (c/o CEMA) (cassette single)

Russell makes her EMI recording debut with a delicious pop/R&B ballad that comfortably casts her a chanteuse to be reckoned with. Track rises above the glut of diva jams, thanks completely to Russell's savvy songwriting and production. She has rarely sounded better than she does here. From the "Soul Talkin'" album.

► **MARIA CHRISTENSEN** *I've Got To Find A Way* (4:55)
 PRODUCER: Ric Wake
 WRITERS: M. Christensen, J. Franzel
 PUBLISHERS: Sweet Woo/MIR/Birdwings, ASCAP
Atlantic 5086 (cassette single)

Latest discovery of producer Ric Wake (who helped bring Taylor Dayne to pop prominence) is a highly photogenic, big-voiced siren who makes a fine first impression with a glistening power-ballad. Custom-made for current top 40 tastes, track builds to a necessarily dramatic conclusion, which Christensen handles with aplomb. Should be an easy radio sell.

► **MARK COLLIE** *Shame Shame Shame Shame* (2:55)
 PRODUCER: Don Cook
 WRITERS: M. Collie, J. Leap
 PUBLISHERS: BMG/Judy Judy/Harian Howard/Sony Tree, ASCAP/BMI
MCA 54668 (c/o Uni) (7-inch single)

A throbbing denunciation of a temptress. This has the sound and simplicity of mid-'50s

rock'n'roll.

► **GIBSON/MILLER BAND** *Texas Tattoo* (3:08)
 PRODUCER: Doug Johnson
 WRITERS: D. Gibson, B. Miller
 PUBLISHERS: Nocturnal Eclipse/Union County/Brahmsongs/Careers-BMG, BMI
Epic 74991 (c/o Sony) (7-inch single)

The lyrics are strictly paint-by-numbers, and the story is nonexistent. This one's running on fumes.

► **CONFEDERATE RAILROAD** *Trashy Women* (4:22)
 PRODUCER: Barry Beckett
 WRITER: C. Wall
 PUBLISHERS: Rhythm Wrangler/Groper, BMI
Atlantic 5072 (7-inch single)

Another tale of arrested aesthetics and a fine last-call ditty.

► **CHARLIE DANIELS** *All Night Long* (3:31)
 PRODUCERS: Jimmy Bowen, Charlie Daniels
 WRITERS: C. Daniels, T. DiGregorio, C. Hayward, J. Gavin, B.R. Brown
 PUBLISHERS: Cabin Fever/Miss Hazel, BMI
Liberty 79739 (c/o CEMA) (CD promo)

A good-time party song energized by some fine instrumentation.

► **KIYA HEARTWOOD** *Home* (2:59)
 PRODUCER: Tom Harding
 WRITER: K. Heartwood
 PUBLISHERS: Delta Boy/Outlaw Hill, BMI
Waldcoxy 1001 (CD single)

High-energy, Latin-tinged instrumentation and earnest, ingratiating country vocals. Good show. Distributed by Malaco.

► **PAUL PARKER** *With Or Without You* (3:55)
 PRODUCER: Ian Anthony Stephens
 WRITERS: U2
 PUBLISHER: PolyGram
 REMIXER: Ian Anthony Stephens
ZYX 6973 (CD single)

Hi-NRG legend injects U2's pop hit with a mournful tone. Parker's moody vocal is complemented by the track's dark trance-induced keyboard lines. All of this is contrasted by producer Ian Anthony Stephens' lively beat and mixable percussion breaks. Diehards already have jumped on this one on import, though pop-minded DJs are advised to go for the cool "Without U2" mix. By the by, don't miss the Parker-penned "In My Wildest Dreams" on the flipside. Contact: 516-253-0800.

R & B

► **HEATHER HUNTER** *I Want It All Night Long* (no timing listed)
 PRODUCERS: Smack Productions
 WRITERS: H. Hunter, M. Cameron, E. Perez, W.L. Neal
 PUBLISHERS: Heather Hunter/Smackin' Music/Music Corp. Of America, BMI
 REMIXERS: Smack Productions
Great Jones 530626 (c/o Island) (maxi-cassette single)

Erotic film actress makes a surprisingly credible move into dance music arena. With proper aid from the Smack Productions posse, Hunter coos and vamps admirably, conjuring up images of '70s vixens Andrea True and Sylvia. Slammin' groove is ripe for play at several formats. Could be a sleeper hit with the right amount of promotional TLC.

► **WILLIE NELSON** *Graceland* (3:49)
 PRODUCERS: Paul Simon, Roy Halee
 WRITER: P. Simon
 PUBLISHER: Paul Simon, BMI
Columbia 74993 (c/o Sony) (cassette single)

Single from Nelson's revered "Across The Borderline" opus is a worldly rendition of a Paul Simon nugget. Produced by Simon himself, tune clips along at a toe-tapping acoustic pace. Fiddle and harmonica fills give the song a down-home feel that makes it a cool choice for AC and country radio.

► **AC/DC** *Big Gun* (no timing listed)
 PRODUCER: Rick Rubin
 WRITERS: A. Young, M. Young
 PUBLISHER: J. Albert & Son, ASCAP
Columbia 5185 (c/o Sony) (CD promo)

Star-studded soundtrack to new Arnold Swarzenegger movie is given a nice boost with this fresh recording by veteran hard-

DANCE

► **DAN BAIRD** *Look At What You Started* (no timing listed)
 PRODUCER: Brendan O'Brien
 WRITERS: T. Anderson, D. Baird
 PUBLISHERS: Slow Train/Trailer Trash/BMG, ASCAP
 Where's The Check, BMI
Def American 6142 (CD promo)

Rollicking stomper puts a decidedly pop spin on a mix of beery blues, barrelhouse piano, house party chorus, and hand-clapping percussion. Album rock should give a spin, and pop radio, too, might lend an ear. Sounds like a good time for all.

► **GIN BLOSSOMS** *Hey Jealousy* (3:56)
 PRODUCERS: John Hampton, Gin Blossoms
 WRITER: D. Hopkins
 PUBLISHERS: WB Music/East Jesus, ASCAP
A&M 8005 (c/o PGD) (CD promo)

Up-tempo jangly pop gains its weight from carefully controlled background guitar noise. Should easily fit in at alternative radio of commercial and college variety.

► **NEW MODEL ARMY** *Here Comes The War* (4:28)
 PRODUCER: Niko Bolas
 WRITERS: Sullivan, Heaton, Nelson
 PUBLISHERS: Attack Attack/Intersong
Epic 58935 (c/o Sony) (CD single)

Juiced-up marching beats and creeping organ melodies underlie this treatment of generational division. Lyrically heavy subject matter is teamed with necessarily forceful vocals and guitars. Should sound good to alternative pundits.

► **ADAM BOMB** *Johnny In The Sky* (3:48)
 PRODUCER: Rick Asher Keeter
 WRITER: A. Bomb
 PUBLISHERS: Rockworld Music/Darian Cheyenne Music/Punaluu Music, ASCAP
Rockworld 5158 (c/o Sony) (CD single)

High-end guitar strumming helps put a neat spin on this tribute to guitar great Johnny Thunders. Tuneful, graceful, and not without its share of retro-rock influences, this one could be a nice fit for album rock playlists.

AC

► **WILLIE NELSON** *Graceland* (3:49)
 PRODUCERS: Paul Simon, Roy Halee
 WRITER: P. Simon
 PUBLISHER: Paul Simon, BMI
Columbia 74993 (c/o Sony) (cassette single)

COUNTRY

► **SHENANDOAH** *Janie Baker* (3:31)
 PRODUCER: Don Cook
 WRITER: D. Linde
 PUBLISHER: EMI-Blackwood/Linde Manor, BMI
RCA 62504 (c/o BMG) (7-inch single)

► **MARK COLLIE** *Shame Shame Shame Shame* (2:55)
 PRODUCER: Don Cook
 WRITERS: M. Collie, J. Leap
 PUBLISHERS: BMG/Judy Judy/Harian Howard/Sony Tree, ASCAP/BMI
MCA 54668 (c/o Uni) (7-inch single)

► **BRENDA RUSSELL** *No Time For Time* (3:50)
 PRODUCER: Brenda Russell
 WRITER: B. Russell
 PUBLISHERS: Rutland Road/Geffen, ASCAP
EMI/ERG 04699 (c/o CEMA) (cassette single)

► **MARIA CHRISTENSEN** *I've Got To Find A Way* (4:55)
 PRODUCER: Ric Wake
 WRITERS: M. Christensen, J. Franzel
 PUBLISHERS: Sweet Woo/MIR/Birdwings, ASCAP
Atlantic 5086 (cassette single)

► **MARK COLLIE** *Shame Shame Shame Shame* (2:55)
 PRODUCER: Don Cook
 WRITERS: M. Collie, J. Leap
 PUBLISHERS: BMG/Judy Judy/Harian Howard/Sony Tree, ASCAP/BMI
MCA 54668 (c/o Uni) (7-inch single)

► **AC/DC** *Big Gun* (no timing listed)
 PRODUCER: Rick Rubin
 WRITERS: A. Young, M. Young
 PUBLISHER: J. Albert & Son, ASCAP
Columbia 5185 (c/o Sony) (CD promo)

ROCK TRACKS

► **AC/DC** *Big Gun* (no timing listed)
 PRODUCER: Rick Rubin
 WRITERS: A. Young, M. Young
 PUBLISHER: J. Albert & Son, ASCAP
Columbia 5185 (c/o Sony) (CD promo)

► **AC/DC** *Big Gun* (no timing listed)
 PRODUCER: Rick Rubin
 WRITERS: A. Young, M. Young
 PUBLISHER: J. Albert & Son, ASCAP
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► **AC/DC** *Big Gun*

REGGAE RINGS TRUE FOR SOUTH AFRICAN LISTENERS

(Continued from page 1)

num, he has sold five times platinum per album. That excludes pirated albums, which generally outnumber legitimate sales 2-to-1 in South Africa, according to industry estimates.

Among South African artists, only the likes of Hugh Masekela, Miriam Makeba, Ladysmith Black Mambazo, and Johnny Clegg share Dube's international stature. His vocal trademark, a combination of mournful wail and tired drawl, makes his style as distinctive as that of Marley and Tosh. He emulates Marley's ability to write instantly recognizable reggae anthems, but with the added bonus of South Africa's joyous township jive rhythms.

A vigorous touring schedule has established Dube as one of the most sought-after reggae acts in the world. Charting in the U.S. last year with two Shanachie Records albums, a live album, and "House Of Exile," Dube ranked No. 4 on Billboard's year-end 1992 chart of Top World Music Artists. Now he is aiming for a mainstream breakthrough with "Victims," a new pop-oriented album, co-produced by British produc-



THE SLAVES

er Simon Law, known for his work with Soul II Soul.

Released in South Africa May 14 by Gallo Records, the country's leading independent label, the album arrives June 1 in the U.S. on Shanachie, two days before Dube opens a 35-date headline tour in Washington, D.C. His U.S. tour will continue through Aug. 1, where it is slated to close in Los Angeles.

In the wake of Dube's multiplatinum success have come several dozen South African reggae acts, of which a handful have embarked on international careers. No more than four or five are likely to succeed, and all will find themselves trailing Dube for the duration.

"There's always been an audience for reggae in South Africa," says Randall Grass, executive VP of A&R for Shanachie Records, recalling the early success of Marley, Tosh, and others. Now, with the emergence of South African reggae stars on the international market, Grass says, "It gives people some connection to the country when the music touches them. It helps make people more aware of South Africa and what's going on there."

DUBE'S ASCENT

To a great degree, the story of reggae's rise in South Africa must be told through the tale of Dube's ascent. Before 1985, he made his living from *mbqanga*, the same township rhythm that powered Paul Simon's "Graceland." But Dube was a Rastafarian; he believed reggae music could unite black people and help liberate them from oppression.

In 1985, he persuaded his cousin, manager and producer Richard Siluma, to let him make a reggae album. The release, called "Rastas Never Die" on Gallo Records, sold

poorly. But Dube's second album, "Think About The Children," went gold in South Africa, prompting Gallo to put its promotional muscle behind a third release, "Slave."

That album's key lyric, "I'm just a slave, a legal slave," struck a chord in hundreds of thousands of black South Africans, and they flocked to record stores. The album was a major milestone in South African music, selling 500,000 legitimate copies since its 1987 release—more than any other record, local or international, in South African history.

After the multiplatinum sales of "Together As One" in 1988 and "Prisoner" in 1989, Dube released his first concert album, "Lucky Dube Captured Live," which was chosen by a panel of critics for the 1991 Oktave Award—the South African Grammy—as record of the year.

For one veteran artist, Carlos Dje Dje (pronounced Jey-Jey), the new recognition for South African reggae has meant vindication for two decades of dedication. When this ex-Mozambican started out in the '70s, the music industry was even more skeptical about reggae made in South Africa. After every studio turned him down, independent producer and reggae enthusiast Ian Osrin gave him a break and made an album.

But Dje Dje had to keep going by playing every music festival that would have him. His style is very different from that of Dube—heavier, deeper, and with less vocal range. It is not immediately commercial, and may well keep him from obtaining a lucrative record deal, let alone attaining the heights of Dube.

DUBE'S BAND TALKIN' REGGAE

Serious chart action is expected, however, for Dube's own backing band, the Slaves. The band members were converted to Rastafarianism by Dube's own positive values and healthy lifestyle. The boys from the background have now moved center stage with two of their own reggae albums: their 1991 debut, "Kneel Down," and a follow-up, "Talkin' Reggae." The latter has chalked up some bizarre statistics, selling 6,000 CD units in three months in the South Pacific island group of New Caledonia, which has a total population of 155,000.

At present, however, Dube's most serious competition is Siphon Jonson Mdletshe. Recording for Cool Spot Records under the stage name Jambo, his debut album, "Prodigal Son," went double-platinum in South Africa in 1989 with sales of 100,000 units. The 1990 follow-up, "Bad Friend," is nearing that figure and a third album, "Calling All Children," has firmly established his credentials. He brings to his reggae not only *mbqanga* and township rhythm, but also central African country-style guitar.

The surprise reggae hit of last year came from a group that, at the beginning of the '90s, were virtually unknown. O'Yaba, originally five youngsters from the mining-town of Welklem, had no more than a rough demo tape to its name. Gallo cleaned it up and released "Tomorrow Nation."

With its light blend of reggae, gospel, pop, and township, the album topped the record charts, which are compiled by individual radio stations in both black and white markets, helping to turn Lucky Dube's solo



LUCKY DUBE

crusade for reggae into a major trend. Its second album, "Caught Up," is performing solidly in South Africa. In November, Shanachie released an O'Yaba album in the U.S., "The Game Is Not Over," culled from the group's first two South African releases.

REGGAE SUNSPASH

In the meantime, Dube has been taking his music to the world in dramatic fashion, most notably at the Reggae Sunsplash concerts. He was first invited to the annual Sunsplash festival in Jamaica in 1991 as an "unknown" artist and given one hour to perform. Last year, Dube returned as a co-headliner to join Aswad, John Holt, Barrington Levy, and Papa San on the Reggae Sunsplash 1992 world tour. He also joined Peter Gabriel in a series of WOMAD festival shows around the world, culminating in the World In The Park festival and Real World Week in England last August.

Dube's new album will reflect his new status. "It's a very important album," says Eleanor Campbell, international manager for Gallo. "Everybody all over the world is waiting for it."

Meanwhile, many other South African reggae artists are clamoring for attention, among them Brotherhood, Dumisani Kulu, Izakka, Jose Carlos, Angolah and the Groaners, Sister Phumi, and Zasha.

Former pop singer Sister Phumi, one of the country's few female reggae artists, recently released her first album, a pop-reggae concoction called "Sweeter Than Ever," on Gallo. If the title does not sound like a reggae anthem, neither is the standout track, a reggae interpretation of Elvis Presley's "Suspicious Minds."

Peta Teanet, who previously was a platinum-selling artist in the ethnic Shangaan disco market, has moved into reggae with his new album, "Jah Man T" on RPM Records.

In another development, a club-rooted act calling itself Dr. Victor and the Rasta Rebels introduced South Africans two years ago to what they called dancehall reggae—cover versions directly aimed at getting audiences' feet moving. The group's main claim to fame is a hit version of Dr. Alban's "Hello Africa." Otherwise, the band has relied heavily on covers of hits by UB40, Eddie Grant, Bob Marley, Madness, and even Right Said Fred.

Other artists who are committed to reggae's musical spirit rather than just its commercial potential may not become household names, but they regard themselves as part

of South Africa's growing reggae family.

In April 1991, in an affirmation of their solidarity and commitment to peace in this country, many artists banded together in a "Reggae Strong For Peace" concert. The 10-hour festival was intended as a call for an end to the violence in the townships. Ironically, that very violence kept thousands away.

However, artists commented that the small crowd's enthusiasm made up for sparse attendance. Dube's producer, Richard Siluma, who organized the event as the first reggae festival ever held in South Africa, hopes to repeat the concert in the future.

One positive spinoff was the release on Gallo Records of "Reggae Strong For Peace," the first South African reggae compilation, featuring Dube, Jambo, the Slaves, O'Yaba, and Dje Dje.

The most fascinating aspect of the record is a track by the RSFP Band, a kind of reggae version of



O'YABA

"We Are The World." It features the vocals of every artist who appeared at the concert and musicians from a dozen reggae groups. The record serves as a statement by these South African reggae artists that, with the belated recognition and backing of the record industry, their time has come.

POLYGRAM IN EASTERN EUROPEAN VENTURE

(Continued from page 6)

PolyGram chose Hegedus, head of the anti-piracy arm of MAHASZ, the local affiliate of the IFPI, as its partner and managing director of PolyGram Hungary, citing his success with Multimedia, which he opened in Budapest in 1989.

As the region's leading concert promoter and producer, Multimedia staged concerts in Hungary and neighboring countries by Queen, the Rolling Stones, Paul Simon, and Guns N' Roses. Its subsidiaries, MMC (which has acted as Hungarian licensee for the five multinational record companies), and Zebra have a combined 22% share of the legitimate Hungarian record market.

Although only 20% of PolyGram's catalog has been available in Hungary, to date, including mostly pop and rock and excluding classical material, its full catalog will be released in the market within the next two years. PolyGram affiliated artists, including Metallica, Jean Michel Jarre, and U2, will make Budapest tour stops this summer.

Davis says no money changed hands in the PolyGram Hungary deal: The venture is a pooling of PolyGram's catalog and Zebra's repertoire, which includes albums by the country-style act 100 Folk Celcius, an album of Beatles cover tunes by Beethoven, singer and former Olympic gold-medal wrestler Peter Farkas, and the group R-Go.

Within a few weeks, PolyGram and Hegedus also are expected to launch PolyGram Publishing Hungary Ltd.

At least one other East European venture may be planned by PolyGram in the near future. "I'm gathering a great deal of market intelligence on Czechoslovakia and Poland," says Davis. He notes that the Czech and Slovak republics already have strong copyright protection but Poland "still isn't ready." A venture similar to the Hungary launch is "possible within six months" in the former Czechoslovakia, he says.

Prior to May 15, copyright protection in Hungary was insufficient at best. Piracy was not a crime but an "administrative offense" with minor penalties that were seldom enforced. With the loosening of border controls four years ago, and the rise of a new

entrepreneurial spirit in the postcommunist era, bootleggers enjoyed a booming business in pirated cassettes, estimated by MAHASZ as 45% of total cassette sales in Hungary.

Market stalls and retail shops openly stocked pirated tapes with their strangely hued laser-copied labels. Pirated copies of hit albums by the likes of Dr. Alban and Bonnie Tyler sold for a quarter of their legitimate price of \$6.75 and often were of superior quality. The previous piracy law imposed what Colonel Gyorgy Eisel of the national police called the "ridiculous" maximum fine of \$115.

The new law and recent entry into Hungary by the multinational record companies, now including PolyGram, should secure its reputation as an industry-friendly market.

FISHBONE

(Continued from page 90)

would be to make a 'commercial' watered-down record. The kids would spot it in a second as a sell-out."

As Heaps points out, "Give A Monkey" is not a watered-down record. The record retains some of the band's incongruities: original Funkadelic bassist Billy Bass plays on the summery funk tune "Lemon Meringue," while Branford Marsalis adds some uncharacteristically free playing to the jazz-core "Dunk Skitzo." But from the mosh-anthem strains of "Swim" to the incendiary anti-police missive "Warmth Of Your Breath" (the full title of which appends the preface "May Your Dog's Colon Be Familiar With . . ."), the mood is unrelentingly mad.

"It is an angry record," Moore concurs. "Angry at the evil out there—in law enforcement, in the government, in all the people that run the world. That's what the title of the album applies to. These people have gotten so hooked on the power, they're like monkeys—monkeys on our backs. We're pissed—we're saying 'no more happy niggers.'"

Country Boom Leads To Station Collision; Evergreen Friend; Cochran Pulls Fast One

WITH SO MANY stations switching over to new country, a noisy pileup was bound to occur. In Syracuse, N.Y., **New City Communications** had announced publicly it was going to take its latest purchase, **WKFM**, from rock to country. But two days before that move, **Park Communications'** cross-town **WRHP** shocked the market by doing the same, as "New Hot Country" (Billboard, April 17). The problem is, **WKFM** went on the air with the nearly identical slogan, "Hot New Country." **WRHP** lawyers went to court seeking a temporary restraining order against **WKFM**, claiming an infringement on its slogan.

Now, a New York State judge has dismissed the request. The court's term is over.

brought few surprises in the top three markets. New York's three top 40 stations all went down a 10th of a point, keeping that race as close as it was in the winter book.

N/T **WAAC** was up 3.8-4.3 from the book, while N/T **WINS** was off 4.0-3.6. Classic rock **WXRK** was up 3.8-4.2. The rest of the market's players were relatively flat.

In Los Angeles, Spanish market-topper **KLAX** was off 7.2-6.8, but three of its format rivals were up. **KLVE** rose 2.4-2.8, **KTNQ** rose 2.2-2.4, and **KWKW** rose 1.1-1.6.

Chicago's adult alternative **WNUA**

two-hour loop tape of updated Vegas and strip entertainment news that is replayed throughout the day.

Bob Pickett has been upped from assistant OM to PD at **KASE** Austin, Texas, replacing **Mike Carta**, who remains in-house consultant and 10 a.m.-noon jock. Pickett also will retain his midday shift.

Unistar Radio Networks has realigned its two adult networks, **Super** and **Ultimate**, into two new networks to be known as **CNN+ Network** and **Super Radio Network**. **CNN+** will combine all "CNN Headline News" and "CNN Radio News" affiliates with those carrying "Unistar News." **Super** will be composed of stations carrying one of Unistar's eight 24-hour satellite formats. The company also retains its herd network, **Power**, which remains the young adult FM-based network.

Unistar will debut a 15-part summer series, "90's Country," Saturday (29). Each one-hour special will be hosted by **Andy Travis** and will feature an interview with a hot country star. Among the artists scheduled are **Vince Gill**, **McEntire**, **Travis Tritt**, and **Cher Brooks**.

PEOPLE: COCHRAN A NO-SHOW

Former **KDWB** Minneapolis morning **Steve Cochran**, who was set for May 17 in mornings on **WCKG** in Chicago, failed to show up for the first two days because he was the victim of a contract squabble with management. Subsequently, **WCKG** parted ways because he never hit the air in the Windy

City. **Cochran** is reportedly planning to market speculation, but was unhappy with the sports role he was to play on the **Mike Disney** show. **Disney** had no comment on his replacement. **Cochran**, the Chicago Sun-Times former **WCKG** morning **Michael**, who was fired for his comments against the station. Once in Chicago, the staffs at **WCKG** and **WLUP-FM** had an shakeup. **Jonathan** who moved his show to the FM to after-noon last October, returns to the AM as **Chet Coppock's** sports talk show, which previously was heard in evenings. Moving into the AM evening slot is overnighter **Danny Bonaduce**, who will be replaced by taped highlights of **WLUP** personalities in overnights.

On the FM side, **Brandmeier** replaces **Bobby Skafish**, who moves to middays. Midday host **Bob Stroud** is doing full-time production work. MD/afternoon jock **Charlie Logan** moves to evenings, replacing **Heidi Hess**, who moves to weekends. After a three-day suspension, **KPWR** (Power 106) morning man **Jay Thomas** has been terminated over what the station is calling "contractual performance issues." He had been with the station for seven years. P/T jock **Joe Servantez** is filling that shift for now. **Thomas'** sidekick, **Mon-**

newslines...

BEN HILL has been named president of Cook Inlet Radio Partners. Hill, who served five years as GM for Cook Inlet's **WPGC-AM-FM** Washington, D.C., takes over for **Dan Mason**, now president of Group W Radio.

MIKE BUXSER has been upped from regional VP to the newly created VP/COO position at Adventure Communications. He retains his GM duties at **WSIC/WFMX** Greensboro, N.C.

RICK AURICCHIO joins Katz Communications as senior VP, corporate strategy. He formerly was president of Arbitron.

LUZ ERDMANN exits the GM chair at **KAJZ/KBJZ** (Jazz-FM) Los Angeles and has not been replaced.

MICHAEL KRAFCISIN has been upped from manager/operations and marketing services to VP of that department at Bonneville Broadcasting System. He previously was GM of **WSEX** (now **WCBR-FM**) Chicago.

SALE CLOSINGS: **KATZ-AM-FM** St. Louis from Inter Urban Broadcasting to Noble Broadcast Group for \$2.75 million; **KTGL** Lincoln, Neb., from **ERM Associates** to C.T. "Terry" Robinson for \$2.2 million.

LAURA MORANDIN has been upped from director of communications to VP/communications at the Radio Advertising Bureau.

PAUL BOSCARINO returns to **WOOD-AM-FM** Grand Rapids, Mich., as station manager. He was GSM there until he left for **WNFL/WKFX** Green Bay, Wis., in January 1991.

ANNA KOSOF, GM of noncommercial **WBGO** New York, resigns and has not been replaced.

SCOTT STONE has been named VP, national sales and field marketing, at cable audio supplier Digital Music Express. He previously was VP of the company's Western region, where **Jeri Amstutz** succeeds him. Also, **Jack Flannery** has been upped from director of affiliate sales and marketing, Eastern region, to VP of sales and field marketing, Eastern region.

Cher Brooks, also is out.

Last week's other suspended morning team, **WKBQ** St. Louis' **Steve Shannon** and **D.C. Chymes** (Billboard, May 22), have not only been fired, but the station has filed a \$50,000 suit against them for lost revenue. Last week the pair was suspended for telling a caller she was "acting like a nigger," among other comments (Billboard, May 22). The St. Louis Post-Dispatch reports the lawsuit claims the pair breached their contracts by using "extraordinarily improper and highly offensive racial and ethnic comments and epithets both on the air and in public." Calls to GM **Michael Frischling** and PD **Cruze** were not returned.

WUSL (Power 99) Philadelphia jock **Glenn "The Golden Boy" Cooper** adds assistant MD duties . . . **Laurie Kelman**, formerly at Smart Route Traffic, moves into the MD chair at **WZLX** Boston.

Midday host **Carrie Dunne** adds APD duties at **KIKF** Anaheim, Calif. . . **KPSN** (Sunny 97) Phoenix morning man **Charlie Van Dyke** retires and has not been replaced. Send T&Rs to PD **Joel Grey**.

Wade Jessen, MD of **WSM-AM-FM** Nashville, adding FM afternoon jock duties, replaces **Rick Braswell**, who exits. **WSM-AM** afternoon jock **Jim Tabor** also is out. That shift is being handled by AM evening jock **Hairl Hensley** for now.

Suzy Waud moves from evenings to mornings at **WBZX** (The Blitz) Columbus, Ohio, replacing **Joe Wampus**, who exits. She has not been replaced in nights . . . **Cara Sabin** has been named morning news anchor at **WHIO** Dayton, Ohio. She

previously was news and public service director at crosstown **WAZU**.

KMOX St. Louis hires former mayor **Vincent Schoemehl** to host a Sunday afternoon political talk show. Also, **Marie Boykin** joins **KMOX** as community affairs director. Previously, she was assistant press secretary for Schoemehl.

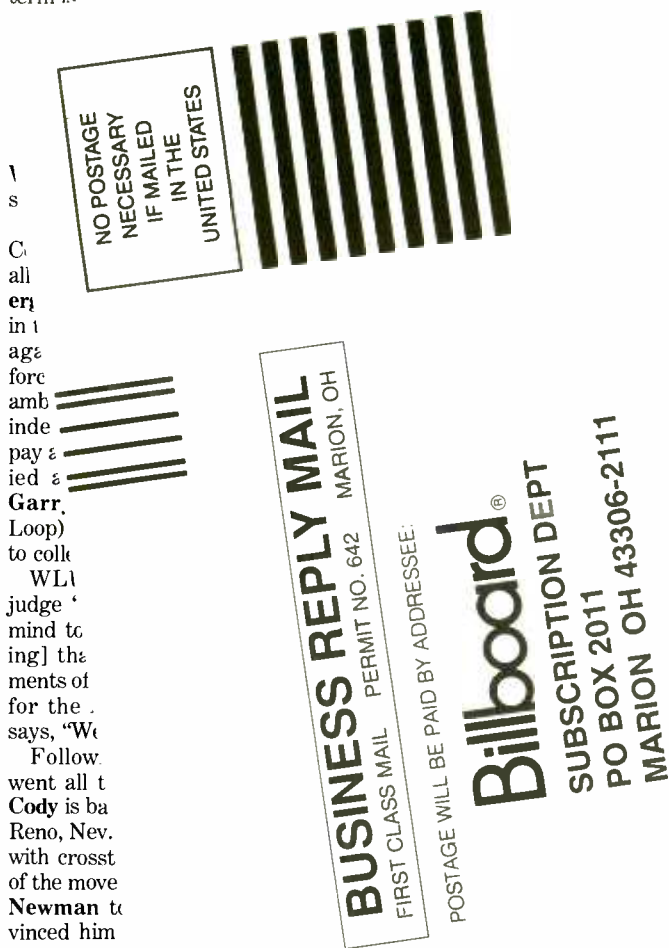
Adult standards **WMYF** Portsmouth, N.H., adds a weekly call-in talk show for senior citizens to its Wednesday evening lineup. "The Senior Hour" is hosted by former Long Island, N.Y., television talk host **Mike Cashman**.

KEDG Las Vegas midday jock/production director **Lee Cameron** is out and can be reached at 702-895-9941 . . . **WCTK** Providence, R.I., weekender **Marc Lavik** (401-467-6737) exits and is looking for a new full-time gig.

Veteran rock jock **Lord Tim** is looking to take a traveling radio show called "The British Invasion" on the road from L.A. to New York, hitting classic rock and oldies stations along the way for one-night stints. **Lord Tim** is a British jock who worked at **KFWB** Los Angeles and **KCBQ** San Diego in the '60s.

Bobby Best moves from afternoons to ND at **WJBB-AM-FM** Haleyville, Ala., replacing **Judy Wise**, who exits after 27 years with the stations . . . Musician **Doc Wesson** joins the morning show at **KSTV** (Country 105) Stephenville, Texas.

Finally, we're sorry to report that **Frankie Balfour Abourjilie**, VP of public affairs for **Christian Broadcasting Network**, died after a two-year battle with cancer.



Followed all the way to **Cody** in **Bahia**, Nev. with crosstown **KODS** has been filling in **Cody's** would-be morning slot.

Since 1988, the number of television commercials has doubled. Now, in an effort to create some programming guidelines, as well as possibly tap into the infomercial revenue pool for radio, the **Radio Advertising Bureau** has teamed up with the **National Infomercial Marketing Assn.** The two hope to work together in convincing marketers busy producing TV paid-programming pitches that radio is a possibility, too.

FEW SURPRISES IN TRENDS

The first spring book **Arbitrends**

Warmer Naylor absorbs the APD duties for now.

Acting PD **Wayne Watkins** gets the gig permanently at **WCKW** New Orleans, replacing **Craig Stevens** . . . **Bob Mitchell** joins consultancy **Steve Warren & Associates** and will be based in Nashville. Previously, he was OM of **KCKC** Riverside, Calif.

Heritage Media, owner of **WBBF/WBEE-FM** Rochester, N.Y., has agreed to acquire crosstown **WKLX**. Pending FCC approval of the sale, **Heritage** is operating the station under a local marketing agreement.

KLUC-AM Las Vegas has dropped its simulcast of top 40 sister **KLUC-FM** in favor of "Casino Radio" with the new call letters **KXNO**. Fully automated, the format consists of a single,

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	5	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN) 2 weeks at No. 1	38	43	8	LIVIN' ON THE EDGE	AEROSMITH (Geffen)
2	3	19	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)	39	37	18	BED OF ROSES	BON JOVI (JAMBICO/MERCURY)
3	2	19	FREAK ME	SILK (KEIA/ELEKTRA)	40	41	4	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
4	5	11	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)	41	34	13	LOVE U MORE	SUNSCREAM (COLUMBIA)
5	4	24	DON'T WALK AWAY	JADE (GIANT)	42	69	2	BY THE TIME THIS NIGHT IS OVER	KENNY G PEABO BRYSON (ARISTA)
6	8	16	I'M SO INTO YOU	SWY (RCA)	43	44	11	SO ALONE	MEN AT LARGE (EASTWEST)
7	7	17	TWO PRINCES	SPIN DOCTORS (EPIC)	44	50	3	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
8	9	9	WEAK	SWY (RCA)	45	61	2	THE FLOOR	JOHNNY GILL (MOTOWN)
9	6	20	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	46	30	12	THE CRYING GAME	BOY GEORGE (SBK/ERG)
10	15	10	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	47	51	15	DAZZEY DUKS	DUICE (TMR/BELLMARK)
11	11	6	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	48	38	15	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)
12	14	8	COME UNDONE	DURAN DURAN (CAPITOL)	49	35	11	BUDDY X	NENEH CHERRY (VIRGIN)
13	16	5	HAVE I TOLD YOU LATELY (LIVE)	ROD STEWART (WARNER BROS.)	50	48	9	TELL ME WHAT YOU DREAM	RESTLESS HEART/WARREN HILL (RCA)
14	10	17	ANGEL	JON SECADA (SBK/ERG)	51	32	13	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
15	13	18	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)	52	58	4	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
16	23	5	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/ATLANTIC)	53	57	4	HERO	DAVID CROSBY & PHIL COLLINS (ATLANTIC)
17	12	22	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	54	53	17	NO ORDINARY LOVE	SADE (EPIC)
18	17	22	INFORMER	SNOW (EASTWEST)	55	46	9	THE MORNING PAPERS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
19	18	10	WHO IS IT	MICHAEL JACKSON (EPIC)	56	54	7	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)
20	19	18	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	57	70	2	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)
21	21	13	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	58	68	2	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
22	24	12	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)	59	65	4	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
23	31	7	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)	60	64	6	GIRL U FOR ME	SILK (KEIA/ELEKTRA)
24	22	15	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)	61	60	14	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
25	26	6	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (IMAGO)	62	62	6	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
26	27	10	CONNECTED	STEREO MC'S (GEE STREET/ISLAND/PLG)	63	52	6	THAT'S THE WAY LOVE IS	BROBRY BROWN (MCA)
27	25	6	SOMEBODY TO LOVE	GEORGE MICHAEL & QUEEN (HOLLYWOOD)	64	63	10	TARZAN BOY	BALTIMORA (SBK/ERG)
28	28	19	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)	65	75	3	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
29	29	10	LOVE DON'T LOVE YOU	EN VOUGUE (EASTWEST)	66	—	1	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE (ARISTA)
30	55	3	GIRL, I'VE BEEN HURT	SNOW (EASTWEST)	67	—	2	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL)
31	45	4	REGRET	NEW ORDER (QWEST/WARNER BROS.)	68	56	9	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
32	40	5	WANNAGIRL	JEREMY JORDAN (GIANT)	69	—	1	SLAM	ONYX (RAL/CHAOS)
33	33	7	SLEEPING SATELLITE	TASMIN ARCHER (SBK/ERG)	70	—	1	GOOD TIMES WITH BAD BOYS	BOY KRAZY (NEXT PLATEAU/LONDON)
34	49	3	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	71	59	6	IF I COULD	REGINA BELLE (COLUMBIA)
35	36	14	SIMPLE LIFE	ELTON JOHN (MCA)	72	—	7	LOVE ME THE RIGHT WAY	RAPINATION & KYM MAZELLE (LOGIC/RCA)
36	47	4	IN THESE ARMS	BON JOVI (JAMBICO/MERCURY)	73	—	1	U DON'T HEAR ME THO'	RODNEY O & JOE COOLEY (PSYCHOTIC)
37	39	8	TOUCH MY LIGHT	BIG MOUNTAIN (QUALITY)	74	—	1	WHOOOM! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
					75	—	4	SILENCE IS BROKEN	DAMEN YANKEES (WARNER BROS.)

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

TOP 40 RADIO RECURRENT MONITOR

1	4	3	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)	14	15	25	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
2	—	1	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON)	15	12	5	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
3	3	3	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	16	14	9	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
4	2	3	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)	17	9	4	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
5	1	2	ORDINARY WORLD	DURAN DURAN (CAPITOL)	18	16	16	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
6	6	9	RHYTHM IS A DANCER	SNAP (ARISTA)	19	18	13	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
7	5	4	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)	20	20	28	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
8	8	17	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	21	19	7	GIVE IT UP, TURN IT LOOSE	EN VOUGUE (EASTWEST)
9	10	4	I GOT A MAN	POSITIVE K (ISLAND/PLG)	22	—	1	FOREVER IN LOVE	KENNY G (ARISTA)
10	7	11	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)	23	22	14	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
11	17	7	PRINCE & THE N.P.G.	(PAISLEY PARK/WB)	24	21	27	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
12	13	42	MY LOVIN' (YOU'RE NEVER...)	EN VOUGUE (EASTWEST)	25	24	10	NEVER A TIME	GENESIS (ATLANTIC)
13	11	18	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)					

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

77	ALIBIS	(Sony Tree, BMI/Thanxamillion, BMI) HL
24	ANGEL	(Estepan, ASCAP/Foreign Imported, BMI) CPP
13	BAD BOYS (THEME FROM "COPS")	(Mad House, BMI)
49	BED OF ROSES	(Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
69	BUDDY X	(EMI Virgin, BMI/Tricky Track, BMI) HL
58	BY THE TIME THIS NIGHT IS OVER	(Warner-Tamerlane, ASCAP/Realsongs, ASCAP/New Nonpareil, BMI) WBM
52	CAN'T HELP FALLING IN LOVE	(Gladys, ASCAP/Williamson, ASCAP) HL
34	CAT'S IN THE CRADLE	(Story Songs, ASCAP) CPP
98	COME IN OUT OF THE RAIN	(Square Lake, ASCAP/M. Squared, ASCAP/WB, ASCAP/Cotton Row, BMI/Radido, BMI) WBM/HL
15	COME UNDONE	(Publisher Pending) HL
25	COMFORTER	(Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
23	CONNECTED	(EMI Virgin, ASCAP/Harrick, BMI/Longitude, BMI) WBM/HL
85	CRY NO MORE	(II D Extreme, ASCAP)
28	DAZZEY DUKS	(Gigilo Chez, BMI/Alvert, BMI)
31	DEDICATED	(Willesden, BMI/R.Kelly, BMI) CPP
76	DEEPER	(World Life, ASCAP/Longitude, BMI) WBM
12	DITTY	(Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
91	DON'T TAKE AWAY MY HEAVEN	(Realsongs, ASCAP) WBM
10	DON'T WALK AWAY	(Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
32	DOWN WITH THE KING	(Protoons, ASCAP/Rush-Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U Catalog, ASCAP) CPP
48	DRE DAY	(Ain't Nuthin' Goin' On But Fu-kin', ASCAP) HL
75	EVERY LITTLE THING U DO	(Babydon, ASCAP/EMI April, ASCAP/KG Blunt, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP/Sony Tunes, ASCAP/Babydon, ASCAP) CPP/WBM/HL
97	FEED THE TREE	(Slow Dog, BMI)
62	THE FLOOR	(Flyte Tyme, ASCAP) WBM
2	FREAK ME	(Keith Sweat, ASCAP/E/A, ASCAP/Saints Alive, BMI/WB, ASCAP) WBM
94	FUNKY CHILD	(Marley Marl, ASCAP/EMI, ASCAP) WBM
41	GIRL, I'VE BEEN HURT	(Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL
87	GIVE HIM A LOVE HE CAN FEEL	(Four Feathers, BMI/Last Sound, ASCAP/Third Coast, ASCAP)
95	GOLD DIGGIN'	(Whooping Crane, BMI/Merriwar, BMI/Screen Gems, ASCAP/Caloco, BMI)
99	GOOD OL' DAYS	(Willesden, BMI/Trypec, BMI) CPP
88	GOOD TIMES WITH BAD BOYS	(All Boys USA, BMI)
11	HAVE I TOLD YOU LATELY	(FROM UNPLUGGED) (Essential, BMI/Rightsong, BMI) HL
60	HERO	(Hidden Pun, BMI/Hit & Run, BMI/Philip Collins, PRS/Stay Straight, BMI) WBM
26	HIP HOP HOORAY	(T-Boy, ASCAP/Naughty, ASCAP)
100	HOW I'M COMIN'	(Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP) WBM
83	I DON'T WANNA FIGHT	(Chrysalis, ASCAP)
57	IF I COULD	(WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI) HL/WBM
35	IF I EVER LOSE MY FAITH IN YOU	(Blue Turtle, ASCAP) HL
9	I HAVE NOTHING	(Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM
21	I'LL NEVER GET OVER YOU	(Realsongs, ASCAP) WBM
81	I LOVE THE WAY YOU LOVE ME	(Gary Morris, ASCAP/Taste Auction, BMI) CPP
39	I'M EVERY WOMAN	(Nick-O-Val, ASCAP) CPP
53	I'M GONNA GET YOU	(Schnozza, PRS/House Of Fun, BMI/Peermusic, BMI) WBM
7	I'M SO INTO YOU	(Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
16	INFORMER	(Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL
38	IN THESE ARMS	(Polygram Int'l, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Moon Junction, ASCAP/EMI April, ASCAP) HL
82	I SEE YOUR SMILE	(Foreign Imported, BMI/Estefan, ASCAP) CPP
89	IT'S MY LIFE	(Misty/Swemix)
27	IT WAS A GOOD DAY	(Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
92	KISS OF LIFE	(Angel, PRS/Sony Music UK, PRS/Sony Tunes, ASCAP) HL
3	KNOCKIN' DA BOOTS	(Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM
71	LET'S GO THROUGH THE MOTIONS	(FROM WHO'S THE MAN?) (EMI April, ASCAP/DeSwing Mob, ASCAP/Back To The Ghetto, ASCAP) WBM
80	LITTLE MIRACLES	(EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
19	LIVIN' ON THE EDGE	(Swag Song, ASCAP/MCA, ASCAP/Beef Puppet, ASCAP) HL
6	LOOKING THROUGH PATIENT EYES	(MCA, ASCAP) HL
37	LOVE DON'T LOVE YOU	(Two Tuff-Enuff, BMI/Irving, BMI) CPP
5	LOVE IS	(WB,ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmancherryblossom, ASCAP/Chekerman, BMI) WBM
61	LOVE NO LIMIT	(WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP) WBM
68	LOVE U MORE	(BMG, ASCAP) HL
29	MORE AND MORE	(ICM, ASCAP/Edition, ASCAP/Get Into Magic, ASCAP/WB, ASCAP) WBM
63	THE MORNING PAPERS	(Controversy, ASCAP/WB, ASCAP) WBM
44	MR. WENDAL	(EMI Blackwood, BMI/Arrested Development, BMI) WBM
73	NO ORDINARY LOVE	(Silver Angel, ASCAP/Sony Tunes, ASCAP/Playhard, ASCAP) HL
20	NOTHIN' MY LOVE CAN'T FIX	(Joey Lawrence, BMI/Platinum Plateau, ASCAP/Irving, ASCAP/Eric Beal, BMI) CPP
8	NUTHIN' BUT A G THANG	(Ain't Nuthin' Goin' On But Fu-kin', ASCAP/Sony Songs, BMI) HL
43	ORDINARY WORLD	(Copyright Control) HL
64	PASSIN' ME BY	(Beejunkyke, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM
90	REBIRTH OF SLICK	(COOL LIKE DAT) (Wide Grooves, BMI/Giro, BMI/Warner-Tamerlane, BMI)
46	REGRET	(Vitalturn, ASCAP/WB, ASCAP) WBM
50	THE RIGHT KIND OF LOVE	(FROM BEVERLY HILLS,

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	4	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN) 3 weeks at No. 1	38	28	15	SO ALONE	MEN AT LARGE (EASTWEST/AG)
2	3	8	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	39	48	5	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL/AG)
3	2	13	FREAK ME	SILK (KEIA/ELEKTRA)	40	26	6	WHO IS IT	MICHAEL JACKSON (EPIC)
4	4	17	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)	41	44	8	IF I COULD	REGINA BELLE (COLUMBIA)
5	6	4	WEAK	SWY (RCA)	42	—	1	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE/AG)
6	5	24	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)	43	33	13	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL MCA)
7	7	12	THREE LITTLE PIGS	GREEN JELLY (ZOO)	44	35	15	ANGEL	JON SECADA (EMI/ERG)
8	9	12	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	45	36	24	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
9	10	16	I'M SO INTO YOU	SWY (RCA)	46	40	12	ROMEO	DOLLY PARTON (COLUMBIA)
10	18	4	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/AG)	47	58	2	GIRL, I'VE BEEN HURT	SNOW (EASTWEST/AG)
11	8	19	INFORMER	SNOW (EASTWEST/AG)	48	38	17	BED OF ROSES	BON JOVI (JAMBICO/MERCURY)
12	12	21	DAZZEY DUKS	DUICE (TMR/BELLMARK)	49	42	15	SUPERMODEL	RUPAUL (TOMMY BOY)
13	11	11	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)	50	43	18	FOREVER IN LOVE	KENNY G (ARISTA)
14	19	6	SHOW ME LOVE	ROBIN S. (BIG BEAT/AG)	51	50	17	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
15	13	13	LOVE IS	V. WILLIAMS B. MCKNIGHT (GIANT)	52	—	1	THE FLOOR	JOHNNY GILL (MOTOWN)
16	24	3	HAVE I TOLD YOU LATELY (LIVE)	ROD STEWART (WARNER BROS.)	53	51	7	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
17	17	8	LIVIN' ON THE EDGE	AEROSMITH (Geffen)	54	—	1	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
18	14	14	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)	55	57	14	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
19	15	13	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	56	41	15	TWO PRINCES	SPIN DOCTORS (EPIC)
20	20	9	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)	57	53	17	ORDINARY WORLD	DURAN DURAN (CAPITOL)
21	16	20	DON'T WALK AWAY	JADE (GIANT)	58	62	2	AIN'T THAT LONELY YET	DWIGHT YOAKAM (REPRISE/WB)
22	21	17	HIP HOP HOORAY						

Lenny Kravitz Believe



From the platinum album Are You Gonna Go My Way

Produced by Lenny Kravitz
Representation: Craig Fruin/HK Management
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Adds June 7/8

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/MAINSTREAM				
★★★ NO. 1 ★★★				
①	4	5	THAT'S THE WAY LOVE GOES VIRGIN 1 week at No. 1	JANET JACKSON
②	3	9	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
3	1	16	TWO PRINCES EPIC	SPIN DOCTORS
4	2	13	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
⑤	7	6	COME UNDONE CAPITOL	DURAN DURAN
6	6	8	WHO IS IT EPIC	MICHAEL JACKSON
7	8	15	DON'T WALK AWAY GIANT	JADE
8	9	9	FREAK ME KEIA/ELEKTRA	SILK
9	5	12	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
⑩	14	4	HAVE I TOLD YOU LATELY (FROM "UNPLUGGED") WARNER BROS	ROD STEWART
⑪	10	10	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
⑫	15	4	BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC	INNER CIRCLE
⑬	11	6	CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
⑭	18	5	I'M SO INTO YOU RCA	SWV
⑮	17	5	SOMEBODY TO LOVE HOLLYWOOD	GEORGE MICHAEL & QUEEN
★★★ AIRPOWER ★★★				
⑯	26	4	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA	EXPOSE
★★★ AIRPOWER ★★★				
⑰	23	6	SLEEPING SATELLITE SBK/ERG	TASMIN ARCHER
18	12	17	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
19	13	14	IF I EVER LOSE MY FAITH IN YOU A&M	STING
⑳	28	3	IN THESE ARMS JAMBCO/MERCURY	BON JOVI
㉑	25	6	LIVIN' ON THE EDGE GEFEN	AEROSMITH
22	20	17	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
㉓	31	3	WANNAGIRL GIANT	JEREMY JORDAN
24	19	15	ANGEL SBK/ERG	JON SECADA
25	16	10	THE CRYING GAME (FROM "THE CRYING GAME") SBK/ERG	BOY GEORGE
26	21	8	THE MORNING PAPERS PAISLEY PARK/WARNER BROS	PRINCE AND THE NEW POWER GENERATION
27	22	12	INFORMER EASTWEST	SNOW
㉘	36	2	REGRET QWEST/WARNER BROS.	NEW ORDER
29	30	8	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
30	27	11	LOVE U MORE COLUMBIA	SUNSCREAM
31	29	22	ORDINARY WORLD CAPITOL	DURAN DURAN
32	32	18	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
33	24	8	BUDDY X VIRGIN	NENEH CHERRY
34	33	18	BED OF ROSES JAMBCO/MERCURY	BON JOVI
35	37	24	7 PAISLEY PARK/WARNER BROS	PRINCE AND THE NEW POWER GENERATION
⑳	NEW ▶		MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
㉗	NEW ▶		WHAT'S UP INTERSCOPE	4 NON BLONDES
38	35	19	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
39	39	2	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
40	34	16	CAT'S IN THE CRADLE STARDOG/MERCURY	UGLY KID JOE

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/RHYTHM-CROSSOVER				
★★★ NO. 1 ★★★				
①	2	5	THAT'S THE WAY LOVE GOES VIRGIN 1 week at No. 1	JANET JACKSON
②	3	8	WEAK RCA	SWV
3	1	18	FREAK ME KEIA/ELEKTRA	SILK
④	5	5	KNOCKIN' DA BOOTS LUKE	H-TOWN
5	4	15	I'M SO INTO YOU RCA	SWV
6	6	23	DON'T WALK AWAY GIANT	JADE
7	7	17	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
⑧	12	6	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
9	9	13	DEDICATED JIVE RCA	R. KELLY & PUBLIC ANNOUNCEMENT
⑩	8	22	COMFORTER GASOLINE ALLEY/MCA	SHAI
11	10	17	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
12	11	11	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
13	17	22	DITTY NEXT PLATEAU/FFRR/PLG	PAPERBOY
14	13	21	INFORMER EASTWEST	SNOW
15	15	19	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
16	14	12	IT WAS A GOOD DAY PRIORITY	ICE CUBE
17	16	10	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
★★★ AIRPOWER ★★★				
⑱	28	2	GIRL, I'VE BEEN HURT EASTWEST	SNOW
★★★ AIRPOWER ★★★				
㉑	20	4	DRE DAY DEATH ROW/INTERSCOPE	DR. DRE
20	19	4	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
21	18	10	SO ALONE EASTWEST	MEN AT LARGE
㉒	21	8	TOUCH MY LIGHT QUALITY	BIG MOUNTAIN
㉓	23	6	DAZZEY DUKS TMR/BELLMARK	DUICE
㉔	30	2	LOVE NO LIMIT UPTOWN/MCA	MARY J. BLIGE
25	22	22	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
26	24	10	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
27	25	8	LA LA LOVE PERSPECTIVE/A&M	BOBBY ROSS AVILA
28	27	25	SWEET THING UPTOWN/MCA	MARY J. BLIGE
29	26	24	I GOT A MAN ISLAND/PLG	POSITIVE K
㉙	31	4	TYPICAL REASONS COLUMBIA	PRINCE MARKIE DEE & SOUL CONVENTION
31	29	3	GIVE HIM A LOVE HE CAN FEEL PENDULUM/ELEKTRA	TENE WILLIAMS
㉚	NEW ▶		THE FLOOR MOTOWN	JOHNNY GILL
㉛	32	4	GIRL U FOR ME KEIA/ELEKTRA	SILK
㉜	36	6	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
㉝	NEW ▶		WANNAGIRL GIANT	JEREMY JORDAN
36	34	4	SIX FEET DEEP RAP-A-LOT/PRIORITY	GETO BOYS
㉞	NEW ▶		BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC	INNER CIRCLE
㉟	RE-ENTRY		CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
㊱	NEW ▶		WHOOT, THERE IT IS WRAP/ICHIBAN	95 SOUTH
40	40	7	DOWN WITH THE KING PROFILE	RUN-D.M.C.

○ Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time.

SUN-60 HOPES TO SHINE

(Continued from page 10)

fame), who joined the project after listening to the band's self-produced demos last fall.

"He responded immediately and said he wanted to be involved," says Jones.

The band began recording tracks for "Only" in October and wrapped production in January. A number of cuts were recorded live with few overdubs, Jones says.

At the beginning of May, the four-piece Sun-60 got into what Jones describes as its "macho van" and mapped a course that swerves back and forth through key alternative hotbeds as far east as Iowa City. Epic

designed the tour, which opened in San Francisco, so that Sun-60 would return to the same market up to four times every several weeks. The hope is that word of mouth would inspire fans and, ultimately, sales to multiply exponentially.

"This way people don't have to wait six or eight months for the band to come back to their town," says Lori Lambert, Epic's director of marketing, West Coast. "The strategy is to inspire fans to turn someone else on to the Sun-60 experience, with the hope that each audience grows larger."

Venues range from intimate clubs, such as L.A.'s Club Lingerie, to

large, outdoor festivals, she says.

"We feel we'll break the record this way," says Lambert. "But, while touring is our main focus, the traditional tour is not the way for this band. We want people to discover them on their own. There's no need for the big hype machine."

In fact, the label has no plans yet to produce a music video for the introspective "Mary XMess," choosing instead to book the band on such regional and local video programs as "Panic" in Eugene, and "Bohemia After Dark" in Portland, Ore.

"We're [positioning] Sun-60 as a live band, and are hoping some of the local

video programs will film the shows and review them on the air," says Laurie Nocerito, Epic's associate director of video promotion.

Live performances also are possible at alternative radio and retail outlets in the targeted tour stops, says Lambert.

"This band is very cooperative and they love to play," she says, noting that Epic provided Sun-60 with a number of "grass-roots marketing tools," such as cassettes, posters, and stickers for giveaways. "The process is as important as the product with this band."

The process is familiar to Jones

and Russo, who developed a loyal following in their hometown of Los Angeles by playing every conceivable venue at every opportunity prior to landing the major-label gig with Epic.

"It's the most obvious logic," says Jones. "You have to make it so people can get to you."

The touring band includes drummer Craig Levitz and bass player Brett Jensen (who also plays guitar). Drummer Jack Irons and guitarist Alain Johannes, both of the group Eleven, contributed to various album tracks, as did Deconstruction guitarist David Navarro (formerly of Jane's Addiction).

YOU KNOW WHAT TO DO "DO DA WHAT"

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PRODUCED AND ARRANGED BY GERALD LEVERT & MARC G. FOR TREVEL PRODUCTION CO., INC. FOR ON THE WAY PRODUCTION CO., INC.

Trevel Production Co., Inc.



Management & Direction:

The Next Sounds You Hear The Atlantic Group



west records america

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THE FIRST STEP OFF THEIR FORTHCOMING DEBUT ALBUM

THE Billboard 200

FOR WEEK ENDING
MAY 29, 1993

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	26	SOUNDTRACK ⁸ ARISTA 18699* (10.98/15.98) 20 weeks at No. 1	THE BODYGUARD	1
2	3	2	4	AEROSMITH GEFLEN 24455* (10.98/16.98)	GET A GRIP	1
3	2	4	26	KENNY G ⁴ ARISTA 18646* (10.98/15.98)	BREATHLESS	2
4	4	5	48	SPIN DOCTORS ² EPIC 47461* (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	3
TOP DEBUT						
5	NEW		1	WYONNNA CURB 10822* (10.98/15.98)	TELL ME WHY	5
6	5	7	22	DR. DRE ² DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	3
7	6	6	38	ERIC CLAPTON ⁶ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
8	8	9	19	SWV ⁸ RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	8
9	9	11	28	SADE ³ EPIC 53178* (10.98 EQ/16.98)	LOVE DELUXE	3
10	11	12	10	STING A&M 0070* (10.98/16.98)	TEN SUMMONER'S TALES	2
11	NEW		1	NEW ORDER QWEST 45250*/WARNER BROS. (10.98/15.98)	REPUBLIC	11
12	15	15	21	STONE TEMPLE PILOTS ⁸ ATLANTIC 82418*/AG (9.98/15.98)	CORE	12
13	10	8	17	SNOW ³ EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	5
14	14	14	10	LENNY KRAVITZ VIRGIN 86984* (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
15	7	—	2	RUN-D.M.C. PROFILE 1440 (10.98/16.98)	DOWN WITH THE KING	7
16	12	10	21	SILK ³ KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
17	18	20	22	REBA MCENTIRE ³ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	8
TOP 20 SALES MOVER						
18	24	21	12	BROOKS & DUNN ³ ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	9
19	16	31	6	H-TOWN LUKE 126 (9.98/16.98)	FEVER FOR DA FLAVOR	16
20	13	3	3	PORNO FOR PYROS WARNER BROS. 45228 (10.98/15.98)	PORNO FOR PYROS	3
21	19	16	52	BILLY RAY CYRUS ⁷ MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
22	20	23	12	DURAN DURAN CAPITOL 98876* (9.98/13.98)	DURAN DURAN	7
23	25	27	35	GEORGE STRAIT ² MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
24	21	17	74	PEARL JAM ⁴ EPIC 47857* (10.98 EQ/15.98)	TEN	2
25	32	37	10	TRACY LAWRENCE ⁸ ATLANTIC 82483*/AG (9.98/15.98)	ALIBIS	25
26	23	25	9	GREEN JELLY ZOO 11038* (9.98/13.98)	CEREAL KILLER SOUNDTRACK	23
27	30	35	19	JOHN MICHAEL MONTGOMERY ⁸ ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	27
28	28	26	8	DWIGHT YOAKAM REPRISE 45241*/WARNER BROS. (9.98/15.98)	THIS TIME	25
29	17	19	52	JON SECADA ² SBK 98845*/ERG (9.98/15.98)	JON SECADA	15
30	45	48	34	GARTH BROOKS ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
31	26	22	12	NAUGHTY BY NATURE ³ TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	3
32	49	59	46	MARY-CHAPIN CARPENTER ³ COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
33	35	43	7	ONYX JMJ/CHAOS 53302/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	31
34	29	18	4	PRIMUS INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7
35	22	13	3	VINCE NEIL WARNER BROS. 45260* (10.98/15.98)	EXPOSED	13
36	31	28	77	MICHAEL JACKSON ⁵ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
37	33	33	8	P.M. DAWN GEE STREET/ISLAND 514517*/PLG (10.98/15.98)	THE BLISS ALBUM...?	30
38	27	24	8	DEPECHE MODE SIRE/REPRISE 45243*/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
39	36	38	27	SOUNDTRACK ² WALT DISNEY 60846* (10.98/16.98)	ALADDIN	6
40	34	29	9	COVERDALE/PAGE GEFLEN 24487* (10.98/15.98)	COVERDALE PAGE	5
41	37	39	5	CHRIS ISAAC REPRISE 45116*/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35
42	51	45	12	DOLLY PARTON ⁸ COLUMBIA 53199* (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	16
POWER PICK						
43	63	58	77	BROOKS & DUNN ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	10
44	43	36	21	SHAI ³ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
45	53	55	9	4 NON BLONDES INTERSCOPE 92112*/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	45
46	42	42	33	ALICE IN CHAINS ³ COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
47	40	34	59	ARRESTED DEVELOPMENT ³ CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...		7
48	41	40	10	GETO BOYS ⁸ RAP A LOT 57191/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11
49	46	46	26	ICE CUBE ³ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
50	48	41	8	LEVERT ATLANTIC 82462*/AG (10.98/15.98)	FOR REAL THO'	35
51	39	30	7	L.L. COOL J DEF JAM 53325/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5
52	44	44	36	UGLY KID JOE ⁸ STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	27
53	52	51	92	METALLICA ⁶ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
54	NEW		1	SOUNDTRACK MILAN 35644*/RCA (9.98/13.98)	BENNY & JOON	54
55	55	52	28	GLORIA ESTEFAN ⁴ EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	75	82	37	VINCE GILL ⁴ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
57	60	57	4	MIDNIGHT OIL COLUMBIA 53793* (10.98 EQ/15.98)	EARTH & SUN & MOON	49
58	54	49	28	BON JOVI ³ JAMBCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
59	38	50	6	YANNI PRIVATE MUSIC 82106* (10.98/15.98)	IN MY TIME	38
60	50	47	4	GEORGE MICHAEL & QUEEN HOLLYWOOD 61479*/ELEKTRA (8.98/10.98)	FIVE LIVE	46
61	47	32	4	SOUNDTRACK UPTOWN 10794/MCA (9.98/15.98)	WHO'S THE MAN?	32
62	57	54	16	PAPERBOY NEXT PLATEAU/FERR 1012* (9.98/14.98)	NINE YARDS	48
63	67	60	60	EN VOGUE ³ EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
64	71	78	141	GARTH BROOKS ¹⁰ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
65	58	61	33	10,000 MANIACS ⁸ ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	28
66	62	56	48	AARON TIPPIN ⁸ RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
67	64	69	6	BRUCE HORNSBY RCA 66114* (10.98/15.98)	HARBOR LIGHTS	46
68	97	94	32	ALAN JACKSON ³ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
69	66	72	33	MICHAEL BOLTON ³ COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
70	59	53	14	DIGABLE PLANETS ⁸ REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414/ELEKTRA (9.98/15.98)		15
71	111	122	3	TANYA TUCKER LIBERTY 81367* (10.98/15.98)	GREATEST HITS 1990-1992	71
72	65	62	35	QUEEN ³ HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
73	61	70	78	ENYA ² REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
74	91	84	39	TRAVIS TRITT ³ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
75	56	—	2	FUNKDOOBIEST IMMORTAL 53212/EPIC (9.98 EQ/15.98)	WHICH DOOBIE U?	56
76	70	66	15	BELLY SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98)	STAR	59
77	76	88	59	WYONNNA ² CURB 10529*/MCA (10.98/15.98)	WYONNNA	4
78	99	104	31	LORRIE MORGAN ⁸ BNA 66047* (9.98/15.98)	WATCH ME	65
79	69	71	4	PATTY LOVELESS EPIC 53236* (9.98 EQ/15.98)	ONLY WHAT I FEEL	69
80	73	67	42	MARY J. BLIGE ² UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
81	72	64	13	REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	63
82	68	63	11	CLANNAD ATLANTIC 82409*/AG (10.98/15.98)	ANAM	46
83	88	92	3	JIMI HENDRIX MCA 10829* (10.98/16.98)	THE ULTIMATE EXPERIENCE	83
84	77	85	4	AARON NEVILLE A&M 0086* (10.98/16.98)	GRAND TOUR	77
85	89	77	10	SAMMY KERSHAW MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	57
86	74	65	19	JADE GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56
87	82	75	105	BOYZ II MEN ⁵ MOTOWN 6320* (9.98/13.98)	COO'EEYHIGHHARMONY	3
88	95	99	7	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	88
89	90	80	28	SOUL ASYLUM ⁸ COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	51
90	103	116	8	WILLIE NELSON COLUMBIA 52752* (10.98 EQ/15.98)	ACROSS THE BORDERLINE	75
91	81	79	53	ANNIE LENNOX ³ ARISTA 18704* (10.98/15.98)	DIVA	23
92	102	119	10	STEREO MC'S GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED	92
93	78	68	25	WRECKX-N-EFFECT ³ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	9
94	93	120	13	2PAC INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
95	85	73	12	VAN HALEN ³ WARNER BROS. 45198* (20.98/27.98)	LIVE: RIGHT HERE, RIGHT NOW	5
96	128	123	26	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	96
97	92	86	32	R.E.M. ² WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
98	84	76	29	NEIL YOUNG ³ REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
99	145	140	40	ALABAMA ³ RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
100	107	106	17	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	100
101	118	110	88	GARTH BROOKS ⁹ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
102	86	87	10	BLOODS & CRIPS DANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	86
103	96	100	6	DAVID BOWIE SAVAGE 50212* (10.98/15.98)	BLACK TIE WHITE NOISE	39
104	80	74	8	ICE-T RHYME SYNDICATE 53858/PRIORITY (10.98/16.98)	HOME INVASION	14
105	94	117	108	MICHAEL BOLTON ⁶ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
106	100	150	74	ROD STEWART ³ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
107	79	118	169	ORIGINAL LONDON CAST ² POLYDOR 831563/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
108	136	147	3	95 SOUTH WRAP 8117*/HICIBAN (9.98/16.98)	QUAD CITY KNOCK	108
109	116	97	20	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	63

○ 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.

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ORIGINAL MOTION PICTURE

Soundtrack album produced by
Peter Afterman and Tim Devine

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WALK TALL.
ACT PROUD.
BE A GOOMBA.

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	83	93	47	ELTON JOHN ▲ ² MCA 10614* (9.98/15.98)	THE ONE	8
111	87	89	61	K.D. LANG ▲ SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	18
112	106	98	33	PETER GABRIEL ▲ GEFEN 24473* (10.98/15.98)	US	2
113	110	83	4	JOE DIFFIE EPIC 53002* (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83
114	123	113	6	INTRO ATLANTIC 82463*/AG (9.98/15.98)	INTRO	111
115	101	81	38	BOBBY BROWN ▲ ² MCA 10417 (10.98/15.98)	BOBBY	2
116	131	135	6	BLUES TRAVELER A&M 0080* (10.98/15.98)	SAVE HIS SOUL	72
117	133	155	3	TOBY KEITH MERCURY 514421* (9.98 EQ/13.98)	TOBY KEITH	117
118	130	132	160	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
119	132	146	10	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486*/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	119
120	98	96	10	D.J. MAGIC MIKE MAGIC 9413*/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	67
121	115	127	3	TRACY BYRD MCA 10649* (9.98/15.98)	TRACY BYRD	115
122	117	95	42	HOUSE OF PAIN ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
123	113	102	34	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL	81
124	169	187	33	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
125	NEW	▶	1	DIRE STRAITS WARNER BROS. 45259* (10.98/16.98)	ON THE NIGHT	125
126	159	—	2	K.T. OSLIN RCA 66227* (9.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	126
127	NEW	▶	1	AIMEE MANN IMAGO 21017* (9.98/15.98)	WHATEVER	127
128	153	138	66	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
129	121	107	30	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	76
130	114	91	64	TLC ▲ ² LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOOHHH... ON THE TLC TIP	14
131	190	183	32	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
132	NEW	▶	1	TERENCE TRENT D'ARBY COLUMBIA 53616* (10.98 EQ/15.98)	SYMPHONY OR DAMN	132
133	105	125	14	PAUL MCCARTNEY ● CAPITOL 80362* (10.98/15.98)	OFF THE GROUND	17
134	127	136	157	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
135	119	109	13	JOEY LAWRENCE IMPACT 10659*/MCA (9.98/15.98)	JOEY LAWRENCE	74
136	129	128	78	U2 ▲ ⁴ ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
137	104	108	30	SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
138	109	112	5	BRYAN FERRY REPRISE 45246*/WARNER BROS. (10.98/15.98)	TAXI	79
139	122	141	99	BONNIE RAIT ▲ ⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
140	125	90	8	ARRESTED DEVELOPMENT CHRYSALIS 21994*/ERG (10.98/15.98)	UNPLUGGED	60
141	126	105	46	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/16.98)	SINGLES	6
142	112	114	7	LORDS OF THE UNDERGROUND PENDULUM 61415/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	66
143	140	139	6	TASMIN ARCHER SBK 80134*/ERG (10.98/15.98)	GREAT EXPECTATIONS	139
144	142	124	59	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
145	124	101	4	PAUL RODGERS VICTORY 480013*/PLG (10.98 EQ/15.98)	MUDDY WATERS BLUES: A TRIBUTE TO MUDDY WATERS	91
146	139	133	59	KRIS KROSS ▲ ⁴ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
147	143	131	29	AC/DC ▲ EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
148	148	148	6	THE JERKY BOYS SELECT 61495/AG (10.98/15.98)	THE JERKY BOYS	148
149	135	134	118	ENIGMA ▲ CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D.	6
150	141	121	31	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	☿	5
151	165	—	2	WALTER & SCOTTY CAPITOL 92958* (9.98/15.98)	MY BROTHER'S KEEPER	151
152	149	149	59	CELINE DION ▲ EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
153	154	142	4	WORLD PARTY ENSIGN/CHRYSALIS 21991*/ERG (10.98/15.98)	BANG!	126
154	160	145	30	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	116
155	138	103	14	MICK JAGGER ● ATLANTIC 82436*/AG (10.98/15.98)	WANDERING SPIRIT	11

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	167	151	5	VARIOUS ARTISTS K-TEL 6068* (7.98/12.98)	TODAY'S HIT COUNTRY	125
157	147	129	18	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	101
158	120	115	11	NANCI GRIFFITH ELEKTRA 61464* (10.98/15.98)	OTHER VOICES, OTHER ROOMS	54
159	151	126	4	DA YOUNGSTA'S EASTWEST 92245*/AG (9.98/15.98)	THE AFTERMATH	126
160	146	137	5	SOUNDTRACK MCA 10795* (10.98/15.98)	INDECENT PROPOSAL	137
161	171	164	33	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
162	196	—	94	LORRIE MORGAN ▲ RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
163	157	144	62	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
164	144	130	46	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
165	152	163	87	GUNS N' ROSES ▲ ⁴ GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
166	179	177	5	GIN BLOSSOMS A&M 54039* (9.98/13.98)	NEW MISERABLE EXPERIENCE	166
167	183	—	2	INNER CIRCLE BIG BEAT 92261*/AG (9.98/15.98)	BAD BOYS	167
168	195	195	14	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	83
169	137	111	12	SOUNDTRACK SBK 89024*/ERG (10.98/15.98)	THE CRYING GAME	60
170	170	156	30	MADONNA ▲ ² MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
171	198	184	86	RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
172	155	143	44	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
173	163	192	3	MC BREED WRAP 8120*/NICHIBAN (9.98/16.98)	THE NEW BREED	163
174	172	168	131	MADONNA ▲ ³ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
175	186	172	14	DINOSAUR JR. SIRE 45108*/WARNER BROS. (9.98/15.98)	WHERE YOU BEEN	50
176	134	—	2	MASTA ACE INC. DELICIOUS VINYL 92249/AG (9.98/15.98)	SLAUGHTERHOUSE	134
177	177	167	86	NIRVANA ▲ ⁴ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
178	166	186	3	RAY CHARLES WARNER BROS. 26735* (10.98/15.98)	MY WORLD	166
179	173	174	64	PANTERA ● EASTWEST/EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
180	156	162	49	SOUNDTRACK ● HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
181	RE-ENTRY	104	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17	
182	RE-ENTRY	19	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	87	
183	RE-ENTRY	14	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	126	
184	NEW	▶	1	RADIOHEAD CAPITOL 81409* (9.98/15.98)	PABLO HONEY	184
185	180	159	21	DREAM THEATER EASTWEST/EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS	61
186	164	165	11	LIVING COLOUR EPIC 52780* (10.98 EQ/16.98)	STAIN	26
187	161	158	7	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME BIDZ	158
188	187	152	13	POISON ● CAPITOL 98961* (10.98/15.98)	NATIVE TONGUE	16
189	108	170	3	KATHIE LEE GIFFORD WARNER BROS. 45084* (9.98/15.98)	SENTIMENTAL	108
190	168	160	91	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
191	176	196	202	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
192	197	—	7	BUTTHOLE SURFERS CAPITOL 98798* (9.98/13.98)	INDEPENDENT WORM SALOON	154
193	RE-ENTRY	20	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	117	
194	178	171	74	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
195	RE-ENTRY	7	KATHY MATTEA MERCURY 51267* (9.98 EQ/15.98)	LONESOME STANDARD TIME	182	
196	184	154	18	HEAVY D. & THE BOYZ ● UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	40
197	194	—	36	TRISHA YEARWOOD ▲ MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
198	193	173	21	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	70
199	NEW	▶	1	SOUNDTRACK A&M 0081* (10.98/15.98)	POSSE	199
200	189	178	11	GO WEST EMI 94230*/ERG (10.98/15.98)	INDIAN SUMMER	154

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 94	Clannad 82	Gloria Estefan 55	Michael Jackson 36	Paul McCartney 133	Dolly Parton 42	SOUNDTRACK	TLC 130
4 Non Blondes 45	Eric Clapton 7	Bryan Ferry 138	Alan Jackson 68, 181	Reba McEntire 17	Pearl Jam 24	Aladdin 39	Travis Tritt 74
AC/DC 147	Confederate Railroad 96	Funkdooiest 75	Jackyl 123	Megadeth 172	The Pharcyde 88	Benny & Joon 54	Tanya Tucker 71, 131
Aerosmith 2	Coverdale/Page 40	Kenny G 3	Jade 86	Metallica 53	P.M. Dawn 37	Beverly Hills, 90210 129	U2 136
Alabama 99	Cypress Hill 194	Peter Gabriel 112	Mick Jagger 155	George Michael & Queen 60	Poison 188	The Bodyguard 1	Ugly Kid Joe 52
Alice In Chains 46	Billy Ray Cyrus 21	Geto Boys 48	John Michael Montgomery 27	Midnight Oil 57	Porno For Pyros 20	Boomerang 164	Van Halen 95
Alice Johnson 128	Terence Trent D'Arby 132	Kathie Lee Gifford 189	Chante Moore 157	John Michael Montgomery 27	Portrait 198	The Crying Game 169	VARIOUS ARTISTS
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Belly 76	Billy Dean 168	Green Jelly 26	Sammy Kershaw 85	Chante Moore 157	Queen 72, 163	Posse 199	Vanessa Williams 190
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Mary J. Blige 80	Depeche Mode 38	Guns N' Roses 165	Kris Kross 146	Chante Moore 157	Radiohead 184	Who's The Man? 61	World Party 153
Bloods & Crips 102	Diamond Rio 182	Heavy D. & The Boyz 196	L.L. Cool J 51	Chante Moore 157	Bonnie Raitt 139	Spin Doctors 4	Wreck-N-Effect 93
Blues Traveler 116	Joe Diffie 113	Jimi Hendrix 83	K.D. Lang 111	Chante Moore 157	Aaron Neville 84	Stereo MC's 92	Michelle Wright 183
Michael Bolton 69, 105, 191	Digable Planets 70	Bruce Hornsby 67	Joey Lawrence 135	Chante Moore 157	New Order 11	Rod Stewart 106	Wynonna 5, 77
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David Bowie 103	Celine Dion 152	H-Town 19	Annie Lennox 91	Chante Moore 157	Nirvana 177	Doug Stone 161	Trisha Yearwood 197
Boyz II Men 87	Dire Straits 125	Living Colour 186	LeVert 50	Chante Moore 157	Onyx 33	Stone Temple Pilots 12	Dwight Yoakam 28
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Tracy Byrd 121	Enigma 149	Chris Isaak 41	Intro 114	Chante Moore 157	Pantera 179	Pam Tillis 124	
Mary-Chapin Carpenter 32	Enya 73	MC Breed 173	Chris Isaak 41	Chante Moore 157	Paperboy 62	Aaron Tippin 66	
Ray Charles 178				Chante Moore 157			

CD SINGLES SWINGING ACROSS EUROPEAN MARKETS

(Continued from page 1)

remixes, live tracks, radio edits, and bonus items unavailable elsewhere.

Within the last year, several companies have introduced another format, the two-track CD single, with two different songs, mainly as a replacement for the vanishing vinyl single.

The two-track looks to be giving new impetus to the CD-single format, which has increased relatively slowly since its introduction. It also is halting decline in overall singles sales, which until recently have been in decline almost everywhere.

FIRST-QUARTER GROWTH

There may be confusion about the different formats, but this does not appear to have deterred the customer, especially in recent months.

In the largest European market, Germany, CD singles saw 27.9% unit growth in first quarter '93, with a total of 8 million units, making it the dominant singles format. The cassette single is not marketed in Germany and total vinyl unit sales were only 700,000 in the quarter. The market as a whole grew by only 3.2% (see story, page 49).

The two-track format still is in its infancy in Germany, but shows promising signs. Comparing this year's first quarter with last, it increased 427% to 94,000 units. Yet it is still dwarfed by the CD-maxi single, which sold 7.9 million units.

Figures from the British Phonographic Industry tell a similar story. Some 5.1 million CD singles were shipped in the first quarter, up 60.4% over last year's total annual figure, making it the brightest performer in a market where unit sales grew only 3.5%. The CD now is the dominant British singles format, with a 40% share of the total singles market, although 7-inch and 12-inch vinyl sin-

gles still hold 33%.

The French experience is just as spectacular, with CD singles sales up 230% to 2.6 million in the first quarter of '93, mainly as a result of two-track CD sales. CD singles were by far the hot spot in a market that progressed by a modest 7.59% in volume.

In Holland, where the market is almost entirely dominated by CD, the CD-single revolution appears to have peaked already. In 1992, the format commanded 85% of the 4.6 million singles sales, up from only 700,000 at its introduction in 1988. Vinyl singles are expected to be scrapped at the end of the year and the cassette single did not make a significant impact in 1992, shipping only 295,000 copies, 18% less than year before.

First-quarter statistics from Sweden also demonstrate the public's rapid acceptance of the format, which has 72% of the 600,000 singles units shipped, according to industry federation GLF. There, the CD format supported the badly sagging singles market, which fell by 21% from last year.

Cassette singles have gained popularity in some markets, such as France, where they are half of the CD singles sales. As 7-inch vinyl sales started to flag in the mid-to-late '80s, the two-track cassette was touted as the savior of the singles market. Yet it appears merely to have prolonged the agonizing death of the short format, rather than rejuvenated it. The two-track CD looks to have rekindled interest in singles.

In the world's largest market, the U.S., a 28.1% increase in unit shipments and a 29.5% hike in value of CD singles sales was registered last year, according to the Recording Industry Assn. of America.

The European introduction of the

two-track CD single has proved positive in most cases, particularly in France. Yet adding another format to an already crowded market has the potential to creating confusion.

But the introduction of the two-track holds a clear message: Where the CD single has been marketed as a low-priced "quick fix" of music, rather than as a high-value collectible item, the market has responded positively. Retail prices for the format vary 20%-35% of the full-price album, with most offered at about a quarter of CD album price. By contrast, multitrack CDs can cost up to half of the price of a top-line album, with most costing around 40%.

This suggests that two groups of CD hardware owners are heading for the CD single; the adult who still wants new repertoire but is reluctant to buy a full-priced CD, and the younger buyer with limited spending power. The latter group traditionally has been avid singles buyers, and the move toward cheaper two-tracks is a deliberate move to recapture these buyers.

Until now, the introduction and marketing of CD singles has been patchy and haphazard, but the process is changing rapidly. The most coordinated campaign is being conducted in Holland. In that strongly CD-driven market, retailers and record companies are launching an industry-wide initiative to counter confusion over the format.

The campaign is launched by CPG, the joint foundation for the promotion of soundcarriers, whose managing director, Jan Gaasterland, believes the approach to the singles market has been "quite chaotic."

Record companies and retail executives in Holland agreed as of May 1 to package the two-track CD single in a

cardboard cover with a fixed retail price of 9.95 guilders (\$5.53), while the multitrack single will have a jewel box and a recommended price of 15.95 guilders (\$8.86).

Initiatives elsewhere have been unilateral. PolyGram in Germany has taken the lead, making the direct connection between the old 7-inch single in a cardboard sleeve and its 5-inch successor in its marketing. It also has designed a point-of-sale rack to be placed next to the cash register. Other German majors are due to follow, say reports.

The move follows PolyGram's similar introduction of the format in France last year, when that label and Virgin launched around the same time.

SNEP member companies stopped manufacturing the vinyl 7-inch (Billboard, May 1) to make room on the shelf for other singles formats, according to SNEP president and PolyGram France president Gilles Paire. "[The two-track] took off at a pace we didn't imagine. We believe it is the short format of the future and 1993 will see the explosion of 2-track CDs," Paire says.

Paire forecasts 26 million-30 million singles sales this year, with most of them on CD. SNEP now has adopted a point-of-sale stand for all members' two-tracks.

Sony Music France's president, Henri de Bodinat, comments, "The [collapse] of short formats would be a disaster for the industry, because they help sell long formats."

COMPANIES RETURN TO SINGLES

With CD album sales growth leveling off, record companies are returning to singles, much-neglected in the product palette as a low-margin product. Comments EMI Sweden's managing director, Rolf Nygren, "People have to realize how important the single market is. It's what drives the business."

Coinciding with flattening CD album sales and the vanishing cassette, the proliferation of smaller, cheaper CD manufacturing technology means that prices are lower and turnaround times are shorter, enabling CD singles to become the cheaper item that its vinyl predecessors were.

Yet after years of neglect and seeing the single as a promotional item for albums, it will be difficult to change attitudes of retailers. As Sweden's experience suggests, the retail sector has lost interest and confidence in short formats.

Says Virgin's managing director, Anders Hjelmtorp, "Most outlets have totally eliminated their singles departments."

GOOD NEWS FOR NEW ACTS

Retailers are unlikely to see good margins from the two-track, but it may be good news for new acts. Since the vinyl single stopped selling in meaningful numbers, new acts have found it difficult to put their music out. The expensive multi-track CD single appealed to a limited base of CD hardware owners.

Yet during the last five years, CD penetration rates have increased, especially in portables. Research company BIS Strategic Decisions says last year 7% of German households had portable CD players, the U.K. 8%, and France and the Netherlands 12%.

Now, with a greater household penetration rate and the rise in portable CD players, advocates of the low-

priced, low-risk, two-track CD say it can encourage more adventurous music buying.

There are some strong arguments in its favor. Sony Music Entertainment has tested the CD single in the Norwegian market, sometimes with CD-maxi and CD-two track available. Says label manager Espen Omdahl, "Established artists sell more maxi CDs, whereas new acts sell more two-tracks."

PolyGram Germany's head of sales and marketing, Michael Klappa, says the two-track can encourage diversity. "Not every artist can produce a whole album, but with a single he can test the market and the public, creating just the basis needed for a successful album."

Japan Singled Out For Production Of CD Singles

TOKYO—Europe's burgeoning interest in CD singles will come as no surprise in Japan, where production of CD singles exceeded those of CD albums for the first time in February.

According to industry group RIAJ, 5.09 million CD singles were shipped in February 1993, compared with 14.96 million album units. CD singles shipments showed a 46% increase over February 1992, making them the most exciting product in a business growing at a rate that other markets can only envy. RIAJ statistics show a 16.9% increase in the total market shipments in February 1993 over the same month last year, to 32.88 million units. CD albums showed only a 1% growth.

Value of shipments of music software (excluding video) by RIAJ's 27 members was up 11.4% to 36.69 billion yen (\$330.5 million) over sales last February.

Powering the growth in CD-singles were hits by local artists Zard, the Tunnels, Shizuka Kudo, T-Bolan, and Kyoko Koizumi. The growing importance in singles sales is due to the tie-in phenomenon, in which songs are used in TV commercials, and to private karaoke "boxes," which often contain CD-vending machines.

An almost united industry approach seems to have favored the format. The 3-inch format, almost unique to Japan now, was introduced in 1988, when it sold 25.6 million units. Last year RIAJ members sold 110.6 million units, while the 7-inch vinyl single declined from 27.4 million units to only 6,000 in the same time frame.

CD singles in Japan almost always have two songs, occasionally three, according to an RIAJ-agreed format. The uniformity of the format has helped sales there, although other factors drive the market. These include the "tie-up" phenomenon, where songs used for TV ads or programs become megahits overnight.

Price and time factors also are important, with the 3-inch single selling for 900 yen (\$8.18), as compared with 2,800-3,000 yen (\$25.45-\$27.27) for domestic albums.

STEVE McCLURE

Firms Join Forces For Digital Development

BY MARILYN A. GILLEN

NEW YORK—Regional telephone company U S West is joining forces with a database software publisher to develop a digital storage and server device intended to facilitate the real-time delivery of such program offerings as video-on-demand and interactive advertising and entertainment to homes.

The joint venture was announced May 11 in San Francisco, several days prior to the telephone company's \$2.5 billion strategic investment in Time Warner Inc. (story, page 6).

A sophisticated storage device is required to house the massive libraries of programming needed for interactive services. In addition, the device must be capable of instantly and simultaneously processing the thousands of transactions per second that would be involved in on-demand delivery.

Technology to provide these services thus far has been prohibitively expensive and limited in its capabilities. The joint effort between U S West and software developer Oracle is intended to be much faster, more efficient, and less expensive to manufacture and operate than existing technologies, say company representatives.

In the May 11 announcement, Charles Lillis, executive VP and chief planning officer for Englewood, Colo.-based U S West, said the low-cost "software engine" being developed "will bring on-demand services

to mass markets and make the information age into a true reality."

Lillis said Oracle will develop the software framework the new services require, while U S West will partner with program suppliers to bring the services to the marketplace. Lillis did not disclose programmers with which the telephone company would be working.

"While much of the focus of 'digital convergence' has been on delivery services and entertainment providers, the revolution in information access will not be possible without powerful information management systems, storage, and messaging," said Lawrence J. Ellison, president and

CEO of Oracle, Redwood Shores, Calif.

"We can deliver movies, video on demand, to not hundreds, but thousands, tens of thousands of customers with one of these machines, all with the movies stored in main storage," Ellison said of one application. "We can store whole movie libraries on low-cost discs, the same kind of disc as you find on your PC."

He added that the companies intended to "fully demonstrate" the applications of the new multimedia server in September, and hoped to be delivering some services, including video-on-demand, to homes within the next year.

U S WEST GAINS ENTERTAINMENT LINK

(Continued from page 6)

lap involve fewer than 100,000 customers.

Although analysts and Wall Street generally applaud the move by Time Warner—its stock surged \$1.50 a share to \$35 on the day the plan was announced—some sources say Time Warner is giving up too large a stake in some of its most profitable businesses.

At present, Time Warner owns 87.5% of Time Warner Entertainment L.P., which consists of the company's movie, home video, and TV units, its cable systems, and its Home Box Office subsidiary. The company's other two strategic investors, the Japanese

companies Toshiba Corp. and Itochu Corp., own 12.5%. When the deal closes, U S West will own 25.5%, Toshiba and Itochu's stake will shrink to 11.25%, and Time Warner's will drop to 63.25%. In 1995 Time Warner begins making cash distributions to its strategic partners, which will reduce the cash flow available for expansion and for other investors.

This is not the first cable deal for Englewood, Colo.-based U S West. It is a partner with Tele-Communications Inc. in a test of video-on-demand in the Denver area, and it is teamed with TCI and Time Warner in cable systems in Europe.

GREEN JELLY A SWEET SUCCESS FOR ZOO

(Continued from page 10)

at him," Manspeaker says.

Says Zoo president Lou Maglia, who attended a rowdy show by the band at Club With No Name in L.A., "They were entertaining. There was such interaction with the audience. It reminded me of the first Motley Crue show I saw before we signed them at Elektra."

DO-IT-YOURSELF INGENUITY

Armed with \$75,000 from Zoo, some do-it-yourself ingenuity, and a few Hollywood connections, the group—which "had never done any music videos in their life," Coogan says—began work on the video and its soundtrack in late '91.

Manspeaker's girlfriend Kym O'Donnell (who serves as percussionist "Sadistica" in the band) formerly worked at Larrabee Sound in L.A., and helped secure cheap studio time at the 24-track Sound City facility in Van Nuys, where the soundtrack was

produced by Sylvia Massy and band member C.J. Buscaglia.

"Cereal Killer" was shot at Jello-R-Us Productions Soundstage, a 6,000-square-foot rented warehouse space in Hollywood. The hourlong video was directed by Manspeaker and shot by various group members with used Betacam equipment. The sets were constructed by guitarist Steven "Sven Seven" Shenar; costume designs roughed out by Manspeaker were executed by O'Donnell; finished costumes for such characters as Shitman, the Cowgod, and Pumpkihn were constructed out of foam and latex by the group.

Former Green Jello bassist Joe Russo, now with Carnival Art, contributed the cel animation bumper that begins "Cereal Killer;" Russo formerly worked as an animator on "The Simpsons." Clay animator Stuhr, who made "Three Little Pigs," was a friend of one of Manspeaker's

colleagues at E! Entertainment Television, where the musician worked as a cameraman.

"That was only Fred's second or third Claymation piece," says Coogan, who adds that "Pigs" was made in Stuhr's garage.

Postproduction was done at the E! studio facility in L.A.

The group launched the videocassette with an appearance in August at the San Diego Comic Book Convention. "Sven built this 'Pee-Wee's Playhouse' kind of thing," Coogan says. "We played the video for six straight days, until people got sick of it, with all the people in costume."

VIDEO-ONLY HOOK

"Cereal Killer" was released Oct. 9, with Green Jello pushed as "the world's first video-only band." Coogan admits today, "The video-only thing was an initial hook... but we got a lot of press out of it."

Interest built "slowly but surely, through alternative video outlets," Coogan says. But the band really took off after certain album radio outlets—KXRX Seattle, WTPA Harrisburg, Pa. and WXTB Tampa, Fla.—began playing a promotional CD of selected tracks from the videos, including "Three Little Pigs." (Response in Harrisburg was so great that local promoter John Harris and Donnie Moore, owner of Club Met, flew the entire band to the city for three shows.)

"The phones just blew out," says Coogan. "A bunch of AORs followed suit... It was getting very heavy nighttime play."

Pamela McClure, CD buyer at Tower Records in Seattle, one of Green Jelly's breakout markets, says the band's "video-only" handle threw some potential buyers at first. "A lot of people didn't know the album was out for a while," McClure says. "It

took everybody by surprise. After it started getting more radio play, it picked up quite a bit."

Interest soared when The Box began airing the "Pigs" video heavily in January. "People reacted to the song on the radio," Coogan says. "The video took it to a new level."

Abandoning the video-only tack, Zoo issued "Cereal Killer Soundtrack" in March. As the album climbed the charts, the band found itself in the news for nonmusical reasons.

"All the lawsuits started, because we were screwing around with people's trademarks and stuff," says Manspeaker.

GENERAL FOODS LAWSUIT

The group was forced to change its name to Green Jelly, after General Foods Inc. complained the band was infringing on its trademark for Jell-O brand gelatin (Billboard, April 17). Revised packaging for the longform video and all audio configurations now contains a disclaimer reading, "Not affiliated with or endorsed by Kraft/General Foods, Inc."

The group was also forced to remove from the videocassette the title video, in which "Toucan Son-Of-Sam" (a costumed figure strikingly similar to the animated pitchman for Kellogg's Fruit Loops cereal) decapitated and eviscerated such characters as the Trix Rabbit, the Lucky Charms Leprechaun, and Rice Krispies' Snap, Crackle & Pop.

"Kellogg's did not think that was funny at all," Manspeaker says.

Of the public controversy, Maglia says, "It was positive... [The group does] their own boogie around the fact that Kraft Foods forced them to change their name. Plus, we got a lot of press off it."

Green Jelly currently is promoting the video and the album on the road. Since April 2, the 13-member troupe—nine performers, two roadies, and sound and lighting personnel—have been opening for Testament, barnstorming the U.S. in one of Bon Jovi's old tour buses.

"We're doing 50 shows in 52 days," Manspeaker says hoarsely. "I've completely lost my voice... I've been screaming for 33 days in a row."

After the conclusion of its American leg June 19 in New York, Green Jelly will head for England for its debut shows there.

According to Zoo senior VP of marketing Jayne Neches Simon, the next single from the album will be "Electric Harley House (Of Love)," which ships to metal radio June 7 and album rock June 21. The song will also be included in the Hollywood Records soundtrack album, out June 29, for the Pauly Shore comedy "Son In Law," which opens nationally July 2.

On June 2, Green Jelly's tour stop at the Palace in L.A. will be the site of a shoot for a "Harley House" video; Maglia says that Shore, Kiss members Gene Simmons and Paul Stanley, and MTV's "Headbangers Ball" host Rikki Rachtman may appear.

The new video "will be partially animation, partially live performance, and will use some footage from the original video," according to Maglia.

Simon adds that other marketing gambits are being considered, including club mixes of Green Jelly's techno spoof "House Me Teenage Rave."

At present, Zoo hasn't given up on "Three Little Pigs": The company just shipped 20,000 units of a \$9.98 video single of the clip.

VID RETAILERS VALUE HOLLYWOOD EMPHASIS ON FAMILY FILMS

(Continued from page 1)

for consumer attention.

But Hollywood now has peppered its June-through-August theatrical release schedule with more family-oriented, animated, and PG-13 pictures than usual, according to film analysts. There are approximately 12 family-oriented titles due this summer, a notable increase over the handful that studios tend to release each year, observers note.

The total number of summer films planned by major studios—about 60—also is a record. Typically, the summer months see approximately 45 movies released.

Among the family-oriented films opening theatrically this summer that could seriously vie for video sell-through contention this fall are "Hot Shots: Part Deux," a sequel to a successful comedy; the animated "Happily Ever After," "Cliffhanger," a Sly Stallone action film; "Super Mario Brothers," based on the Nintendo game characters; and "Jurassic Park," director Steven Spielberg's interpretation of Michael Crichton's best-selling novel about genetically-engineered dinosaurs running amok.

Even upcoming big-screen action/adventure films, such as "Last Action Hero," starring Arnold Schwarzenegger, have had violence and language toned down in an effort to win a PG-13 rating. That film is pegged by many as a strong fall sell-through candidate.

The increase in family fare is good news for home video.

Even a modest direct-to-sell-through title now can move several million units on the low end, according to retailers.

More sell-through titles also provide a major boost to the rental side of the business—supplying dealers with low-cost, in-demand rental inventory.

"Last fall demonstrated there was a market which could absorb many diverse [sell-through] titles," says John Thrasher, video merchandise buyer for the West Sacramento, Calif.-based Tower Video chain. "It was an incredible stimulation for the business and really drove customers into stores. The impact was enormous."

Jim Salzer of Salzer's Video, Ventura, Calif., adds, "You need at least five major sell-through titles or more to create an impact at home video.

All In The 'Family' At New WB Label

LOS ANGELES—Warner Bros. plans to capitalize on the uptick in family-oriented film production—and expanding consumer interest in those movies—by establishing a "Family Entertainment" label.

The label will be applied not only to movies but will carry over to home video, recorded music, TV, interactive products, and theme parks, according to Warner executives. The intent, they say, is to clearly create a brand and category identity among consumers.

A new logo has been created featuring a tuxedo-clad Bugs Bunny propped up against the well-known

Warner Bros. shield with the words "Family Entertainment" overlaid.

The first movie to come under the new logo is "Dennis The Menace," which hits theaters June 25. Subsequent product will include "Free Willy," "The Secret Garden," "The Nutcracker," and "Batman: The Animated Movie."

While the Walt Disney Co. is considered the undisputed champ in family entertainment brand awareness, other studios and home video divisions have been creating family fare identities.

LIVE Home Video, for example, just established a new line called

"Family Home Entertainment Theatre" to further exploit its Family Home Entertainment kid-vid line, which it distributes. Five titles will be released June 23 at \$14.98, including "Where The Red Fern Grows," "The Wild Pony," "The Eyes Of Amaryllis," "The Point," and "On Golden Pond."

Full Moon Entertainment, Charles Band's sci-fi/fantasy/horror video line, distributed by Paramount Home Video, just established the kid-oriented Moonbeam line. The first title, "Prehysteria!"—about friendly miniature dinosaurs—arrives in the rental market June 30. JIM McCULLAUGH

More titles not only create the demand for sell-through but also provide lots of cheap rental inventory."

The push toward more family-oriented films is a continuation of a Hollywood trend that, according to film industry observers, began a few years ago after the success of the original "Home Alone" from 20th Century Fox, and was reinforced by the appeal of Disney animated titles such as "The Little Mermaid," "Beauty And The Beast," and "Aladdin."

"While 'Aladdin' may be the equivalent of two or three titles, the mass merchants pretty much have the business locked up. With more titles that are diverse, you create the store traffic for video specialists that is so critical in the fourth quarter," notes Salzer.

"The theatrical success of those films translated well into home video success," adds Thrasher.

Both "Home Alone" and "Home Alone 2: Lost In New York" went directly to home video sell-through. The former has sold in excess of 10 million units, while the latter is set to bow July 27.

"The studios are looking more and more at every conceivable marketplace where people shop [for sell-through]," continues Thrasher. "With a G or PG-13, the studios can get better placement in a K mart, Target, or Walmart. With a hard R rating, you tend to exclude those

kinds of retailers. It's no secret that films like 'Lethal Weapon 2' and 'Total Recall,' which were released direct to sell-through, were hurt a few years back because of the R rating. Those outlets just don't get behind an R-rated picture the way they do a G or PG-13 movie."

A G or PG-13 rating also attracts more interest from potential promotional partners for theatrical and video campaigns, notes Thrasher.

Another dynamic fueling speculation of more fall sell-through titles is the fact that a film no longer has to do near \$100 million in box-office receipts to seriously contend for home video sell-through status.

Last year, for example, MCA/Universal Pictures Video set a sell-through precedent by releasing "Beethoven," a film that did not gross more than \$50 million domestically, directly to video at \$24.95.

That title startled many in the home video industry by selling upward of 3.1 million units.

While lacking blockbuster box office numbers, however, observers say it had other key sell-through ingredients—wide kid appeal, comedy, and repeatability.

In a similar vein, New Line Home Video just announced the July 14 sell-through release of "Teenage Mutant Ninja Turtles III: Lost In Time," which to date has a box office of \$40 million.

Disney also is dropping in the re-

cent "Homeward Bound: The Incredible Journey," a live-action film about the adventures of two dogs and a cat, direct to sell-through Aug. 13. Its box office is \$40 million.

Earlier this year, Hemdale Home Video released the lesser-known children's animated title "Little Nemo: Adventures In Slumberland" to the sell-through market. The title has racked up unit sales of 1.2 million.

According to insiders, the widely anticipated "Jurassic Park," which opens June 11, has more dinosaur-to-dinosaur violence rather than dinosaur violence directed toward humans, in a deliberate strategy not to frighten young viewers. The film also features two youngsters in the cast.

And because a young male protagonist is featured prominently in "Last Action Hero," say insiders, the film's language and violence "were scrutinized very carefully."

Other family-oriented films due for summer theatrical release include "Once Upon A Forest" from 20th Century Fox; "Dennis The Menace," a live-action film based on the classic comic-strip character; "Free Willy," a youth/family appeal film about a whale; the comedic "Coneheads," based on the "Saturday Night Live" characters; "Tom & Jerry: The Movie," based on the popular cartoon characters; "The Secret Garden," another live-action rendition of this family classic; and Mel Brooks' parody

(Continued on next page)

STARS CHIME IN FOR KIDS' MUSIC FEST

(Continued from page 12)

Jennings, Rosenshontz, and Rockapella—will appear together in a single show. On opening night, June 11, a special celebrity and sponsor gala will take place.

Tickets are available from Ticketmaster at the usual Knott's Berry Farm admission rates of \$25.95 for adults and \$15.95 for children, and \$5 of each ticket price will be donated to the hospital. However, notes Roger Minchoff, director of special projects for L.A.'s Children's Hospital, discount coupons (\$5.95 for adults, \$3 for kids) are available at participating retailers, including Taco Bell, Kids 'R' Us, and others. The hospital itself is offering \$15 tickets to its supporters, Minchoff adds. Admission to the Friday-night gala is \$50, of which \$35-\$40 of each ticket will go to the hospital, according to Minchoff.

Minchoff says, "People are call-

ing this the Woodstock of children's entertainment. The interest has been phenomenal. This is an underdeveloped field on the verge of a tremendous boom, and this could be the event to propel children's music and entertainment to the next level."

Actually, says Adler, the CHIME Festival could be likened more accurately to the 1967 Monterey Pop Festival, which he co-directed with John Phillips. "Although rock had been around for a while, the festival legitimized it as an art form, and the media power of rock expanded," says Adler. "In this case, though a lot of these names are unfamiliar to the general public, they're superstars in their field. The CHIME Festival serves the dual purpose of helping the hospital and drawing media attention to children's entertainment."

MENKEN BIG WINNER AT BMI FILM/TV AWARDS

(Continued from page 12)

clude Steve Dorff ("Murphy Brown") and "Murder, She Wrote"), Bruce Miller ("Hearts Afire"), Bobby Goldsboro ("Evening Shade"), David Schwartz ("Northern Exposure"), and Mike Post, Stephen Geyer, and Frank Denson ("Blossom").

BMI's Emmy Award winners, including Bruce Babcock ("Matlock"), Curt Sobel ("Why Do I Lie" from "Cast A Deadly Spell"), and A.J. Gundell ("I Knew That I'd Fall" from "Guiding Light"), also were saluted with special awards.

The six composers celebrating their 25th consecutive year with BMI were honored with Sterling Circle Awards: Ed Bogas, Dorff, Randy Edelman, Bob Israel, Artie Kane, and Kamen.

Songwriters Steve Tyrell, Stephanie Tyrell, and Barry Coffing received a special recognition award for their hit "How Do You Talk To An Angel," from the canceled Fox show

"The Heights."

Here is the complete list of BMI Motion Picture Composer Awards, BMI TV Music Awards, and BMI Emmy Awards winners:

BMI Motion Picture Composer Awards winners: Danny Elfman ("Batman Returns"); Eric Clapton (PRS/BMI), Michael Kamen & David Sanborn ("Lethal Weapon 3"); John Williams ("Home Alone 2: Lost In New York"); Jerry Goldsmith ("Basic Instinct"); Hans Zimmer (PRS/BMI) ("A League Of Their Own"); Alan Silvestri ("Father Of The Bride"); Thomas Newman ("Fried Green Tomatoes"); Alan Menken ("Aladdin"); Gary Chang ("Under Siege"); and Lennie Niehaus ("Unforgiven").

BMI TV Music Awards winners: Steve Dorff ("Murphy Brown"); Bruce Babcock & Steve Dorff ("Murder, She Wrote"); Jeff Franklin & Bennett Salvay ("Full

House"); Bob Israel ("20/20"); David Schwartz ("Northern Exposure"); Stu Goldberg & Scott Roewe ("Rescue: 911"); Denzil Foster, Thomas McElroy & Bennett Salvay ("Hangin' With Mr. Cooper"); W.G. "Snuffy" Walden ("The Jackie Thomas Show"); Bobby Goldsboro ("Evening Shade"); Bruce Miller ("Hearts Afire"); and Mike Post, Stephen Geyer & Frank Denson ("Blossom").

BMI Emmy Awards winners: Bruce Babcock ("Matlock"); Hank Williams Jr. ("ABC Monday Night Football Boogie" from ABC Monday Night Football); Curt Sobel ("Why Do I Lie" from "Cast A Deadly Spell"); Wes Boatman, Barry Devorzon, A.J. Gundell, Richard Hazard & John Henry ("A Guiding Light"); and A.J. Gundell ("I Knew That I'd Fall" from "A Guiding Light").

CARRIE BORZILLO



by Geoff Mayfield

ON THE TOP: Now Whitney Houston knows the long and the short of it. During the holidays, the Houston-flavored soundtrack from "The Bodyguard" set the record for the most units sold during a single week since Billboard began using SoundScan data two years ago. This week, the soundtrack earns the distinction of having the *lowest* tally posted by a No. 1 album, at roughly 91,000 units. In fact, this marks the first time a No. 1 album has sold fewer than 100,000 units. Prior to this, Garth Brooks' "Ropin' The Wind" held the lowest sum for a chart topper, when he posted a little more than 104,000 units in the March 21, 1992, issue. As is the case with "The Bodyguard," Brooks' title already had run a long streak—17 weeks—in the top position. Meanwhile, the soundtrack extends its record streak at No. 1 to 20 weeks.

CALL IT A LOCK: Sales are soft, anticipation is great, radio is all over "That's The Way Love Goes," and Virgin has flipped every conceivable switch to ensure awareness of the new Janet Jackson album, which hit streets May 18. If she doesn't debut at No. 1 by a huge margin, I won't be the only observer who will be shocked. The only question: How long will her streak last?

WHY ASK WHY: For the second time in a row, Wynonna debuts at No. 1 on Top Country Albums. At the same time, as she did with 1992's "Wynonna," her new "Tell Me Why" enters the top five of The Billboard 200. So much attention has been paid to how well country artists have done on The Billboard 200 since we switched to SoundScan data, but it is interesting to note Wynonna is one of just three country acts to reach this plateau. Garth Brooks has placed four top five albums on the big chart since May 1991, and Billy Ray Cyrus' debut, like two of the four mentioned Brooks sets, reached No. 1.

HIGH COUNTRY: As anticipated, the May 12 Academy of Country Music awards telecast on NBC ignites a country explosion on The Billboard 200, best exemplified by three-trophy winners Brooks & Dunn, who earn the Top 20 Sales Mover with "Hard Workin' Man" and the Power Pick with the duo's previous "Brand New Man." The former jumps 24-18 on a 16% gain, while the latter scoots 20 places, to No. 43, on a 36%. And, a number of Nashville roster women benefit from the one-two punch exposure garnered from the May 6 CBS special "The Women Of Country" and the ACM awards, which stood at No. 12 in the TV rankings with a 14.3 rating and a 23 share. Among those who benefit: Mary-Chapin Carpenter (49-32 on a 20% sales gain), Tanya Tucker (111-71, 37% gain, and 190-131, 50% gain), Lorrie Morgan (99-78, 25% gain, and 196-162, 24% gain), and Pam Tillis (169-124, 32% gain). For more thoughts on the ACMs' impact, see Lynn Shults' Country Corner on page 40.

SEASONAL ADJUSTMENT: As a result of the ACMs, volume of units reflected on Top Country Albums is up a robust 17%, but the other point-of-sale charts show declines. The Billboard 200 falls by 5%, Top Pop Catalog Albums loses 9%, and Heatseekers drops 10%, with losses also shown on Top Singles Sales and the R&B charts. As a result, we had to raise bullet criteria on Top Country Albums, but lower the criteria on our other SoundScan album charts. As a result, there are some albums that bullet on The Billboard 200 that do not have bullets on the country list.

LASERDISC WOES REFLECTED IN COMPANY CUTS

(Continued from page 6)

discs] are really an evolution of existing technology that I don't think precludes laserdisc," he says, adding that the potential exists for future compatibility between optical video products.

PAUCITY OF PRODUCT?

David Goodman, president of New Jersey-based U.S. Laser Video Distributors, looks at the same EIA stats and sees not a softness of sales, but rather a paucity of hardware product to sell. "What I'm hearing from the dealers is that they are selling everything they can get, especial-

ly that lower-end product," he says. "There is just not enough being shipped. And I can't sell a laserdisc to someone who doesn't have a player."

McCammon agrees that scenario sounds plausible, but is quick to add, "I hope it's not us. We're doing our best. We have a very vested interest in laserdisc and are certainly not doing anything to try to control or throttle the market."

The installed base of laserdisc players in the U.S. is estimated at 1.1 million homes. Sales last year were up 2.5% over 1991, according to the EIA.

On the sales subject, McCammon

says the first-quarter EIA figures "are inconsistent with our shipping as a company," numbers he says are up 35% over last year for January and February.

"One possible answer for the [EIA] sales numbers," he says, "is when you look at sales in the whole industry, the total unit quantity is not mammoth. And so for a two- or three-month period if [some manufacturers] were not that aggressive in the market, for whatever reason, that could certainly affect the overall picture pretty dramatically."

TOWER MAKING TRACKS IN FAR EAST WITH 2 OPENINGS

(Continued from page 6)

much larger selection will compensate for these factors.

"There have been a number of stores in [Singapore] suburbs that have started price wars where they're selling things on a very, very low margin, and at least some people in the industry think that one reason some of these stores are able to sell things on such a small margin is because not all of their product is legitimate.

"Our policy has always been not to sell pirate or bootleg product, no matter what. So some people will probably have a bit of an unfair advantage over us because they can appeal to customers by selling these bootleg items."

Regarding the Singapore government's well-known censorship policy, Cahoon comments, "Sometimes it's

very difficult to understand their reason for censoring certain items. It's Tower policy to go along with government policy, whatever that might be, but we hope we won't be put at a disadvantage because we're going along and maybe some other people aren't."

Meanwhile, Cahoon reports Singapore entrepreneur Ong Beng Seng has dissolved a "paper" company registered there under the name Tower Records Megastore.

The U.S. retailer's second Taipei store will be operated by Tower Records Taiwan, which was set up last

year by Tower and local businessman Stanley Chen. The new Taipei outlet will be on Chung Hsao Road and will have floor space of about 9,000 square feet.

Tower likely will bring over personnel from the U.S. to manage its three new Asian stores, according to Cahoon.

Meanwhile, Tower's European unit is proceeding with new store plans in Dublin (11,500 square feet) and Tel Aviv (6,000 square feet). Division managing director Ken Sockolov says these are scheduled to open in August.

FAMILY FILMS

(Continued from preceding page)

"Robin Hood: Men In Tights."

Disney also plans to rerelease the classic "Snow White" theatrically July 2. Disney insiders, however, doubt it will make a home video appearance this year.

Another contender for fourth-quarter video sell-through is the animated "My Neighbor Tortoro," which is now playing in theaters. Spring releases such as "The Sandlot," "Cop And A Half," "Adventures Of Huck Finn," and "Loaded Weapon 1" also could be possible fall sell-through candidates, according to Thrasher.

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Record Shop Deal Adds Key Sites To Warehouse Web

BY PAUL VERNA

NEW YORK—The purchase of the 29-unit, Sausalito, Calif.-based Record Shop chain strengthens Warehouse Entertainment's dominant retail position on the West Coast and allows it to move into such crucial markets as Salt Lake City, Minneapolis, and Des Moines, Iowa. Rumors of an imminent purchase of The Record Shop by either Warehouse or other major chains surfaced at the recent National Assn. of Recording Merchandisers convention (Billboard, April 3).

Although the purchase price was not disclosed, Billboard estimates the deal to be worth approximately \$9 million plus inventory. Bruce Jesse, Warehouse VP of marketing and communication, says he expects the transaction to close in mid-June, at which time Warehouse would take over operation of the stores.

The May 18 deal also allows Warehouse Entertainment, based in Torrance, Calif., to diversify its portfolio by adding The Record Shop's mall stores to its base of strip locations. In all, Warehouse now will operate 344 stores in seven states.

Warehouse chairman/CEO Scott Young comments on the purchase, "This acquisition continues our strategic growth plan by adding to our total store count through the purchase of healthy, established chains."

Jesse says the company is contemplating adding video games to

the Record Shop stores, as well as expanding their inventory in pre-recorded music formats. He adds that Warehouse has not yet decided whether it will retain The Record Shop logo or use its own moniker on the acquired locations.

The Record Shop buyout follows Warehouse's acquisition late last year of five-store Rocky Mountain Records in Colorado. Jesse declines to comment on other potential acquisitions, though he says Warehouse is "looking to broaden [its] geographic coverage as opportunities present themselves."

Warehouse will absorb most of The Record Shop's 275-person field organization "to the extent that people want to come on board," says Jesse. However, The Record Shop's 20-member headquarters staff, evenly split between the company's Sausalito and suburban Minneapolis hubs, likely will not join Warehouse, according to Jesse, since the availability of jobs at Warehouse is limited and few of the Record Shop's people want to relocate to Torrance.

The Record Shop's principal owner, Mary Ann Levitt, says she will quit the record business to take a position as president of a furniture retail operation her family has just acquired. Although that firm is based in Phoenix, Levitt will remain in Sausalito.

The Record Shop was founded in 1956 by Levitt's uncle, Allan Garner, and her father, Norman Levitt. Most recently, it was operated by Levitt and her husband, Mort Gerber.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

MUSIC PLUS' \$9.98 JANET DISC

In putting the new Janet Jackson album on sale at \$9.98 at its 91 Music Plus stores in California, web parent Blockbuster Music has raised the ire of competitors there, who charge the chain is violating California law against selling product as a loss leader. The Virgin album carries a \$16.98 list-price equivalent, wholesaling at \$10.70, according to CEMA's price structure. California state law requires that merchants sell product at least 6% above cost or, in this case, with various discounts, for \$10.43. Bulletin finds no shortage of California music retailers willing to become private plaintiffs in order to enforce the law. But, says Blockbuster Music vice chairman Steve Berrard, "We are selling the album at a profit and are in compliance with the law."

SUPERCOMM PAY-PER-RENTAL TO GROW

Fear of the big guy has prompted Dallas-based Supercomm to offer its pay-per-rental system, designed for supermarkets, to video specialty stores. "We want to help that guy compete against Blockbuster," says CEO Jack Silverman. Supercomm, which will exhibit at the Video Software Dealers Assn. convention July 11-14 in Las Vegas, hopes to go head-to-head with Rentrak, until now the only rental revenue sharing vendor to the specialists. Rentrak also is experiencing an upsurge in business in the wake of continued Blockbuster expansion. As an introductory offer, Supercomm, now

serving 600 supermarkets, is charging half its normal rate of \$1,995 for the first store and \$995 for each additional outlet.

B'BUSTER U.K. SELLING VID GAMES

Blockbuster in the U.K. began renting Sega games May 21 via 160 of its 800 stores, with plans to offer the games at all stores by mid-August. Major games software houses have been criticized over their prices in the U.K.

NEW LAWYER FOR GEORGE MICHAEL

Tony Russell, George Michael's lawyer in the artist's high-profile U.K. suit against Sony Music, has stepped aside because he will be a material witness when the case comes to court in October. He negotiated the singer's contract, a central issue in the dispute. Russell's replacement is Cyril Glasser, from the London firm of Sheridans.

BISCEGLIA RENEWS AT ARISTA

A 13-year veteran of Arista Records, senior VP of promotion Rick Bisceglia has signed a new contract to stay on. In addition to having overall promotion supervision and a hand in the overall shaping of the label's direction, Bisceglia now also will oversee the coordination of the release and marketing of product... The PolyGram Classics and Jazz unit has shifted two executives. Lynne Hoffman-Engel becomes senior VP of marketing and sales, moving from VP of PolyGram's London wing, her post

since 1986; Steve Wynn takes her spot at London after serving as director of promotion and product management at the label since 1992... Steve Gett has relocated to New York after a year-plus stint as senior director of special projects at Prince's Paisley Park headquarters in Minneapolis. He can be reached at 212-245-4580.

EXEC SHIFTS AT JIVE

Ann Carli is temporarily leaving her post as senior VP of artist development at Jive to be executive producer of the Latino coming-of-age film "Blackout." Also at Jive, A&R director Sophia Chang and director of product management Julie Lipari have departed to form Chang & Lipari, a management and marketing firm. Chang's and Lipari's posts will be filled, respectively, by Jeffrey Sledge, Jive's manager of rap promotion, and Janet Kleinbaum, director of national video promotion.

OF PARAMOUNT IMPORTANCE

Paramount Pictures is planning a major theatrical/home video promotion this fall to hype the sequels "Addams Family Values" and "Wayne's World 2." "The Addams Family" and "Wayne's World," as well as "Ghost" and "Charlotte's Web," will be available at McDonald's for \$5.99 with the purchase of a sandwich (Billboard, May 22). The good news for the video industry is there will be coupons inside those tapes offering significant rental and purchase discounts.

Gersh's Geffen Exit Fuels Talk Of Move To Capitol

BY CRAIG ROSEN

LOS ANGELES—Gary Gersh's resignation as an A&R executive at Geffen and DGC Records has added to heavy industry speculation that he will move to a senior position at Capitol Records. It was unclear what effect such a move might have on Capitol president/CEO Hale Milgrim.

Jim Fifield, president and CEO of EMI Music, responded to the rumor in a recent interview with Billboard.

"There are going to be changes," Fifield said. "I can't really comment on what Milgrim will be doing or will not be doing. I can just say that we want this record company to be the No. 1 record company on the West Coast. [Charles] Koppelman [chairman/CEO of EMI Records Group North America] has got the mandate to do whatever it takes, and he's looking at a lot of things, getting a lot of phone calls, and talking to a lot of people.

"Unfortunately the Milgrim rumor has been in play," Fifield added. "I'm going to tell him to keep his head down and keep doing his job, and if there are any changes he will be the first guy to know."

In a statement, Geffen president Ed Rosenblatt confirmed Gersh's

departure: "His contract was due to expire in December and we gave him a release to explore other avenues of interest."

When informed that Geffen had released Gersh from his contract, sources at Capitol suggested that would pave the way for Gersh to join the label, adding that his contractual obligation to Geffen was the only thing holding up the deal.

Capitol had no official comment.

In other Capitol news, executive VP Neil McCarthy resigned unexpectedly May 20. An EMI Records Group spokesperson confirmed McCarthy's departure, but would not comment further.

If Gersh is named to a senior Capitol post, one scenario has Milgrim sliding over to head Harvest, an imprint EMI Music would reactivate as a boutique label, sources say.

During Gersh's seven years at Geffen, he was credited with signing such acts as Nirvana, Sonic Youth, Pat Metheny, Rickie Lee Jones, and Robbie Robertson. Prior to joining Geffen, Gersh worked for EMI-America, where he signed David Bowie, the Stray Cats, and John Waite.

Assistance in preparing this story was provided by Melinda Newman in New York.

Tina Turning Up Again; New Chart Order

IT'S A LULU OF A WEEK for Tina Turner, who returns to the Hot 100 32 years and nine months to the day after she made her chart debut with "A Fool In Love." That is the longest chart span of any female artist in the rock era, beating the 30-year and four-month record established by Darlene Love in January of this year. It also is the third-longest chart span of any artist, regardless of gender, behind Paul Simon (33 years) and Roy Orbison (32 years and 11 months). Turner's chart span now runs from that first Ike & Tina Turner single, which debuted Aug. 29, 1960, to "I Don't Want To Fight," which enters at No. 83. It's Turner's first release on Virgin after 13 chart singles on Capitol, and is included in her upcoming album of newly recorded greatest hits from the soundtrack of her biopic.

A close inspection of the writing credits for "I Don't Want To Fight" reveals another auspicious return to the Hot 100 for Glasgow native Marie McDonald McLaughlin Lawrie, better known as Lulu. She was only 15 when she made her Hot 100 debut Aug. 1, 1964, with a version of "Shout." Her next chart single was the title song from the film in which she starred with Sidney Poitier, "To Sir With Love." Lulu last appeared on the Hot 100 in 1982 with "If I Were You," but she could be back soon. SBK has just released her new album, "Independence," along with the title single.

YOU'RE A JET ALL THE WAY: "The Bodyguard" soundtrack is No. 1 on The Billboard 200 for the 20th week. Only five other soundtrack albums have been No. 1 for 20 weeks or more during the rock era. The top 10 soundtrack albums of the rock era in terms of

weeks at No. 1 are "West Side Story" (54 weeks); "South Pacific" (31 weeks); (tie) "Saturday Night Fever" and "Purple Rain" (24 weeks); (tie) "Blue Hawaii" and "The Bodyguard" (20 weeks); "Dirty Dancing" (18 weeks); "Love Me Or Leave Me" featuring Doris Day (17 weeks); and (tie) "Exodus," "A Hard Day's Night," and "Mary Poppins" (14 weeks).

NO REGRETS: In its first week on the chart, "Republic" by New Order already is the group's most successful album as well as its highest-debuting disc. It enters at No. 11, far above the peak position of "Technique," which reached No. 32 in 1989. New Order's first chart album was "Low Life," No. 94 in 1985. "Brotherhood" peaked at No. 117 in 1986 and "Substance" went as high as No. 36 in 1988.

The Top Debut belongs to Wynonna, who enters at No. 5 with her second solo album, "Tell Me Why." That's just one notch lower than the debut position of her first solo disc, "Wynonna." It entered at No. 4 the week of April 18, 1992, but it was only the fourth-highest debut that week. Def Leppard's "Adrenalize" and Bruce Springsteen's "Human Touch" and "Lucky Town" debuted at No. 1, 2, and 3, respectively.

On the Top Country Albums chart, "Tell Me Why" enters at No. 1, just as "Wynonna" did last year.

LOVE SOMEBODY, TOO: Gary Trust of Braintree, Mass., points out that "Somebody To Love" by George Michael & Queen, up seven places to No. 30, is a hit in the same year as "To Love Somebody." And just as the titles are rearranged, so is the "Michael"—"To Love Somebody" is by Michael Bolton.

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by Fred Bronson

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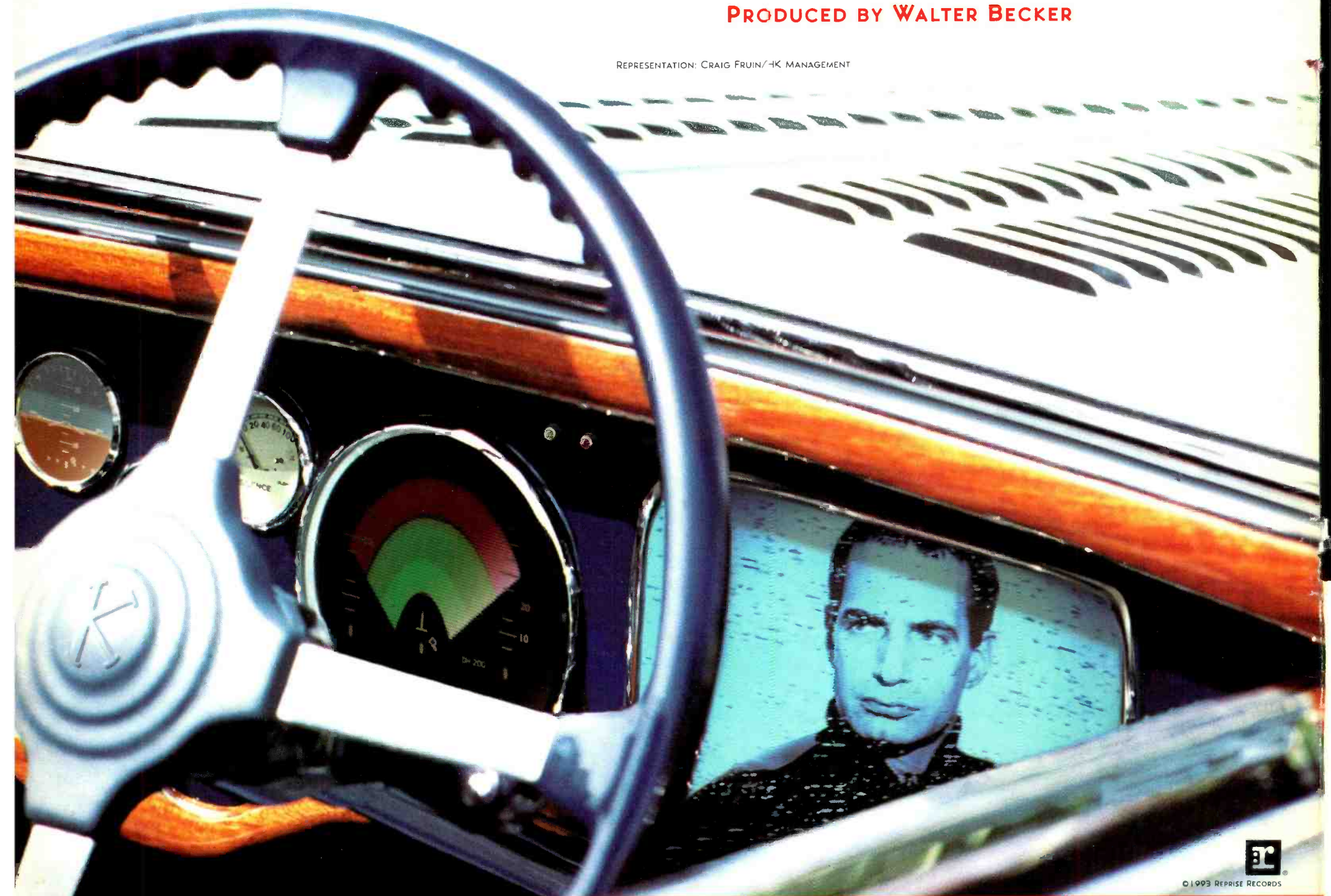
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