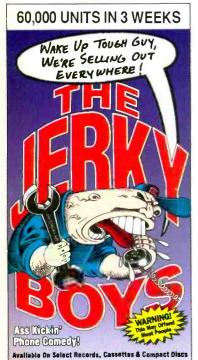


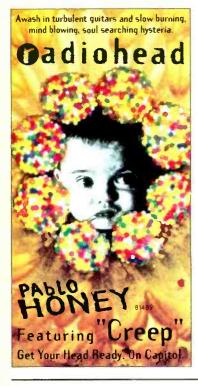
FOLLOWS PAGE 36

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 24, 1993

ADVERTISEMENTS





Shonen Knife: On The Edge Of A Breakthrough

■ BY STEVE McCLURE

TOKYO—Is the world ready for a band that sings about flying jelly beans, household cleaning liquid, and insect collecting?

The group in question is Shonen Knife, whose surreal take on ev-



SHONEN KNIE

eryday life and simple, catchy music are winning converts inside and outside its native Japan. With the band's majorlabel debut, "Let's Knife," released on Vireleased on

gin Records in the U.S. in January, a string of prior indie releases, and a current European tour, there is definitely a buzz around the Osaka-based female trio.

That's more than can be said (Continued on page 73)

Billboard Adds BDS Monitored Playlists Of Music Vid Nets

NEW YORK—Continuing its efforts to provide the most accurate data on the popularity of music and videos, Billboard this week introduces the first monitored playlists for five key music video channels. At the same time, Billboard converts its biweekly Music Video Sales chart to point-of-sale data provided by SoundScan (see story, page 6).

The monitored playlists for the top 50 titles at MTV and CMT and (Continued on page 79)

'LOST' VID RETAILERS UNEARTHED

Survey Reveals 12,000 Additional Stores

■ BY SETH GOLDSTEIN

NEW YORK—As many as 12,000 previously uncounted video retail stores in ethnic and rural enclaves may have been unearthed in an industry analysis, bucking longstanding estimates about the size of the market.

Conventional wisdom in the video business is that the livelihoods of 25,000-27,000 stores depend on the rental and sale of cassettes. The Video Software Dealers Assn. agrees with the number; so do distributors, suppliers, trade magazines, Wall Street analysts, and consultants. And they've had plenty of time to reach agreement—the number hasn't changed substantially since home video growth peaked in the mid-'80s.

However, Bob Alexander of New York-based Alexander & Associates claims the industry has significantly undercounted stores and total revenues, and he has some cautious support among program suppliers, VSDA executive VP Don Rosenberg, and some VSDA members. Alexander says his weekly Video Flash service, which calls consumers to find what titles they've rented and from

whom, has uncovered stores that have fallen between the cracks but nonetheless account for \$4 billion of a \$17 billion market.

These outlets, in big cities and in (Continued on page 70)

Atlantic Takes Modern-Rock Bull By Horns With Matador Deal

■ BY CHRIS MORRIS

LOS ANGELES—A keen-eyed observer at the Dutch band Bettie Serveert's April 8 show at West Hollywood's Whisky A Go Go would have spied what appeared to be most of the American record industry elbowing among the youthful throng in the overheated, sold-out house.

Evidencing a full-blown bidding war surrounding the band, A&R ex-



SUPERCHUNK



BETTIE SERVEERT

Cajun Music Is Enjoying Vibrant, Expansive Phase

■ BY JIM BESSMAN

NEW YORK—Venturing in any direction out of Lafayette, La., is like moving back in time, especially if your radio is tuned to a Cajun music

or zydeco station. But in the Lafayette-centered, French-speaking triangle known as Acadiana, the music spawned by the 1755 expulsion of Acadian French settlers from Nova Scotia is no less vi-

brant than when the Cajun forefathers migrated to the swamps and prairies of southern Louisiana more than two centuries ago.

Most remarkable is that a genre so much a product of cultural isolation and folk tradition is successfully regenerating at a time when the

region is as influenced by mass-media homogeneity as any place else in modern America. A new generation of musicians is renewing the classic songs and traditional "chanky-chank" instrumenta-

tion, and the distinguishing Cajun (Continued on page 23)

ecutives from at least a dozen major labels were in attendance to check out the college radio favorite, which combines the muscular vocals of Canadian emigrée Carol van Dijk with a highly charged Crazy Horse-style guitar attack. Some companies had rolled out their heavy guns: Warner Bros. president Lenny Waronker and Virgin president Phil Quartararo looked on appraisingly; more than one observer reported David Geffen's presence at the show.

Like the night's supporting act, Come (Billboard, March 13), Bettie Serveert was introduced to American modern-rock audiences by the feisty New York-based independent label Matador Records, an imprint (Continued on page 68)

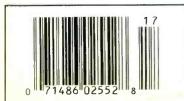
IN THE NEWS

MCA Plans Global R&B Image With Streetbeat

AGE 8

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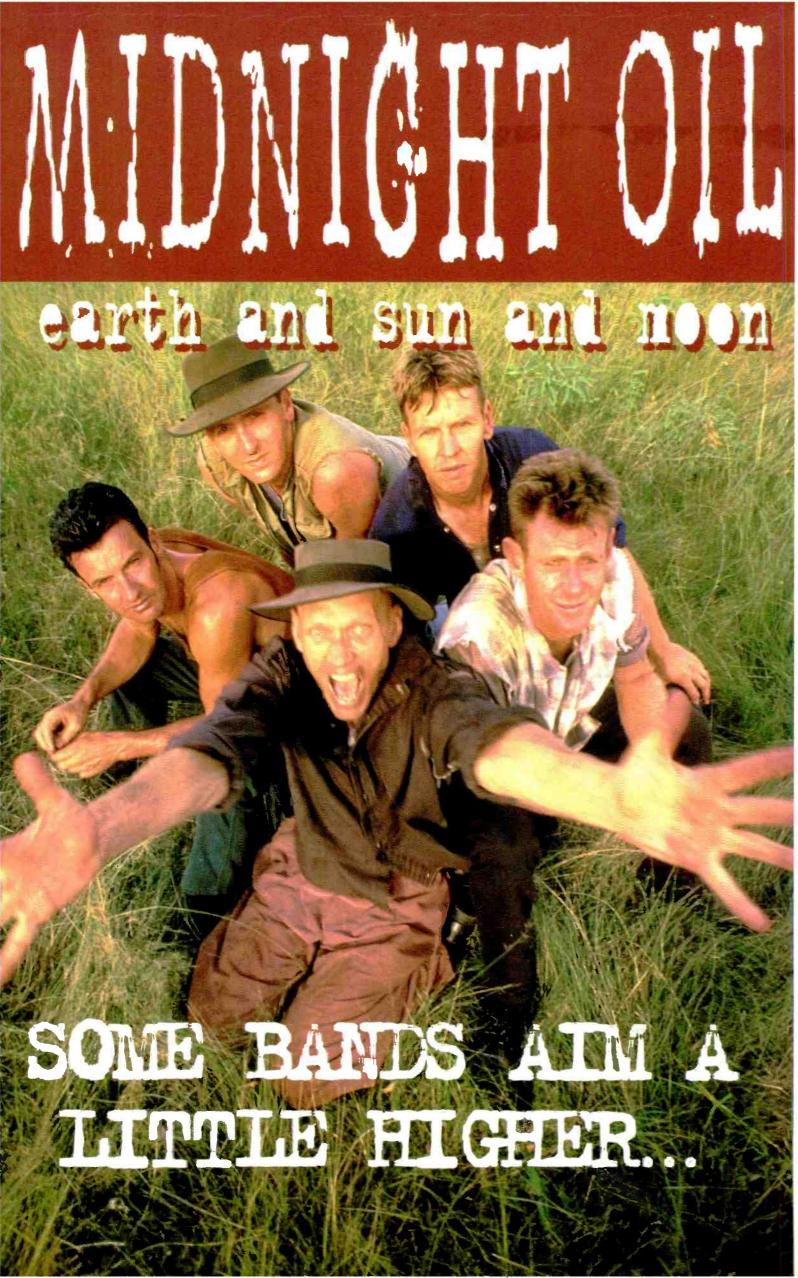
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Plant: The Song Remains The Aim

If one truly believes that love of adventure is synonymous with the adventure of love, then no restless urge is improper, no hidden knowledge is off-limits, no secret place is inviolable, and all journeys are greater than their inner or outer geography

'I have a fascination with other cultures, other places, and especially other feelings and sensations," says singer Robert Plant. Because of this, I love the road, the blue highways of the United States, the ruins of Welsh Bronze Age settlements, and the sun circles and misty mountains of what I call the other Britain. I read a lot about Celtic lore and religion, and the lives of the great European explorers and traders throughout the years—these fantastic souls like Sir Richard Francis Burton, who traveled all over Asia Minor and Africa in a Victorian period when no outsider dared to. Such people were shunned and called pornographers and mad poets because, in Burton's case, he translated the wonders of the 'Kama Sutra,' 'Arabian Nights,' and 'Ananga Ranga: The Hindu Art Of Love' for us in the West."

The occasion for Plant's passionate meditations is two-fold, embracing his forceful, forboding 'Fate Of Nations" solo album (Atlantic/Es Paranza, due June 1) and his zesty identification with 'The Devil Drives," the engrossing biography of Sir Richard Francis Burton by author Fawn M. Brodie, which Robert just finished devouring.

The book quotes the storied Sir Burton's letter to a friend, dated 1863, in which Burton asked himself why, despite inviting constant outrage and censure from Victorian society, he pushed himself to such flagrant lengths as an explorer, scientist, and literary light. Burton's own half-whimsical reply: "Damned fool ... the Devil drives!" As his biographer judiciously noted, Though Burton scoffed at all forms of religious superstition, he dwelt fascinated upon all things accounted devilish in his own time.

Contemporary admirer Plant, being former lead singer/lyricist of Led Zeppelin, the source of eight rather rakish solo records, and the endlessly emulated prototype for the restless rock satur-

nalian, feels he knows what it is like to be a figure of comment and fanciful speculation. But Robert likewise discounts any occult overtones to his intrepid temperment, stating, "None of the process of simply investigating these ideas and places is macabre. What it is, though, is sensuous and transporting—and thank God for that!"

Whether whooping Zep's "Whole Lotta Love," the inevitable "Stairway To Heaven," or howitzer-fired solo rhapsodies like the 1988 hit "Tall Cool One" and the new "Calling To You" from 'Fate Of Nations," Plant is an appealingly confounding symbol of surly virility and substantial tenderness.

His now-clement acceptance of such paradoxes as well as the improbable distraction of competitors like Coverdale Page ("Just separate artistic points of view," he allows, "and I respect them as that.") have conspired to amplify the enviable weight of Plant's own music and impose a safe distance from rivals or antagonists.

Certainly it would be difficult to identify a track more intrinsically Plant-like than "Calling To You," its mythic tabernacle of seduction built around Pete Thompson's volcanic drum salvos, Robert's rich treble head tones and the gothic-classical duel of Nigel Kennedy's violin and the guitars of Kevin Scott MacMichael and Francis Dunnery. Equally transfixing is "Come Into My Life," a rant fable of romantic consecration that features ghostly hurdy-gurdy, Richard Thompson's cascading chords, and an angelic vocal descant from Clannad's Maire Brennan.

This is rock'n'roll contexture of a high order, redolent of early experimentalists like the Incredible String Band or Moby Grape on its first album, with Plant's vocals recalling the deep-soul entreaties of James Carr. And that's exactly what Plant intended.

"From the very beginning of this project, around January 1991, right after the 'Manic Nirvana' tour," he reflects, "I knew what I was going to do: go back into my past, listening to Grape, the Airplane, Tim Hardin, Quicksilver, Traffic, and other turning-point artists in rock. These people were trying to tell the listener something, joining various traditions, with the sense of a quest being insinuated and bandied in their acoustic and electronic themes.

'I'm also very proud of what I've attempted to do lyrically, trying to tell vivid tales that come from a hearty tradition of prose. Things have changed since the glory days of teen lust. We've gone from Jerry Lee Lewis' 'Great Balls Of Fire'

to Julian Cope's 'Jehovahkill'; our culture has grown more expansive and you need a facility for ambiguity and abstraction to comment on it. If Stairway To Heaven' had just been about cruising in a convertible, it wouldn't have endured in a meaningful way.'

Plant sees his solo songwriting as a steady progression from his Zep lyricism for, say, Rover" and "In The Light," and informed by his cerebral avocations—but also salted with his full range of travel experiences. The devilishly sexy drive of "29 Palms" ("My ideal love-affair-gonewrong song") emerged from some personal backroads motoring through "rural Pennsylvania, the Outer Banks of North Carolina, on through to Boulder, Colo." during the "Nirvana" concert swing, while his version of Hardin's "If I Were A Carpenter" came about when he remembered that "in the Band Of Joy, before [future Led Zep drummer] Bonzo [Bonham] and I ever met anybody from London, let alone Jimmy Page or John



TO MY EARS

by Timothy White

Paul Jones, that was one of the best songs we used to do.' Viewed as a whole, the solitary portion of Plant's career trek is quite cogent, starting with his ballsy 1966 rendition of the Young Rascals' "You Better Run" for a fictive studio group called Listen, followed by his obscure 1967 CBS Brit R&B singles ("Our Song"/"Laughin', Cryin', Laughin'," "Long Time Comin'"/"I've Got A Secret"), and such unmatched late '60s sessions as his bluesy Alexis Korner-backed raveup on "Operator"-whose falsetto fulminations are sufficiently propulsive to put a new part in any diehard Zep fan's hair. Add a generous dose of tracks ("Burning Down One Side," "Big Log," "Little By Little," "Heaven Knows," "Hurting Kind [I've Got My Eyes On You]") from Robert's modern solo outings, plus treats like "Let's Have A Party" from 1990's U.K. "The Last Temptation Of Evis" charity tribute. and you've got the boxed set-sized sequel to the Zep denouement that cultists have craved for more than a decade.

The man wants to wander, and he must do so or he shall die, warned Sir Richard Francis Burton in an 1865 journal of his pilgrimages, but Robert Plant glimpses a clear goal to his own collateral rambles: "I've roamed, loved, shook my ass for fun, but my aim as a singer is still honesty. People should feel the song is the point."

HIS WEEK IN BILLBOARD

RETAIL'S BLUEGRASS-ROOTS EFFORT

Bluegrass proponents all over the country are trying to grow the rootsy music into a successful genre of its own by getting it away from country music's considerable shadow and into a little light of its own. Retailers say making the effort means moving the music. Catherine Applefeld reports in the latest installment Page 42 of "Selling," a retail series.

BON JOVI'S 'ROSES' ARE SWEET AT AC

AC programmers have set aside heavy-metal apprehensions to welcome Bon Jovi's "Bed Of Roses" to their ranks. Some see the song's tempo and texture as an indication that the act finally has come to them-others theorize that maybe AC radio was willing to meet it halfway. Phyllis Stark has the story. Page 61

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Commentary

Music Biz: Watch Step Among Tax 'Land Mines'

■ BY MICHAEL R. MORRIS

Proposed tax reforms by the Clinton Administration to confront the nation's economic malaise include certain revenue raisers that could directly impact the entertainment industry.

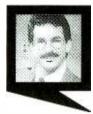
Well-publicized changes now being considered include a \$1 million cap on executive compensation deductions and a reduction in the deductible percentage for business entertainment and meals.

The IRS also has implemented specialized task forces that focus on particular industries. Hollywood already has been targeted by one such task force, according to IRS field examiner Pamela K. Christensen, who reports that about 200 audit notices were sent to Hollywood stars and movie companies in December 1992, with more on the way. Although Christensen says the IRS has not begun training "music business" audit task forces, she does not discount the possibility.

Christensen also acknowledges that the IRS has been woefully lax in issuing regulations or rulings regarding some of the most fundamental tax concerns affecting the music business, including realistic parameters for the depreciation of intangible assets like copyrights and sound recordings. This area of uncertainty could be fertile audit grounds.

While music copyrights are eligible for depreciation under the Internal Revenue Code, they must normally be depreciated over the remainder of a copyright's legal life, unless a shorter useful life can be established. Thus, the burden of proof would fall on a music publisher to establish that its copyrights should be depreciated over a shorter period than either life plus 50 years, or 75 years for "works for hire," the periods of copyright protection under current law.

"Tangible" assets, such as automobiles and machinery, have long enjoyed tax-favored status through short depreciation schedules, eligibility for a \$10,000 current writeoff and, until fairly recently, the investment tax credit (which may in some form be resurrected under Clinton). Conversely, intangible assets like copyrights have always been the bastard child when Congress doles out tax favors. While copyrights can be depreciated under the "income forecast method" if a useful life less than a copyright's statutory life can be established, the inherent nature of music



'The IRS could have a field day'

Michael R. Morris is a principal in the L.A. law firm of Valensi, Rose & Magaram, PLC, and a member of the National Academy of Songwriters' legal

copyrights makes establishing the incomegenerating life of these assets a formidable task.

Sound recordings must also be depreciated over the income forecast method. Although sound recordings placed in service prior to 1986 briefly enjoyed tax-favored status as assets eligible for both the nowrepealed investment tax credit and quick depreciation under the "accelerated cost recovery system," Congress made sound recordings ineligible for such accelerated depreciation beginning in 1986. Thus, the IRS could have a field day if industrytrained auditors began challenging music accounting procedures in the absence of clearer IRS or Congressional guidelines regarding depreciation of copyrights and sound recordings.

To avoid this confrontation, the music industry should lobby for such guidelines, including the establishment of realistic depreciation schedules for copyrights and sound recordings. Also, if an investment tax credit were reinstated under Clinton, the music business should lobby for its share of that pie.

The Supreme Court's January decision in the Soliman case, which severely restricts the home office deduction, could also have repercussions for the music business. In the case, a physician who used a spare bedroom exclusively to keep patient records and to telephone patients and other doctors could not claim a home office deduction since that office was neither his "most important place of business" nor used to regularly meet with clients.

Even though many musicians and songwriters exclusively use a room in their home for music endeavors, they may now be barred from taking a "home office" deduction because their activities outside of the home (performing, for instance) may mean that the home studio is not the 'most important place of business." This will not affect deductions for a music studio adjacent but unattached to a residence, but many musicians, songwriters, and even some music publishers will no longer be able to claim a home office deduction due to the Soliman case.

Since the "home office deduction" has long been a red flag on the IRS audit list, Soliman gives the IRS yet another weapon in its arsenal to disallow this deduction, even for a working musician who is exclusively and genuinely using part of his house for business. Some Congressional leniency is warranted, perhaps in the form of a less restrictive home office deduction for artists with limited income, to at least partially mitigate the artistically adverse ruling in Soliman.

The Soliman decision, the IRS' avowed intention to step up its industry-specialized audit program, and President Clinton's No. 1 goal of reducing the national debt are all reasons why creative industries like the music business should express legitimate concern to Congress about potential tax land mines.

The Clinton Administration should recognize the music industry's economic contributions and propose tax incentives that encourage expansion.

LETTERS

TALENT, NOT RACE, ON THE AIR

The commentary from radio news anchor Joyce King (Billboard, March 20) is a bunch

In my 20 years in broadcasting, I have never seen any conscious attempt by any PD or GM to promote racism. Yes, broadcasting has more than its share of harassment, but any station I've worked for would put trained macaws on the air if they thought they'd get ratings.

As a part-time instructor at a broadcast school, I look at 20 students and see one or two black faces. The school advertises, is government sanctioned, and money is available to the poor and needy, but they're not there. And Cleveland is an urban area.

If I program a local AC station, I'm going to have a tough time finding a black jock that will relate to my mainly white, middle-aged audience. If they're available, they'll be snapped up in a minute.

Broadcasting is a business of talent. A radio station isn't a Ford plant with 3.000 people working in it. Raises and promotions are almost always based on talent, not length of service, skin color, sex, height, or anything else other than ratings.

Double D. Inc. Hudson, Ohio

HIGH MARKS FOR TRISTAR

Sony Music is to be congratulated on the creation of TriStar Music Group (Billboard, Feb. 23), a label dedicated to handling acts from outside the U.S.

As a lawyer who has represented creative talent based out of Australia for 10 years, one of the major problems for acts signed to multinationals in breaking into international markets is that local signings receive priority.

A label dedicated to foreign acts has the potential to overcome this problem for acts from markets such as Australia while also recognizing the specific difficulties that foreign acts face in breaking into the U.S. domestic market.

Warren Cross Warren Cross & Co. Surrey Hills, NSW

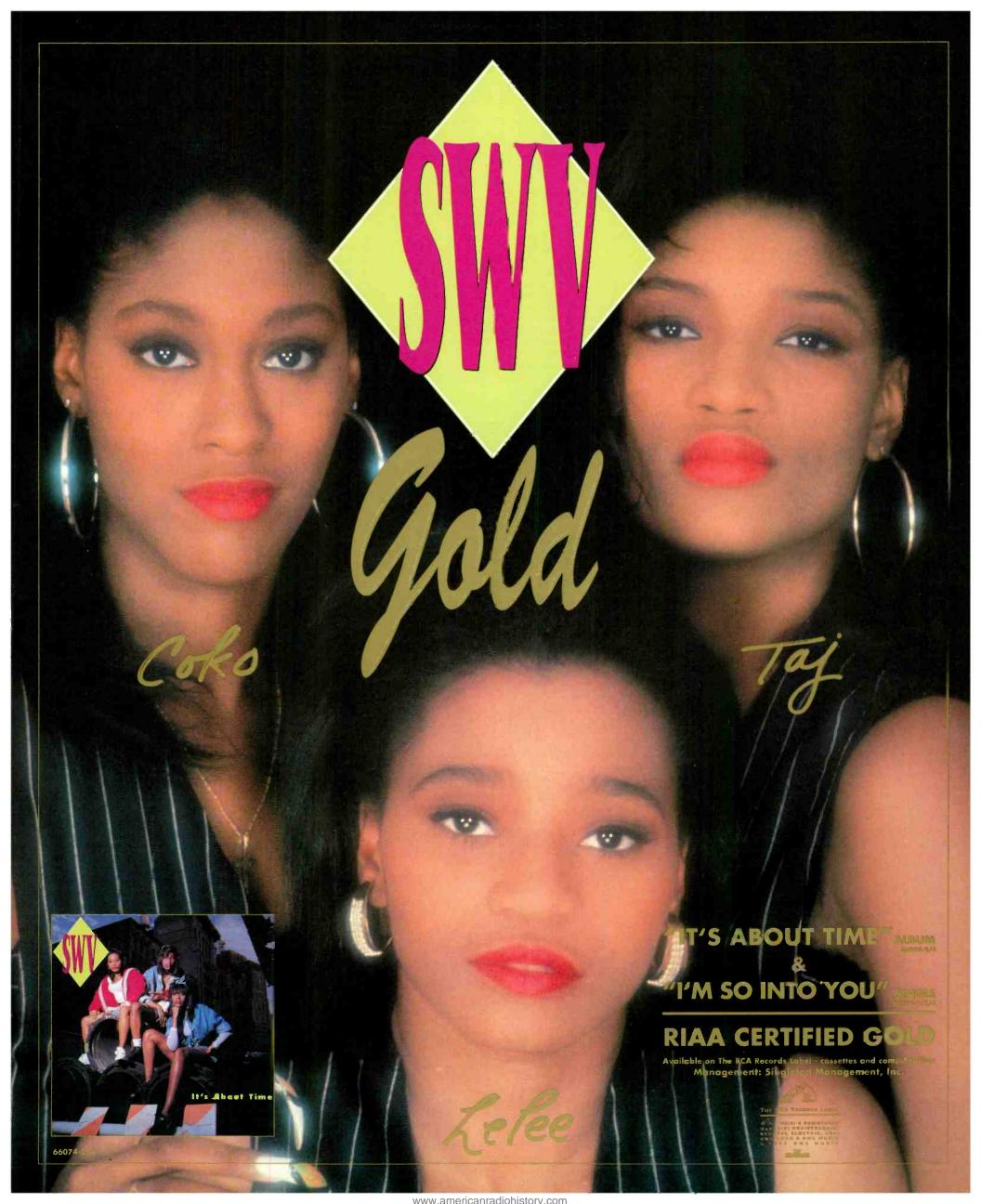
NEW RELEASES WERE SHOWN AT NARM

As the one who produced the CEMA presentation at NARM, I take offense to Ramsey Jabbar's letter (Billboard, April 3) claiming that at the convention "all of the majors chose to spend 90% of their presentation on how many records they sold last year ..

The CEMA presentation consisted of a combination of video and live performances. The video portion ran 40:28 minutes, the live 31:34 minutes, for a total running time of 72:02 minutes, not including a three-minute speech by Russ Bach. The majority of the video portion, 34:16 minutes, was devoted to upcoming releases. This translates to 85% of our show spent on upcoming releases, 9% spent on releases that were current at the time, and the remaining 6% on "how many records we sold last year."

George Saadi Manager, artist development CEMA Distribution Woodland Hills, Calif.

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



Battle Lines Drawn Over Used-CD Biz

WEA, CEMA Hold Firm, But So Do Retailers

■ BY ED CHRISTMAN

NEW YORK-With WEA and now CEMA making good on their promises to attack the used-CD business through sanctions, retailers appear to be digging in for a protracted battle.

Both distributors have issued letters saying they will withhold co-op advertising dollars from accounts selling used CDs of their product.

There is widespread speculation among retailers that some of the chains carrying used CDs will challenge the manufacturers' initiatives with lawsuits. But so far, merchants carrying used CDs are saving only that they will not withdraw from the used-CD business because of the let-

The WEA letter issued April 7 says used CDs diminish "the perceived value" of the company's product. It adds that, effective May 17, the company "will no longer extend advertising authorization to any customer outlet that offers for sale used CDs of WEA-distributed product lines.'

The CEMA letter, which was to be sent out April 15, says, "CEMA will not authorize advertising for any customer selling used CDs of product distributed by CEMA." Furthermore, the letter states it is targeting accounts of one-stops as well. CEMA, using its sole discretion, will deny one-stops advertising reimbursements submitted on behalf of retailers carrying used CDs.

The letter likely is CEMA's opening salvo. At the recent National Assn. of Recording Merchandisers convention, the company had three draft letters, designed to be issued in stages, each carrying escalating sanctions. As its last step, CEMA is

threatening to stop selling direct to accounts carrying used CDs.

Bruce Jesse, VP of advertising at

Torrance, Calif.-based Wherehouse Entertainment, says, "We are disappointed that the vendors have taken this approach but we are not taking used CDs out at this point. We are continuing to evalute the issue and are exploring our options."

At this point, Wherehouse is the main player in the used-CD business. But Amarillo, Texas-based Western Merchandisers is experimenting with used CDs in at least two of its stores. and Milford, Mass,-based Strawberries Inc. has used CDs in one of its outlets. Moreover, a number of other major chains are said to be either experimenting with used CDs or plan-

Meanwhile, the small chains and in-(Continued on page 78)

Music Video Sales Chart Moves To SoundScan Data

NEW YORK-Billboard this week brings SoundScan information to its video charts for the first time as the Top Music Video sales chart makes the switch to point-of-sale data. The move is the result of a new Billboard arrangement with SoundScan that gives the magazine even greater access to sales data collected by the Hartsdale-N.Y .based research firm.

The revamped Top Music Video sales chart is increased from 30 to 40 positions (see page 53). Gone is the old methodology of calling stores for their reports on best-selling titles. In its place is the Sound-Scan system of collecting data direct from retailers' cash-register

The new reporting pool for the

chart consists of retailers and racks that report to The Billboard 200 and the Top Singles Sales, Top Country Albums, Heatseekers, Top Pop Catalog, and Top Country Catalog charts. The sample consists of more than 11,000 retail locations and represents more than 70% of the music marketplace.

"There is strong, still-mounting enthusiasm at the retail level for music video," says Billboard editor in chief Timothy White, "and that mood is underscored by recent phenomena like the excitement surrounding Annie Lennox's Grammy win for her 'Diva' longform, as well as the swift sales response to the new Sting, Moody Blues, Genesis. and Vince Gill music video pack-

(Continued on page 79)

Trade Asks Clarification Of Digital Royalty Rules

WASHINGTON, D.C.—A coalition of consumer electronics manufacturers and recording industry and music groups is asking the Copyright Office to tune up regulations connected with the Audio Home Recording Act

The May 15 deadline is approaching for filing the first quarterly and annual statement of accounts demanded by the new law from manufacturers/distributors of digital audio recording devices, and the coalition-known as DART-has told the Copyright Office that, while it supports the basic filing procedures, it has suggestions to clarify final rules. The group seeks to make filing more flexible, easier, and more accurate.

Most of the suggestions come from the manufacturing quarter.

The coalition also suggested to the Copyright Office that, before a judgment on accounting procedures is finalized, its members should be given full and separate consideration including a full public comment period later this year.

The DART coalition negotiated a historic compromise in 1992 that ended the decade-long war over hometaping copyright protection through compensatory royalties. Congress then enacted legislation legalizing the sale of new home-audio digital recording equipment as long as manufacturers set aside royalties for record companies, artists, music publishers, and songwriters (Billboard, Oct. 17, 1992).

The act could eventually bring millions in new royalty income into the industry. The royalty pool will come partly from a 2% surcharge on consumer digital audio recorders, with a \$1 minimum fee, an \$8 cap for single recorders, and a \$12 cap on dual-well machines. In addition, there is a 3% surcharge on blank digital recording

The Copyright Royalty Tribunal has accepted claim forms for 1992 distribution. In order for the distribution to proceed, royalty payments will have to be identified as applicable to quarters ending in 1992. However, because the initial amount of royal-

ties is expected to be very small, the DART coalition has told the Copyright Office in its comments that would be unreasonable to require manufacturing parties to determine a precise allocation.

The coalition also suggests that any quarterly statement of accounts. including a fiscal quarter ending af-ter 1992, "state a good faith estimate" of royalty payments through the quarter's close in '93. The coalition also suggests that the estimate not be subject to the audit and verification provisions of the Act.

Also high on the list of recommendations was a change that would al-(Continued on page 69)



Still Famous. Before beginning their latest tour, members of Grammy winner Living Colour re-sign a long-term publishing agreement with Famous Music Publishing. Shown, from left, are Elliot Groffman, Living Colour's attorney; band member Vernon Reid; Irwin Z. Robinson, chairman/CEO of Famous Music; band members Doug Wimbish and William Calhoun; Jerry Love, director of A&R for Famous Music; and band member Corey

PolyGram Plant Claims Recycling First German Facility Reprocessing Used, Returned CDs

■ BY WOLFGANG SPAHR

HANNOVER, Germany-Poly-Gram's German CD plant is claiming a world first in recycling used and returned CDs.

The move, a response to growing consumer concerns about the environment, is likely to generate interest in all major markets, as customers demand assurances that music products are environmentally friendly.

The Hannover-Langenhagen plant can reuse the high-quality polycarbonate from the reject discs as well as recycle the packaging materials, according to Dr. Wolfgang Hix, chairman of the PolyGram Germany

"This results in a considerable reduction of the waste quantity. Poly-Gram has invested several years of development work to solve this problem, which was originally deemed im-

PolyGram says about 10% of the entire production of its CD plant can be expected to come back as rejects or returns. Polystyrene CD jewel boxes and cassette box cases from rejects and returns are already being ground down and reused in new packaging, says Dr. Harald Ahrens, engineering and quality chief of PolyGram manufacturing.

It was originally thought that plastic rejects from the CD manufacturing process could be used to produce new CDs. But, the polycarbonate used in the manufacturing process has to meet extraordinarily high standards of purity and stability of

According to Ahrens, the engineering department tackled the problem in two ways. "We first tried to process transparent [without coating or printing] discs and lugs so they could be added to new compound in a specific ratio."

The material is ground, cleaned, extruded, and passed through a microfiltering process before being forced out through a perforated disc. The molten compound forms threads, which are passed through cooling water. The strings formed are then cut into pellets whose quality matches that of new material.

This process has already been in use in the Hannover plant. The next challenge, says Ahrens, was to recycle finished CDs, coated with alumin-

(Continued on page 78)

Press, Studios Present Dual VSDA Challenge

■ BY SETH GOLDSTEIN

NEW YORK-The Video Software Dealers Assn. is fighting battles on two fronts, one involving the consumer and business press, the other with some of its own members.

Sometimes it appears the latter fight is harder to win. Time magazine was the latest publication to proclaim the death of home video at the hands of video-on-demand services in "The Info Highway," an April 12 cover story. "All we can do is answer back, and keep on doing business," says VSDA executive VP Don Rosenberg, who sent off a letter to Time suggesting video will be 10 times the size of the on-demand market by the turn of the century. His big worry: "The negative effect on consumer's minds. You don't want to hear something you like is going to be extinct.'

A more immediate concern is VSDA's cancellation of a special Father's Day promotion that would have been the first national effort to hype sell-through of selected catalog titles. It was the second such disappointment this year, following an aborted Valentine's Day push, and for the same reason-insufficient Hollywood support.

Four studios-FoxVideo, Paramount, Columbia TriStar, and Disney-failed to back the program, which would have placed an insert in (Continued on page 70)

New Capital, Lower Debt Bolster LIVE

■ BY DON JEFFREY

NEW YORK-Weak home video releases and problems in obtaining financing caused sales to plunge last vear at LIVE Entertainment Inc. But new capital and lower debt have improved the picture for 1993.

The Van Nuys, Calif.-based home video supplier concedes that its struggle throughout 1992 to line up new credit resulted in its failure to acquire and market new home video titles that might have yielded higher revenues.

Last year LIVE's net sales fell 19.3% to \$291.4 million from \$361.3 million the year before. Fourth-quarter sales plunged 26.8% to \$89.5 million from \$122.4 million in the same period a year earlier.

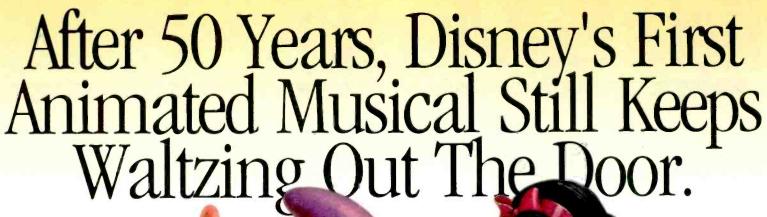
A positive comparison with the final quarter of 1991 would have been tough under any conditions because, at that time, LIVE booked initial revenues from the rentals of the blockbuster video and box office feature "Terminator 2: Judgment Day." But the company says video releases

throughout 1992 were weaker than in the previous year. Moreover, the market for movies that bypass the theaters and go directly to home video was "soft," according to LIVE.

The lower sales resulted in operating losses of \$3.55 million in the fourth quarter and \$2.8 million for the entire year.

But the bottom line showed a marked improvement. In the fourth quarter, LIVE posted a net profit of \$420,000 after payment of preferred (Continued on page 70)

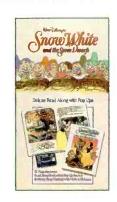
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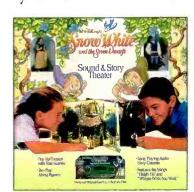




Work," and "Some Day My Prince Will Come". Your customers can relive the magic of this timeless story and these classic songs with a variety of audio products from Walt Disney Records. Order the "fairest products in the land" today!













Artists&Music

CLASSICAL • JAZZ • MUSIC VIDEO

Restless Heart Wanders To AC, Pop

Country Act's Crossover Creates Some Confusion

BY ERIC BOEHLERT

NEW YORK-The country crossover waters can create tricky currents for acts trying to appeal to two different audiences. Restless Heart is one band hard at work on navigating its way.

Following its hit single "When She Cries," which soared beyond country radio's base, the band recently released its first noncountry single, which may have some asking, "Will the real Restless Heart please step forward?"

After spending the second half of the '80s racking up a laundry list of country radio hits, Restless



RESTLESS HEART

Heart now is enjoying huge success on adult contemporary and pop radio, with top 10 ballads such "When She Cries" and the current "Tell Me What You Dream."

Despite that acceptance, the band. as well as executives at RCA, insist Restless Heart is first and foremost a country act.

Even though the band's "I'll Still Be Loving You," hit No. 3 on Billboard's Hot Adult Contemporay chart back in 1987 with a then-unusual crossover hit, few confused the band's allegiance. Thanks to a unbroken string of six No. 1s and 10 top 10 singles on the Billboard Hot Country Singles & Tracks chart from 1986 to 1990, Restless Heart ranked among country's elite groups. The band earned seven Country Music Assn. nomi-(Continued on page 63)



Ugly And Platinum. Mercury recording group Ugly Kid Joe is presented with platinum plaques for its debut album, "America's Least Wanted," and gold plaques for its remake of Harry Chapin's "Cat's In The Cradle." Shown, from left, are band members Whitfield Crane, Dave Fortman, and Cordell Crockett; Mercury president Ed Eckstine; band members Mark Davis and Klaus Eichstadt; and Mercury senior VP of A&R Bob Skoro.

MCA Takin' It To The 'Street' With Global Logo For R&B Acts

BY DOMINIC PRIDE

LONDON-MCA International has unveiled a plan to create a global "brand identity" for its R&B artists, aiming to provide a common link among media, retail, and streetlevel promotion.

Bobby Brown, Shai, Wreckx-N-Effect, Mary J. Blige, Bell Biv De-Voe, and Heavy D. & the Boyz are among the acts that will have their records branded with the Streetbeat logo. The campaign will take in artists on MCA's imprint and on the R&B label Uptown.

By using a common brand name, MCA hopes it can generate interest in other R&B artists across its ros-

MCA International senior VP Stuart Watson, who has been planning the multifaceted campaign for more than two years, says, "Streetbeat is a brand, not a label. We hope it will become something instantly recognizable like Coca-Cola or

Merchandise, tours, and sampler albums, as well as TV, press, and radio promotion are all part of the long-term plan to build the Streetbeat identity.

Key among the aims of the project, says Watson, is to ensure that the worldwide singles success of the R&B artists translates into album sales as it has in the U.S., the only territory where Streetbeat branding will be not be used.

"In the U.S., these acts generate huge album sales from singles," says Watson. "That isn't the case in the other markets, such as Sweden, Germany, Holland, Australia, the U.K., and Southeast Asia, where the R&B singles buyers don't tend to buy the albums. My brief from [MCA Music Group chairman] Al Teller was to make sure the success translated into album sales.

The Streetbeat logo will be used at retail in displays and on Streetbeat music samplers, as well as on the albums of the individual artists, (Continued on page 69)

Giant Goes To BMG For Int'l Distribution

Gassner Forges Link, Extends Own Bertelsmann Tie

BY IRV LICHTMAN

NEW YORK-Rudi Gassner, president/CEO of BMG International, is at the center of two major new developments at the company: Gassner has made an international distribution arrangement with Giant Records, while parent Bertelsmann Music Group has extended his contract as global chief.

The ties with Giant outside North America—unusual in that the label is a 3-year-old partnership between Warner Bros. Records, a unit of multinational Warner Music Group, and Irving Azoff-gives BMG International licensing and distribution rights for a minimum of five years, effective April 13.

BMG's other global associations with U.S.-based labels as an independent third party are with MCA Records and Geffen Records, with the exceptions of the U.K., Germany, and Japan. While BMG has no equity in Clive Calder's Jive Records—also handled by Gassner's unit-the label is distributed in the U.S. by BMG Dis-

Azoff says he determined the



Giant CEO Irving Azoff, left, inks a distribution deal with Rudi Gassner. president/CEO of BMG International.

switch from Warner to BMG on the basis that he was up against the enormous sea of U.S. repertoire sent abroad by Warner.

"This is not a slap in the face at Warner. We made the move with their blessings. We thought of going territory-by-territory, but that isn't realistic these days. BMG has room in their pipeline for more American repertoire. I think Rudi is a terrific

executive. And in the U.K., they've got Jeremy Marsh as managing director of [BMG-owned] RCA there. When he was managing director of Warners in the U.K., he broke acts for us. We don't have that many releases and we did what we thought was right for our artists."

Since Gassner's arrival in 1987 to establish BMG International, the company has increased its market share from 12.9% to 16.5% as of the end of 1992, making it second only to PolyGram in international clout, Gassner says. With 18 affiliate offices in 1987, the unit now has companies or labels in 35 countries.

"We've been swamped with offers to release American labels abroad, which, I guess, has a lot to do with our performance," says Gassner. But Gassner is not about to deal for international representation on a whole-sale basis. "I've always said we'd make deals if we feel we can deliver and keep our reputation intact. I like Giant's artist roster and Irv's concept of running his operation."

Giant was among a slew of wellfunded startup labels that were cre-(Continued on page 70)

Marian Anderson Leaves Precious Legacy

NEW YORK-Marian Anderson, whose rich, velvety contralto was a source of inspiration for millions of



ANDERSON

music lovers, left precious few recordings behind after her death April 8 at age 96 congestive heart failure.

The first black to sing at the Metropolitan Opera, in 1955, Anderson

helped paved the way for blacks in the arts in America. She did so not from a political or ideological standpoint, but through her sheer artistry.

Black artists from Leontyne Price to Jessye Norman and Kathleen Battle cite Anderson as a role model. "Marian Anderson was the personification of all that is wonderful, simple, pure, and majestic in the human spirit," said Norman in a prepared statement. "She wore the glorious crown of her voice with the grace of an empress. I loved her all my life. Very little survives Anderson on

disc. Currently available on Pearl (distributed by Koch) is a disc of spirituals (including "Deep River" and "Heaven, Heaven"), arias, and songs by Schubert, Brahms, Tchaikovsky, Bach, and Handel, recorded from 1927-37 (GEMMCD-9318). Also on

Pearl is an early Brahms Alto Rhap sody (she recorded the piece three times) along with three Brahms songs recorded in 1939 with the Philadelphia Orchestra under Eugene Ormandy. On that same disc are five Sibelius songs, recorded in 1936, and two arias recorded in 1928 (GEMM CD 9405). Pearl managing director John Waite says another Anderson disc is coming next year, but the contents haven't yet been determined.

RCA/BMG's current Anderson disc covers the years 1924-55 and includes another Alto Rhapsody, "Re Dell'abisso Affrettati" from "Un Ballo" and works by Bach and Schubert. A Christmas collection by vari-

(Continued on page 69)

Virgin Pre-Empts Radio Leaks On New Janet Jackson Single

BY JANINE McADAMS

NEW YORK—In a plan carefully orchestrated to avoid radio leaks, Virgin Records delivered copies April 14 of "That's The Way Love Goes," the first single from the forthcoming album by Janet Jackson, "janet," to radio programmers across the country.

The delivery of the new single came almost two weeks ahead of Virgin's stated release date of April 27. Copies of the single were delivered by regional field staff or overnight mail to urban and pop outlets between the hours of 7 and 10 a.m. in each time zone.

The new Jackson single, available in five mixes, previews the longawaited Virgin Records debut by the artist, who signed a \$40 million deal with the label in March 1991 (Billboard, March 23) after charting two multiplatinum smashes-"Control" and "Janet Jackson's Rhythm Nation: 1814"—on A&M. Produced

(Continued on page 69)

Promotions Tie In To Credit Cards

Customers Offered Discounted Albums

BY CRAIG ROSEN

LOS ANGELES-American Express, Motown Records, and Poly-Gram Diversified Entertainment are hoping consumers won't leave home without buying the new Diana Ross

album or video.

Meanwhile, Capitol Records and Direct Music Marketing are banking that consumers will buy titles via 800 numbers with their Visa and Master-Cards.

These programs are the latest developments in record labels' continu-

Aretha Teams For Televised Concert Show

BY CHRIS MORRIS

ANGELES-Aretha Franklin, a rare presence on network TV and, in recent years, an infrequent live performer, is breaking form with "Aretha Franklin: Duet," an April 27 concert that will air May 9 as an hourlong Fox Broadcasting TV special.

The soul diva will be paired with six stars in the stage show and special: Elton John (with whom she recorded the 1989 top 20 hit "Through The Storm"), George Michael (who cut the No. 1 pop hit "I Knew You Were Waiting (For Me)" with Franklin in 1987), Rod Stewart, Smokey Robinson, Bonnie Raitt, and Gloria Estefan.

The live "Duet" show, to be mounted at the 1,200-seat Nederlander Theatre in New York, already is a sellout. The concert is a benefit for the Gay Men's (Continued on page 68) ing drive to reach affluent consumers who don't customarily frequent record stores

MasterCard also is attempting to tap into active young consumers by lending its name and financial support to a tour headlined by college rock favorite Soul Asylum.

With the Ross promotion, American Express cardmembers were offered the opportunity to purchase through an 800 number the audio and video recordings of "Diana Ross Live ... The Lady Sings Jazz & Blues" six weeks in advance of the album's April 30 street date. Cardholders are offered the Ross album at 20% off the cassette's \$10.98 list price and the CD's \$15.98 list. The video is available at 15% off the \$24.95 list. The American Express offer is available until the album's street date.

PolyGram Diversified Entertainment president John Scher estimates the promotion will reach 8 million to 9 million people.

The credit card company's involvement with the Ross project dates back to the album's genesis. Tickets to Ross' Dec. 4, 1992, performance at the Ritz in New York were offered exclusively to American Express cardmembers. The event, which was taped for the "Diana Ross Live ..." video and audio titles, also was telecast live as a pay-per-view special produced by PolyGram Diversified Entertainment.

The special also will be aired on The Disney Channel during the

According to Scher, the Ross project blossomed out of a discussion he had with the artist last summer. Ross wanted to perform an intimate concert for television, possibly to be released as a home video and live album. The small venue would allow Ross to sing jazz and blues and not be faced with the pressure of fans screaming requests for her old hits.

With the concept in place, PDE approached American Express to sponsor the event, which marked the first time the credit card company has been involved in a pay-per-view event and has direct-marketed music software to its cardholders, according to American Express VP of public affairs Maureen Bailey.

In the past, American Express has been involved in promotions in which its Gold Card holders were offered special ticket-buying privileges to concerts by Paul Simon, Frank Sinatra, and Ella Fitzgerald.

Although Scher won't reveal sales figures from the promotion, he says it has been a success. "From my perspective, it has been a terrific experience," he says. "The American Express people have a very good idea about the marketplace, and they understand how to direct-market as well as anybody in the world. This was an extraordinary opportunity to target-market a very sophisticated and classy show and album that needed to be marketed in a unique

(Continued on page 73)



Welcome Buckethead. Composer/guitarist Buckethead, formerly of the group Praxis, signs with Columbia Records. Shown in back row, from left, are Fred Erlich, VP/GM; Steven Saporta, co-chairman, Invasion Group Ltd.; and Don lenner, president. In front, from left, are Steve Berkowitz, East Coast director of A&R/marketing; Buckethead; and David Kahne, senior VP of A&R.

Artist's Suit Says Narada Blocked Creation Of Album

■ BY MELINDA NEWMAN

NEW YORK-Violinist Doug Cameron has sued Narada Productions for alleged breach of contract and fraud. The suit charges, in part, that the Milwaukee-based label is preventing Cameron "from earning a living at his profession" by indefinitely delaying the recording of his third album.

In addition to the breach and fraud charges, the Cameron suit, filed in February in Los Angeles Superior Court, seeks a judicial declaration on

whether Narada may obtain an injunction to prevent the artist from recording for a third party, should he decide to sign with another label. Cameron's suit claims that his Narada contract does not comply with a California statute that says a contract is not enforceable if the California resident-in this case Cameron-is not paid a certain amount of money per month. Therefore, any injunction filed in accordance with terms of the contract would not be valid.

On March 29, Narada filed a motion asking the court to dismiss Cameron's suit based on the clause in the artist's contract that states all legal action take place in Wisconsin and be determined in accordance with Wisconsin law.

A May 5 hearing in Los Angeles will determine if the California law supercedes that provision in Cameron's agreement with Narada.

Cameron's suit also seeks to settle a dispute between the artist and Narada over the status of Cameron's contract, outside of the confines of the

(Continued on page 73)

Fan Riot At Metallica Show May Change Jakarta Concert Scene

NEW YORK-Metallica's world tour is proceeding as planned following a riot outside an April 10 stadium show in Jakarta. Indonesia, that left as many as 80 people injured and several hundred cars vandalized.

However, the concert scene in Jakarta may be altered as a result of the incident. The Jakarta Post quoted an Indonesian brigadier general as saying the altercation may lead the

city to be "more selective about which music groups we allow" to play in the area.

According to other newspaper reports, the riots began shortly before Metallica took the stage, when fans without tickets outside the venue expressed their anger at not being allowed into the sold-out 40,000-seat Lebakbulus Stadium. Indonesia's The New Paper reported some participants set bamboo barricades ablaze. The fire then spread to a guard station. After setting several cars on fire and vandalizing others, the rioters moved on to a posh residential area one kilometer from the stadium, looted a supermarket, and smashed car windshields. Despite the melee, a second show April 11 went on as scheduled without any violence.

(Continued on page 68)

EXE

RECORD COMPANIES. Andre de Raaff is appointed president of Arcade Europe in the Netherlands. He retains his duties as managing director of Arcade Benelux B.V. and Arcade Music Publishing B.V.

Kenny Hamlin is named senior VP/GM for Asylum Records in New York. He was senior VP of sales/distribution for Elektra.

Dave Loncao is appointed VP of album rock promotion for RCA Records in New York. He was co-manager of John Mellencamp.

Don Harder is named senior VP of information technology for EMI Records Group North America, in N.Y.

He was a partner at Ernst & Young.
Alyssa Pisano is promoted to VP of marketing/creative services for Priority Records in Los Angeles. She was executive director of marketing.

Tracy Leshay is promoted to director of national, secondaries, pop promotion at Elektra Entertainment in



New York. She was national manager of CHR promotion.

Pam Marcello is promoted to di-

rector of video promotion for MCA Records in New York. She was director of marketing. Rae Bingham-Siebel is named di-

rector of marketing operations for BMG Direct in New York. She was district manager at AT&T. Liberty Records promotes Jim Hall to East Coast regional sales director in Atlanta, Bill Kennedy to

Western regional sales director in

Los Angeles, and Abbe Nameche to





CUTIVE TURNTABL

HARDER

manager of catalog and market development in Nashville. They were, respectively, regional sales manager, regional sales manager, and assistant to the president.

Sony Nashville promotes Dave Rakich to Eastern director of sales in Cleveland and Phil Little to Western director of sales in Dallas. They were, respectively, sales rep and Southwest regional promotion manager.

Tom Kenney is named promotion representative at Giant Records in Los Angeles. He was national promotion director at Rhino Records.





Andi Mogus is promoted to manager of artist relations for Atlantic Records in New York. She was artist relations coordinator.

Gigi Gostas is appointed regional sales and marketing manager, West Coast, for Zoo Entertainment in Los Angeles. She was national sales/marketing manager.

PUBLISHING. BMG Songs in Los Angeles, the U.S. division of BMG Music Publishing Worldwide, appoints Alfred Taren director of copyright and Lee Reed manager of copyright ad-





ministration. They were, respectively, copyright manager at BMG Songs and director of copyright administration at PolyGram/Island Music.

Steve Prudholme is named creative manager of West Coast creative operations for EMI Music Publishing in Los Angeles. He was writer coordinator.

RELATED FIELDS. Leo Strauss Jr. becomes counsel to New York entertainment law firm Hyman & Hyman. He was partner in accounting firm Prager and Fenton.

Yanni's 'Time' In The Sun Has Come

Private Going Public With Extensive Promo

BY CRAIG ROSEN

LOS ANGELES-Although Yanni's ninth album, "In My Time," features the instrumentalist in a stripped-down environment, there is nothing scaled back about Private Music's marketing approach for the platinum-selling art-

For "In My Time," Yanni opted to use piano as the dominant instrument, and downplay his trademark lush synthesizer arrangements.

Conversely, Private Music is building up its biggest marketing push to date to support the April 6 release. The label's three-phase plan starts by following the route traditionally taken



YANNI

with past Yanni releases-lots of dealer advertising, and full-page ads in People magazine. However, that will be supplemented by television and radio spots to highlight the release and accompanying tour. The marketing plan will run through the fall, when a new holiday push is launched.

Says Private Music president/CEO Ron Goldstein, "Our goal is to sell records to people who are already aware of Yanni, but for some reason or another haven't bought his records

To accomplish that goal, Private contracted a marketing firm and consultant. "They came up with research that indicated that potentially 10 million people knew of Yanni and were ripe to buy his records," Goldstein says. "Out of that 10 million, his biggest album, 'Reflections Of Passion,' sold 1.4 million, so we want to go after that 8.6 mil-

Speaking from Venice, Italy, in the midst of a promotional tour for the new album, Yanni says "In My Time" is "the kind of album I always wanted to make. I've done nine albums now, and most of them have fairly dense orchestrations. It requires a certain amount of maturity to do an album like this one.'

"In My Time," recorded at Yanni's home studio in Los Angeles, offers a more intimate approach, the artist says. "I wanted the audience and the listeners to feel me, the human being, as much as possible," he explains. "When you do things like that, it's very dangerous. It's a very exposed album. There's nowhere to hide.

Yanni's 35-40-date U.S. tour to promote "In My Time" kicks off June 8-13 at New York's Gershwin Theatre. To push the Broadway run, Private is hitting the streets with panel advertisements at subway entrances in the New York area. According to Goldstein, more than \$100,000 will be spent on advertising in the New York area alone. Significant advertising tie-ins and promotions also will be used when Yanni plays L.A.'s Greek Theater in June. A September appearance at the (Continued on page 15)



Being There. Epic recording artist Martyn Joseph, second from left, relaxes after a Santa Monica appearance. Shown, from left, are Larry Douglas, VP of progressive adult music; Joseph; Epic West Coast senior VP Alan Mintz; and Colin Lester, Surgery Management.

Darden Smith's Latest Set No Small Affair; Northwest Passage; Rhino Blast From Past

by Melinda Newman

BEAT PICK OF THE WEEK: "Little Victories" from Darden Smith. Coming April 27 from Chaos/Columbia, the record features Smith's easygoing vocals gliding over instantly catchy, guitar-based melodies. The small stories about dreams, lost love, and life's rewards are wrapped around folk, country, and rock-influenced music. I first met Smith by chance on a plane from Dallas to Austin, Texas, more than five years ago.

I was going to Austin for a job interview and he was flying back home from Nashville, where he'd just been signed to Epic Records. He told me to watch for his name, he was going places. The self-titled record, released in 1988, was an underappreciated little gem that got stuck between country and rock. A critical breakthrough of sorts came in 1989 with "Evidence," a collection of tunes recorded with the Bible's Boo

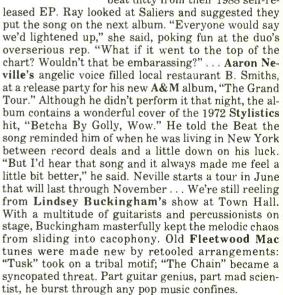
Hewerdine released on Ensign/Chrysalis. In 1990, Smith showed up on Columbia with "Trouble No More." Now, he's being funneled through Chaos with his latest. He's joined by Rosanne Cash on the wistful "Precious Time"; "Love Left Town," co-written with Hewerdine, is a kicking little number so clearly defined the listener can hear the train d'amour pulling out of the station. Commercial radio has so far proved immune to Smith's considerable charms, but maybe that will change. He's just finished a college acoustic tour with Peter Himmelman and Brenda Kahn and is getting ready to open for Shawn Colvin through June. Regardless of the outcome, Smith leaves little doubt that he's done it his way. As he unrepentantly sings on "Dream's A Dream": "I knew what I was doing, and I'd do it all over again." We should all be so

SEATTLE SCENE: Citing a lack of money and manpower, the Northwest Area Music Assn. has scrapped the panels and round-tables for its Memorial Day weekend event this year, and instead, will feature only musical showcases. "We're just kind of struggling financially, so we're doing our showcase event without the conference," says NAMA president Ed Beeson, owner of Seattle nightclub Backstage. The conclave, which is going into its fifth year, was growing in prominence and had little trouble drawing national panelists. Unfortunately, the organization, run by volunteers, lost two of its strongest participants this year, among them co-founder Chris Knob, who cited burn out and is taking a break. Although there will be no panels, Beeson says this year's showcases, held during three nights at 11 clubs, will be the largest, with close to 130 bands playing. "The downside of not having a conference is that having one guaranteed us national

label representation because we got them as speakers," Beeson says. "And there are indications that holding the event Memorial Day weekend isn't going to work in our favor. Oddly enough, we chose that weekend a long time ago because it was the only time we could secure a conference hotel."

OUT AND ABOUT: We caught the Indigo Girls at

The Bottom Line over the weekend. Despite selected illnesses, Amy Ray, Emily Saliers, and band mates put on a laudable show that left the audience hooting and hollering for more. To give each of the shows on the minitour more of a personal feel, each night's set list is compiled by the first fan in line. Gamely following the song selection, the pair launched into a lightweight, upbeat ditty from their 1988 self-re-



CRAWLING FROM THE WRECKAGE: We wish we could be as hip as several other music writers we know and spend all our time listening to old blues masters or underground, discordant bands way too hip to be the next big thing, but we absolutely squealed with glee the other day when the mail brought not only 'The Dave Edmunds Anthology (1968-90)" but also "House Party: The J. Geils Band Anthology," both courtesy of Rhino Records. Somehow, just having "Girls Talk" and "Love Stinks" on CD makes the day a little brighter. Both double-CD sets come encased in sturdy slipcovers that also hold nifty color booklets.

The Buying Game Puts George Back In Action On The Charts

■ BY LARRY FLICK

NEW YORK-At the start of his first trip to New York in roughly seven years, Boy George admits feeling a bit giddy.

"It's a little like being a kid let loose in a candy store," he beams. "There's no other place like this in the world. It's brilliant; the energy, the activity,'

For the former Culture Club front man, much of the activity is triggered by the surprise success of his current single, "The Crying Game," the title tune from Neil Jordan's Academy Award-winning film of the same name. A Pet Shop Boys production, the song showcases a sterling performance by George, and has fast become a brisk-selling, pop-radio staple. Already inside the top 20 of Billboard's Hot 100, the tune is George's biggest since '86, when "Move Away" was a hit for Culture Club.

"It feels good to be back on the radio and [on] the charts here," he says. "I wasn't sure that it was ever going to happen again. Now that things are in postive motion again, I want to be sure that everything is taken care of properly. I've got my eyes open nice and wide this time, and there are a few changes that need to be made.

At the top of George's agenda is

switching from his longtime label, Virgin, to its EMI Records Group sister company, SBK, which has re-leased "The Crying Game" soundtrack and single. Although the paperwork for the deal is still being processed, the singer already is planning his first SBK/EMI Rec-



BOY GEORGE

ords Group al-bum, which will mark the debut of his new band. Jesus Loves You—a under name which George has recorded U.K.only solo material during the past two years.

"For whatever reasons, I don't think Virgin has ever really understood where I was coming from as a solo artist," he says. "I want this band to have a clean and fresh start in a different environment. I want to be sure that we get a fair shot with no baggage from the past popping

up."
The lineup for Jesus Loves You comprises mostly London-based newcomers. Titles of tunes already penned include "Blinded By Paradise" and "You Are The Deal." George describes the music as having a radio-friendly, groove-rooted rock vibe. "I think my writing has (Continued on page 32)

10

ARTIST DEVELOPMENTS

JULIANNA RAY SHINES

The promotion of new singer/ songwriter Julianna Ray is very much about getting her act together and putting it on the road—without the singer ever leaving town.

The New Jersey-born, L.A.-based artist's debut Reprise/WB album, "Something Peculiar," is being launched in her backyard with a series of performances in clubs here, backed by advertising and promotion geared to raising awareness of a performer with no live track record.

"It's a virgin tour," Ray says with a laugh. "By the time things started happening [with the album], I wanted to be prepared."

Before her April 1 set at the Mint, normally a midcity blues venue, Ray had never sung with a band before. An actress and aspiring songwriter when she first arrived in Los Angeles in 1990, she sidled into music via her cousin, composer Michael Kamen.

As an observer in the studio while Kamen was working on the soundtrack for "Robin Hood: Prince Of Thieves," Ray was introduced to producer/ musician Jeff Lynne, who was collaborating on the score. Ray wound up singing on the soundtrack; she explains, "[Lynne] really liked my voice, and I got kinda bold."

Lynne subsequently offered to demo one of Ray's songs, and took it to Warner Bros., which ultimately signed the young vocalist; Lynne served as producer of "Something Peculiar."

Warner Bros. senior VP of publicity Bob Merlis, who concocted the live campaign after seeing a solo acoustic showcase by Ray at Genghis Cohen in L.A., says, "I was very, very impressed with her. She's for real. I didn't want people to think of her as a producer's confection.

To that end, Ray-backed by a band led by former Red Hot Chili Peppers guitarist Jack Sherman—has been booked on seven L.A. shows in April, at the Mint, Le Cafe, Cafe Largo, and Molly Malone's. Covers at the venue range from low to none.

"I convinced the powers that be to showcase her in a real low-pressure situation," Merlis says. "We're trying to respond to the worth of this album with a grass-roots approach."

In ads for the shows in the L.A. (Continued on page 15)



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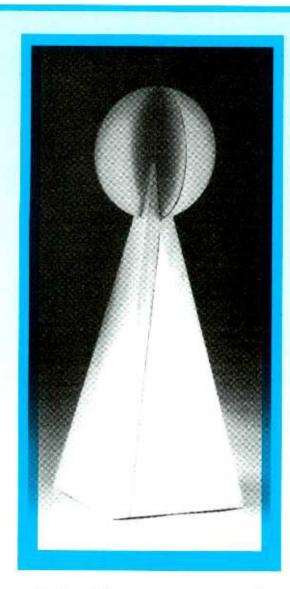
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Artists & Music

EastWest Touts Snow For All Seasons

■ BY JANINE McADAMS

NEW YORK-With "Informer," white Canadian artist Snow has managed to put a dancehall-derived tune sung in Jamaican patois in the No. 1 position on the Hot 100 Singles chart for seven weeks. In addition, the single (which features a rap by M.C. Shan) has become an international hit, reaching No. 3 on the U.K. chart.

For EastWest, the artist's label, the current task is to keep the momentum going. "Now the challenge of establishing Snow as an artist really confronts us," says Sylvia Rhone, CEO/chairman of EastWest Records. "When you have that phenomenal single that a lot of people can say is a novelty, we have to prove it's not a one-trick pony."

To that end, EastWest plans to expand on Snow's urban base with the loping hip-hop ballad "Girl, I've Been Hurt," to be released April 26. The label is targeting the R&B/hip-hop audience in an effort to stabilize Snow's street credibility. To further that goal, the new single includes an extended "bogle" mix by Jamaican superproducers Sly Dunbar & Robbie

"With the next single, we should solidify him as a multitalented pop artist and we can firmly root him in the dancehall arena as well as in the R&B arena," says Karen Mason, director of marketing for EastWest.

Rhone adds that current marketing/promotion plans include making Snow much more visible in the marketplace via television exposure and a limited tour later this summer. Until recently, Snow has been seen only on

FULL BAND SUPPORT

"We'll set him up with a full band, not in the typical dancehall style with a DJ and a turntable, but a full band to get a sense of him as a total performer, a music-driven performer,' savs Rhone.

Snow has already performed on MTV's "Spring Break" and has done track dates in Seattle; Portland, Ore.; and New York. He is set to appear April 29 on "The Arsenio Hall Show," and has been tapped by Prince for a special "Glam Slam After Dark" payper-view event, to air in May.

Chart-topping success seems not have made too deep an impression on Snow himself.

"I was surprised because when I made 'Informer,' I was like, do you think people will like it?" says Snow, the erstwhile Darrin O'Brien from Toronto, who grew up immersed in the culture and music of his Jamaican emigrant neighbors. "We weren't aiming for a pop hit. We all liked it and we jammed to it, but we didn't know what the public will like."

Snow began his path to stardom on a vacation to Queens, N.Y., with his pal, rap producer DJ Prince. His demo tape came to the attention of artist-turned-producer M.C. Shan, who took him into the studio. Studio owners Steve Salem and David Eng then signed Snow to their management/production company, Motor Jam Records.

Released to radio last December. 'Informer" was originally targeted for the reggae/dancehall and R&B

danceclub crowd and was soon picked up by pop radio, says Rhone. "Over the holidays, the record just caught its own steam," she says. "It became



New York]. It happened better than we could have Another factor

in the success of "Informer" was video play on in-

teractive video music outlet The Box, where the clip soon became the mostrequested video on the channel. The explosive popularity of the track was more spectacular given the fact that most American listeners could not decipher the words.

The song is actually the first-person tale of Snow's alleged frameup for attempted murder, for which he spent

a short time in jail awaiting bail. H is now serving two years' probation. Snow's manager Salem suggested a captioned version of the video, which started airing on The Box and MTV in February

The idea came based on the fan mail," says Salem, adding most letters begged for lyrics so fans could sing along.

"Informer" is actually the second single from "12 Inches Of Snow." The label had released the more rap-oriented "Lonely Monday Morning" last August to little fanfare. "We released 'Lonely Monday Morning' with white labels, with no image and no identification, just the name Snow," says Snow.

"We were trying to solidify some credibility in the ethnic market so he wouldn't be perceived as just another white boy trying to copy a black art form," explains Rhone.

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Publisher's Priorities Include Plugging Acts

lishing: Supporting acts with such promotional ploys as trivia napkins (Soul Asylum), guitar giveaways (Albert Collins), or lost-luggage tags (Lost Luggage) is not generally considered the domain of music publishing activities. Yet, these are times that call for it, according to Los Angeles-based Jim Cardillo, director of title. whose A&R/marketing at Warner/Chappell Music, is itself indicative of newer publishing priorities.

Explains Cardillo: "We view our

activities as that of being a supplemental marketing force, a way of shoring up label projects. A couple of vears ago. with new la-

bels and the splitting off of older logos into new imprints, it became even more difficult to get attention for our acts, especially with the same number of slots at radio We had investments to protect and more costly ones at that.'

With a background in marketing, including stints at MCA as director of alternative marketing, VP of marketing at Concrete, and national director of alternative radio at Island, Cardillo was brought to Warner/Chappell three years ago.

Although he had worked at MCA's publishing operation in New York, he says he "never thought two seconds about publishing" when he was approached by Rick Shoemaker, VP of creative at Warner/ Chappell. "Rick also worked at MCA when I was there, and at Warner/Chappell he'd come to me to recommend bands for publish-

Cardillio's original nomenclature, that of director of talent acquisition, was not a true indicator of his role. "The title was changed this year to reflect what I've been doing the past three years.

"I was brought in to assess each situation at labels that had our acts," Cardillo says. "I also made sure we dealt with acts already signed to labels that would be a strong player in promoting the act. Once I got involved with a label, however, my job was to plug holes. A label might have a great radio department, but lousy public relations. I'd hire an independent PR firm. In some cases. I'd hire independent promotion to work radio. We've also done some videos. Right now, we're working real close with Virgin on the new Kinsey Report album. We're bringing them to town to help showcase them for the label."

Besides the marketing end of things, Cardillo gets "instrumental" credit in bringing a number of acts to the Warner/Chappell fold, such as Soul Asylum (Columbia), Dream Theatre (EastWest), Ministry (Sire), Consolidated (Nettwerk), rently unsigned artist/writers Lost Luggage, Neal Casal, and Andrew

FROM THE OTHER SIDE: In a recent TV miniseries set during the early part of this century, Jerome Kern is cited as an immigrant success story. Kern was born in the U.S.A. Mitchell Parish, the late great lyricist, wasn't, despite an erroneous reference in his obituary in Billboard's April 10 edition. The
ASCAP Bio-

graphical Dictionary wrong, notes Sherman Ford of Nash ville-based Country International Records

by Irv Lichtman

"Your article on Mitchell Parish, an old friend of mine, was very accurate until the last paragraph. He was born in Lithuania, not Shreveport, La., or so he told me many years ago. I don't know why the ASCAP biography has Louisiana."

SIGNINGS: Cherry Lane Music has signed two writers: Jack Murphy and Megon McDonough. Murphy, who also writes comedy for Jay Leno, started in the late '60s as the leader of J.F. Murphy & Salt. He currently is collaborating with Frank Wildhorn, writer of Whitney Houston's hit "Where Do Broken Hearts Go," on pop and show material. McDonough performs with Four Bitchin' Babes (with Christine Lavin, Sally Fingerett, and Julie Gold), who have a new album on Rounder.

SELF PROTECTION: As a tireless advocate of songwriter rights in his role as president of The Songwriters Guild of America, George David Weiss is supporting his own creativity. An inductee into the Songwriters Hall of Fame, Weiss is the co-author of such hits as "What A Wonderul World," "Mr, Wonderful," "The Lion Sleeps To-night," "Lullaby Of Birdland," "Wheel Of Fortune," "Can't Help Falling In Love," and "Oh! What It Seemed To Be." These and 15 others have been brought together in a new folio from Warner Bros. Publications called "What A Wonderful World-The George David Weiss Songbook" (\$14.95).

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

- 1. 10,000 Maniacs, Our Time In Eden 2. 10,000 Maniacs, Anthology
- 3. The Red Hot Chili Peppers, Blood Sugar Sex Magik
- 4. Leonard Cohen, The Future
- 5. Raffi, Children's Favorites.

ARTISTS IN ACTION

ICE CUBE

Glam Slam, Los Angeles

CE Cube may be a nicer guy than he wants you to believe. Although he hasn't changed the message, the tough talk, the measured rage against poverty, or his views on police brutality, the man could barely control a smile as he bounded out to the cheers of this hometown crowd, ready for his first local show in a few years. Strutting between the giant golden ladies flanking the stage at Prince's Glam Slam, Cube kept the atmosphere upbeat, and challenged fans to avoid the violence that has sometimes marred past shows.

The next hour was spent on what has developed into one of the most energetic, focused live acts in hiphop. And Cube doesn't even have any fancy dance steps. In fact, the only element the rapper brought along for this gig was the same two-turntable minimalist setup that launched hip-hop a decade ago. The show transcended those limitations through the grooves of the inscrutable DJ Crazy Toones and the vocals of

Cube's rapping partner, W.C.
Old NWA raps like "F--- Tha Police" were mixed into a set heavy with material from Cube's new "The Predator" album. But the gunfire and melodramatics of some betweensong dialog often was taken to the level of slapstick, including the rapper's taped intro, which had a doomed club owner (perhaps Prince in this case?) refusing to let the mighty Ice Cube to the stage. If that dilutes the core messages of the rapper's best work, it at least paradoxically makes it safer as entertainment.

By contrast, his performance of "It Was A Good Day" demonstrated the natural finesse that's at Cube's disposal when he's interested. Rapped across a smooth soul pulse, the song says much about the hard realities of life in South-Central Los Angeles by the violence, harassment, and daily disappointments that didn't happen

on this "good day."

Cube and W.C. were dressed, as usual, all in black, but there was nothing at all threatening about their presence. Like the crowd, and like the friends and fans that lined the back of the stage, the rapper was just looking for a good time, another good day, without undermining the content of his material.

STEVE APPLEFORD

SUICIDAL TENDENCIES **INFECTIOUS GROOVES**

American Theatre, St. Louis

HIS double bill of two bands featuring the same lead singer and bassist gave the near-capacity crowd

a double helping of leader Mike Muir's aggressive rock and attitude.

With a name that raises PMRC ire. Suicidal Tendencies' 80-minute performance found the five-man band fitting rather comfortably within the professional expectations of any major metal/thrash outfit.

However, the fresher, broader approach of opener Infectious Grooves-which centers on bassist Robert Trujillo's ability to play funk and add string-poppin', jazz-like riffs to otherwise straightforward party anthems-may have depleted the impact made by Muir and Trujillo's main band. After displaying a lot of their capabilities in the opening set, Suicidal came dangerously close to redundancy later in the show.

Still, the response to the Grooves' more funky, off-the-wall directions was rather cool by S.T.'s largely headbanger following. The more predictable fist-in-the-air salutes and hair flags waving to the beat were saved for Suicidal. Standing in the balconies, and with a moshpit on the floor that swirled like a raucously boiling cannibal's pot, fans shouted along to Muir's lyrics of rebellious self-assurance and aggressive inde-

Offering up material from their punk debut, "Institutionalized" (which has been re-recorded for release this month under the title "Still Psycho After All These Years"),

(Continued on page 32)

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BILLBOARD S WEEKLY NATIONAL REPORT O N NEW AND DEVELOP ING ARTISTS



Power Tool. Tool enters Heatseekers at No. 25, but the band began setting up this debut last year with the release of a six-song EP and tours with Rollins Band and Corrosion Of Conformity. The band, which joins the Lollapalooza tour July 16, opens in the top 20 at the Streetside Records chain and at No. 35 at RTI/Homer's.

RAVELING GRADUATES: A perennial Heatseeker, A&M's Blues Traveler, graduates this week, as its new set, "Save His Soul," debuts at No. 72 on The Billboard 200.

Traveler's previous two albums have been popping on and off the Heatseekers chart since Popular Uprisings debuted in October 1991. Its self-titled debut and its second album,

Travelers & Thieves," each spent 22 weeks on Heatseekers; the first title peaked at No. 26 and the latter rose to No. 7. Both albums were released prior to the debut of the Heatseekers chart. There were several weeks when both albums appeared on the chart at the same time.

Blues Traveler's previous peak on The Billboard 200 was No. 125, set during the fiveweek run posted by its second album. "Blues Traveler" spent a dozen weeks on the big chart, peaking at No. 136.

REFERRING NON BLONDES: In a week when Heatseeker titles experience robust sales, none can top the continuing momentum shown by 4 Non Blondes. The rockers have shown steady weekly increases since they entered Heatseekers in the March 20 issue, posting double-digit percentage gain in most of those weeks. This week, a 27% increase blasts the Non Blondes into first place, ending the three-week reign by Stereo MC's.

APPY EASTER: It is not unusual to see a holiday weekend, such as Easter, stir an increase in industry sales. And, when such seasonal increases happen, it is not unusual to see big-name artists post chart advances. A quick glance at The Billboard 200 shows that such was the case this week.

What is unusual—and may be cause for celebration at record labels-is the fact that the Easter-week increase on the Heatseekers chart is greater than the gain posted by The Billboard 200. Unit sales on the big chart were up by 8% over the previous week, but Heatseekers shows an even more robust gain of 18%.



More Sugar. "Copper Blue," the much-acclaimed debut album by Sugar, spent 28 weeks on Heatseekers but never entered The Billboard 200, Now, with very little fanfare, the trio's new "Beaster," a six-song, 35minute mini-album, debuts on

the big chart at No. 130. Go figure. This album marks Bob Mould's fifth appearance on The Billboard 200. He previously charted with two solo albums and two Hüsker Dü sets. The new Sugar set is a top-five Heatseeker in three of the eight regions.

BUMPER CROP: Seven new titles enter the Heatseekers list, and four of those acts-Sugar, Arcade, Intro, and H Towndebut in the top 10. Although seven debuts is a relatively high number for this 40-position chart, three weeks in 1993 saw even more. The Feb. 20 issue had nine Heatseeker debuts; the March

High Fever. Up until now. Luther Campbell's Luke label was known for rap product. But with the release of H-Town's "Fever For Da Flavor." the Luke roster has charted its first vocal act. The Houston act's hot single, "Knockin Da Boots," jumps 11-5 on Hot R&B Singles, while the album debuts on Top R&B Albums at No. 26.

13 and April 10 issues each had eight.

MOUTH-ING OFF: Indie grunge act Mouth, a band that has given new meaning to the concept of "homemade music," has inked a distribution deal with Metal Blade for its four-song EP, "Foreward."

> Why the "homemade" tag? The EP was self-produced on the band's own Soma label. And, taking self-sufficiency a dramatic sten further. Mouth-whose members hail from such noteworthy alternative groups as Mary's Danish, T.S.O.L., and Mother may be the only band in the U.S. that can say it travels to gigs in a vehicle it built with its own hands. Mouth started out with an abandoned truck shell, and constructed a comfy van complete with stereo, VCR, video games, bunks, and sun roof.

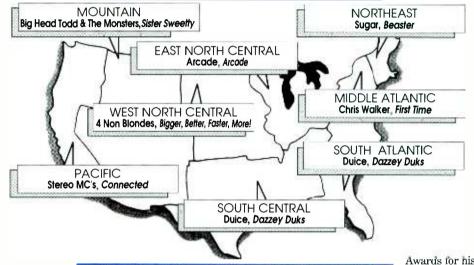
> Mouth has been using its custom-built vehicle to hit dates with the likes of Prong, Big Chief, and Killing Machine. The van also is central in the band's "Wheel Video," which was directed by Geoff McGann, who lensed the Red Hot Chili Peppers' Nike commercial, and executive-produced by Mark Fenske, who won the best-director trophy at the 1992 MTV Video Music

Awards for his work on Van Halen's "Right Here, Right Now." The clip is rolling on various regional shows.

XPOSURE: Hollywood Records' the Poorboys are traveling in the warm-up slot on Bryan Adams' tour. Dates began earlier this month and continue through May 2... The background music in the March 31 episode of Barry Levinson's NBC series "Homicide: Life On The Street" was drenched with Capitol's Charles & Eddie, including two spins of "N.Y.C. (Can You Believe This City?).

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

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

- PACIFIC

 1. Stereo MC's, Connected

 2. The Pharcyde, Bizarre Ride II The Pharcyde

 3. Big Mountain, Wake Up

 4. B-Legit The Savage, Tryin' To Get A Buck

 5. Rage Against The Machine, Rage Against.

 6. Rodney 0 & Joe Cooley, F**K New York

 7. 4 Non Blondes, Bigger, Better, Faster...

 8. Arcade, Arcade

- SOUTH CENTRAL

 1. Duice, Dazzey Duks

 2. H-Town, Fever For Da Flavor

 3. Stereo MC's, Connected

 4. Underground Kingz, Too Hard To Swallow

 5. Walter Beasley, intimacy

 6. Mark Collie, Mark Collie

 7. Bass Outlaws, Illegal Bass

 8. Radney Foster, Del Rio, TX 1959

 9. Widespread Panic, Everyday

 10. 4 Non Blondes, Bigger, Better, Faster...

ILLBOARD'S ALBUM CHART

THIS	LAST	WKS. ON CHART	COMPILED FOR WEEK ENDING APRIL 24, 1993 FROM A NATION SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECT COMPILED, AND PROVIDED ARTIST	ED. 2 3 4 5 6 6
≓≥	≥≤	≥ਹ	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALEN	
			* * * No. 1 * * *	· ·
1	2	6	4 NON BLONDES INTERSCOPE 92112*/AG (9.98/13.98) 1 week at No. 1 BI	GGER, BETTER, FASTER, MORE!
2	3	13	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS
3	1	10	STEREO MC'S GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED
4		1	SUGAR RYKODISC 50260* (7.98/10.98)	BEASTER
5	_	1	ARCADE EPIC 53012* (10.98 EQ/15.98)	ARCADE
6	_	1	INTRO ATLANTIC 82463*/AG (9.98/15.98)	INTRO
7	12	10	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	AD ENZ KIDZ DOIN' LIFETIME
8	5	6	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	IZARRE RIDE II THE PHARCYDE
9	_	1	H-TOWN LUKE 126 (9.98/16.98)	FEVER FOR DA FLAVOR
10	9	5	BUDDY GUY SILVERTONE 41498*/JIVE (9.98/15.98)	FEELS LIKE RAIN
11	8	3	BUTTHOLE SURFERS CAPITOL 98798* (9.98/13.98)	INDEPENDENT WORM SALOON
12)	15	3	TASMIN ARCHER SBK 80134*/ERG (10.98/15.98)	GREAT EXPECTATIONS
13	10	7	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486*/WB (9.9	8/15.98) SISTER SWEETLY
14	11	5	FRANK BLACK 4.A.D 61467*/ELEKTRA (10.98/15.98)	FRANK BLACK
15	7	2	THE JERKY BOYS SELECT 61495/ATLANTIC (10.98/15.98)	THE JERKY BOYS
16	4	16	POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS
17	6	10	SUNSCREEM COLUMBIA 53449* (6.98 EQ/9.98)	03
18	14	10	GIN BLOSSOMS A&M 5403* (9.98/13.98)	NEW MISERABLE EXPERIENCE
19	13	21	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS
20	16	21	DADA I.R.S. 13141* (7.98/11.98)	PUZZLE

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.

10 0110			means with the Breatest sales Bands. 9 1990, Dillocator Dillocator	ions.
21	18	25	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
(22)	24	3	RAGE AGAINST THE MACHINE EPIC 52959* (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE
23		1	SAVATAGE ATLANTIC 82488*/AG (10.98/15.98)	EDGE OF THORNS
24	19	14	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE
25	_	1	TOOL ZOO 11052* (9.98/13.98)	UNDERTOW
26	21	7	MARTHA WASH RCA 66052* (9.98/15.98)	MARTHA WASH
27	26	31	SCREAMING TREES EPIC 48996 (9.98 EQ/15.98)	SWEET OBLIVION
28	30	2	PRINCE MARKIE DEE/SOUL CONVENTION SOUL CONVENTION	48686/COLUMBIA (9.98 EQ/15.98) FREE
29	17	3	BLACK 47 SBK 80686*/ERG (9.98/15.98)	FIRE OF FREEDOM
30	25	24	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
31	23	8	INFECTIOUS GROOVES EPIC 53131* (10.98 EQ/15.98)	SARSIPPIUS' ARK
32	27	42	2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
33	20	3	WIDESPREAD PANIC CAPRICORN 42013*/WARNER BROS. (9.98/15.98	EVERYDAY
34	_	1	95 SOUTH WRAP 8117*/ICHIBAN (9.98/16.98)	QUAD CITY KNOCK
35	28	2	NANA MOUSKOURI PHILIPS 14467* (10.98/15.98)	FALLING IN LOVE AGAIN
36	29	9	WHITE ZOMBIE GEFFEN 24460°/MCA (9.98/13.98) LA SEX	(ORCISTO: DEVIL MUSIC VOL. 1
37	22	5	OVERKILL ATLANTIC 82476*/AG (10.98/15.98)	I HEAR BLACK
38	39	2	WALTER BEASLEY VERVE 12592*/MERCURY (9.98 EQ/13.98)	INTIMACY
39	40	4	FLOTSAM & JETSAM MCA 10678* (9.98/15.98)	CUATRO
40	31	5	L.A. STYLE ARISTA 18718* (9.98/13.98)	L.A. STYLE

ARTIST DEVELOPMENTS

(Continued from page 11)

Weekly and L.A. View, readers are directed to an 800-number line that features selections from "Something Peculiar" and a message from Ray, noting the locations of her gigs and a two-week sale on the album at Tower Records outlets.

At the shows themselves, audience members who fill out postcards distributed in the club receive a cassette, "11:43 With Julianna Ray," which includes excerpts from six of the album's 11 tracks and an interview with the vocalist.

CHRIS MORRIS

PERE UBU'S WORLD

"It's a brand new album, a new company, a new world," says Pere Ubu leader David Thomas. The album is "The Story Of My Life," the record company is Imago, and the new world, Thomas hopes, is



PERE UBU. Scott Krauss, Jim Jones, David Thomas, and Tony Maimone.

commercial success.

Released domestically April 6, "Story" is the first Ubu album created totally outside of Cleveland. It was Sugar's Bob Mould, a friend of Ubu bassist Tony Maimone, who turned the band on to The Outpost, the Stoughton, Mass., studio where "Story" was recorded. The effort was produced by Al Clay.

The change of scene helps explain why the rock album sounds so fresh and funky, from the Santo & Johnnyinspired first single "Sleep Walk" to the forked rockabilly of "Louisiana Train Wreck" and the eerie sonics of "Heartbreak Garage."

"We didn't set out to have any 'Gee, we're going to do a funk record' sort of thing," says Thomas. "We were anxious to do a project very immediately, as opposed to the two previous projects, which were drawnout and picked over." This took six weeks to record, two to mix.

"We're a band that prefers to work quickly and have more of a loose edge to things," Thomas says. "I'm not sure we have the patience to sit in the studio for months on end, to go over every quarter note, every 16th note. We wanted more of a raw record, more of a guitar record."

Ubu will hit the road in May. Maimone, who dropped off the tour, will be replaced by Michelle Temple. The five-week outing, dubbed the Imago Traveling Roadshow, will feature two other new Imago acts: Minneapolis' Boneclub and Boston's Orangutang (Billboard, March 27).

"I think the main thing about Pere Ubu is that it's the most famous band that nobody's ever heard," says Kate Hyman, Imago VP of A&R. "Pere Ubu has an awful lot of support in the press. The thing with radio is, 'Oh, yeah, Pere Ubu, we'll play them.' But because of their long history of not really selling any records in this country, there isn't the excitement. They feel they have to support them, but there isn't really the belief that it's going to do that much," she says.

Imago aims to change that attitude, Hyman vows. "As a record label, Ubu is a priority to us. There is enormous support from everybody, from press, from sales, from the marketing department. We think that just because they've been around for such a long time, they shouldn't be treated as a band that isn't going to go any farther."

CARLO WOLFF

YANNI

(Continued from page 10)

Acropolis in Athens, Greece, will be tied into radio and retail giveaways.

For the live dates, Yanni will perform with local 50-piece symphony orchestras and his own backing band.

While Yanni is on the road, he also will be on the television airwaves. During June, the Home Shopping Network will offer a special Yanni boxed set containing three CDs or cassettes, a video of "Reflection Of Passions," and a new electronic press kit.

In addition, Yanni is set to appear on "CBS This Morning" June 8. Spots on CNN and "Entertainment Tonight" are also set for that same week, while 10 PBS stations plan to broadcast a Yanni concert with the Dallas Symphony, taped a few years ago.

Goldstein hopes all this exposure will help create a closer association between the man and his music. While Yanni remains a favorite of the new age/adult alternative radio format, millions of other people have heard his music on television, unaware that he is the composer. His pieces have been featured prominently on such prestigious sporting events as the Olympics and the U.S. Open. "There are more people that hear my music than are aware of me," Yanni says.

According to Goldstein, in addition to the media blitz, Private is attempting to remedy that problem by asking TV producers for credits at the end of the program in lieu of licensing fees.

Yanni's music also has been heard on TV commercials, most notably an award-winning British Airways ad. That commercial came about via the odd pairing of Yanni and former Sex Pistols manager Malcolm McLaren, who helped develop the concept of the commercial. The two happen to have the same agent for soundtrack projects.

"We're two people from completely different worlds," Yanni says. "Two things can happen when people like that get together—you can have an explosion and failure, or it can be a wonderful collaboration."

Continental Drift

COAST TO COAST - EDITED BY MELINDA NEWMAN

ATLANTA: Although beset by organizational and production gremlins too numerous to detail, the second annual Coca-Cola Atlanta Music Awards show took place March 31 at the Fox Theater. With seven awards—chosen by fan ballot— Atlanta's Arrested Development paced the evening's accolades. Local winners, by category, were Magnapop, pop/rock album/independent label, debut pop/rock album/independent label, and pop/rock band; Daisy, outstanding pop/rock single/independent label; Kelly Hogan, local female vocalist; Rusty Johnson and David Zwart (tie), local male vocalist; Rupert's House Orchestra, club band; and Close, local R&B/rap artist. Elton John, a part-time Atlanta resident for the past two years, was on hand to accept the Georgia Community Award for his work with local AIDS-related groups. The most tasteless event of the evening occurred when Laura Carter of nonwinner Jack-O-Nuts outraced members of Magnapop to the stage, grabbed the mike, and yelled to the crowd, "Fuck you all!"

RUSSELL SHAW

DETROIT: There were big names aplenty, but a pair of local acts snared the most prizes at the second annual Motor City Music Awards, held April 8 at the State Theatre. Rock band DC Drive, formerly signed to MCA under the name Adrenalin, took home the greatest haul, including outstanding national rock/pop single (from an album released last year on Capitol Canada). Meanwhile, PR Music, the studio owned and operated by three of the band's members, won outstanding local recording and a special Board of Directors Award for "Christmas In Detroit," a charity album featuring contributions from more than 50 Detroit-area musicians. Right on DC Drive's heels were Chisel Brothers, who scored trophies for outstanding blues recording and outstanding blues ensemble, while singer Thornetta Davis was named outstanding blues individual. The Sun Messengers, a veteran and versatile Motor City outfit, won outstanding local R&B recording and outstanding world music act. The Chisel Brothers and DC Drive performed at the ceremony, which also featured appearances by national winners Ted Nugent (with Damn Yankees), Atlantic jazz group Straight Ahead, and Warner Bros. jazz artist Alexander Zonjic. The event raised money for Wayne State Univ.'s youth-oriented artStart program, the Motown Historical Museum, and the Graystone Jazz Museum. GARY

BOSTON: Underscoring the international influences on this city's current music scene, a ska-inspired band and an Irish-tinged rock group were among the top winners at the seventh annual Pepsi Boston Music Awards held April 7 at the Wang Center for the Performing Arts. The Mighty Mighty Bosstones (since signed with Mercury) walked away with trophies for album of the year/indie label for "More Noise & Other Disturbances" and outstanding club band, while Cliffs Of Dooneen were named outstanding local rock band

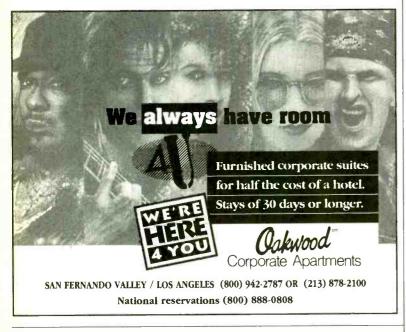


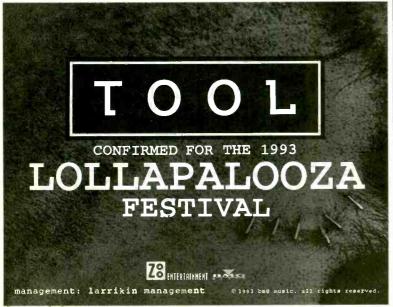
GIGOLO AUNTS

and Dooneen's Eric Sean Murphy won outstanding local male vocalist. Other winners included Juliana Hatfield, who took three trophies, including outstanding local female vocalist; Big Catholic Guilt, local hard rock band; Gigolo Aunts, new local rock band; Morphine, debut album of the year/indie label for "Good"; Lisa Lee, local rap act; and Chucklehead, video/independent label for "Hum-

video/independent label for "Humdinger." A total of 46 awards were presented based on a 50-50 split between fan and industry votes. While major winners **Brown** (act of the year), **Extreme** (album of the year for "III Sides To Every Story"), and **Lemonheads** (outstanding modern rock act) were unable to attend, **Charles & Eddie** performed and presented an award. Other strong performances included **Aimee Mann** (outstanding female vocalist) and **Ronnie Earl & the Broadcasters** (outstanding blues act). Outstanding-rock-band winner **Aerosmith** picked up the first "Right To Rock" award for helping fund an M.I.T. art exhibit after it was denied a grant from the National Endowment for the Arts (Billboard, May 30, 1992).

MEMPHIS: On April 8 at the Peabody Skyway here, several of Memphis' finest musicians got together to benefit 2-year-old Hunter Raspberry, the son of local music patriarch Larry Raspberry, original member of '60s group the Gentrys ("Keep On Dancing") and founder of Larry Raspberry & the Highsteppers. The Raspberry Jam, as the event was called, featured the Bar-Kays, Rob Jungklas, Jimmy Davis, Jimmy Griffin, Don Nix, John Kilzer, Keith Sykes, Bobby Whitlock, Robert Johnson, Fingers Taylor, Jason D. Williams, Rufus Thomas, and others. An ancillary auction included one of Elvis Presley's guitars, a Michael Jackson autograph, and Jack Nicholson's glove from the movie "Batman." The event, which was to raise money for a liver transplant for Hunter, gained a special resonance as it was found out that the boy had passed away the previous evening from lung and liver complications. The money raised will now be used to help the Raspberrys meet their substantial hospital debt.







Bent's Quiet Storm. New GRP jazz flautist Phillip Bent recently visited New York from London to shoot his video for the track "The World Is A Ghetto," and stopped off at WBLS during "The Quiet Storm." Shown, from left, are Doug Wilkins, senior director of national promotion, GRP Records; Vaughn Harper, host of WBLS' "The Quiet Storm"; and Bent.

'Real' Sound Keeps Levert Fresh Group Relies On Roots To Stay In Touch

■ BY JANINE McADAMS

NEW YORK-With R&B groups coming and going every year, Levert is managing to maintain its sound and its core audience. With its third album release, "For Real Tho'," the trio is mining its musical roots for a familiar twist while stepping along into the '90s.

'We've been out here for eight years," states Gerald Levert, whose distinctive voice often is compared with that of his father, the O'Javs' Eddie Levert. "None of the other new groups that started when we did are still around.'

CLEVELAND ROOTS

Gerald credits Cleveland's "real" atmosphere and good songs with the group's ability to stay at the top end of the R&B charts. "The com-



LEVERT: Marc Gordon, Sean Levert and Gerald Levert

pany [Trevel Productions] is in the

'hood, so we stay close to the street," he says. The leadoff single from the current set, "Good Ol' Days," is particularly calculated to strike a chord with fans both young and old. The track contains a lyrical litany of "70s

sounds and activities, including watching "Good Times" on TV, doing the Bump, and paying \$1 for the movies. The single has climbed into the top 20 of the Hot R&B Singles

The album features slick production on up-tempo numbers and the Levert signature ballads. And members Marc Gordon and Sean Levert step into the spotlight to display their vocal skills more on this album. Highlights include the up-tempo "Me'N'You," which contains samples of "Dazz" by Brick; the funk romp "Clap Your Hands"; and steamy ballads "My Place (Your Place)" and possible single choice "Do The Thangs."

Atlantic Records has celebrated the release of "For Real Tho" with

celebrity-studded album parties at the Hard Rock Cafe in New York and at Glam Slam in Los Angeles. The label plans to take the project to levels that match or surpass the group's previous gold albums, "Rope A Dope Style," "Just Coolin'," and "The Big Throw-

CLASSIC R&B STYLING

According to Richard Nash, senior VP, R&B music, at Atlantic, the album has been selling well since its March 23 release, moving more than 350,000 units within its first two weeks. The album debuted at No. 6 on the Top R&B Albums chart and remains in the top 10.

The next single planned is the classic-sounding R&B ballad "ABC-123," which Nash says "is already making a strong impact as an album cut in markets like Detroit, Washington, New York, and Atlanta." He adds that the official radio date for the single is not until mid-May, but that the setup for what he calls "a classic Levert radio

track" is strong.

The group is rallying with its first album in nearly four years. The holdup in Levert's plans has been the release of Gerald Levert's solo effort on EastWest, "Private Line," which was certified gold, as well as group members Gerald Levert and Gordon's involvement in their production company, Trevel, based in their hometown of Cleveland. In addition to penning and producing hits for Levert and Gerald's projects, the Trevel team has churned out R&B smashes for Troop, Men At Large, the O'Jays, the Rude Boys, and others.

MAINTAINING GROUP IMAGE

The group and the label acknowledge that the public may have trou-(Continued on next page)

Assemblage Of R&B Ensembles Grows P.O.V., Intro Among Latest Acts To Be Introduced

DOWN ON THE ONE: What happened to black bands in R&B? They continue to diminish in favor of vocal ensembles, which are proliferating at an incredible rate. While we wait for the forthcoming album by Tony! Toni! Toné! on Mercury, one of the few young bands left (along with Perspective's Lo-Key? and Mint Condition), we tested a couple of new releases that have come across the

Giant Records is preparing the tasty debut release from the group P.O.V., called "Handin' Out Beatdowns." This act fuses Jamaican riddims. nasty hip-hop beats, doowop, new-jack vocals, and a dose of midnight-mood ballads for a package that will satisfy the Silk/Levert/Portrait/Jodeci

The Rhythm and the Blues



by Janine McAdams

crowd. From the toasting-tinged groove "Summer Nights" to the smooth domestic descant "Settle Down," this is a pleasing package with production and writing done mostly by the group ... D.J. Eddie F and the Untouchables crew are behind nouveau male trio Intro, whose self-titled Atlantic album has been previewed by the swinging "Love Thang" (which bites its groove from Edie Brickell & the Bohemians). That single's rapid rise up the Hot R&B Singles chart bodes well for the album, which is filled with just-as-happy beats and soulful vocals and surprising samples that propel the groove.

MECCA & THE TOUCHABLES: The lawsuit filed by Pete Rock & C.L. Smooth against their manager, D.J. Eddie F, has been settled out of court. According to attorney Bruce Jackson, of Jackson, Brown, and Powell, clients Rock & Smooth have been "contractually released from all agreements, and we're in the process of talking to a few record companies about a production deal." Jackson adds that the rapper/producers will likely continue to work with Eddie F, head of the Untouchables production company, in the future. Financial terms of the deal were not available; the act had sued for back royalties and damages for mismanagement. Attorney for the defendant was not

available for comment by press time.

GOOL LIKE DAT: With hip-hop leaning back toward its bebop and jazz roots, and with so much smooth and jazzy R&B getting a rhythmic kick from the sounds of hip-hoppers, the new funk/jazz flavor is getting to be quite popular at clubs and on radio

among the cool set. Brass Recordings out of Los Angeles, distributed by Delicious Vinyl, sponsors a series of live jazz/funk/ hip-hop club nights in the L.A. area (sort of L.A.'s version of New York's Giant Steps). Every other month, they also compile what they term an urban/ alternative chart that lists the top 20 hip-hop/

jazz/soul tracks currently available, culled from a list of 11 DJs from around the country. The chart can be seen in Urb Magazine. The top 10 for April/May: "Too Young To Die," Jamiroquai (Sony); "Luvliness," D-Influence (EastWest); "Passin' Me By," the Pharcyde (Delicious Vinyl); "Gutterman," Greg Osby, (Blue Note); "Where I'm From," Digable Planets, (Pendulum); "Dolly My Baby," SuperCat (Columbia); "Nite Daze," Max Besley's High Vibes (Boogie Back); "Entropy," D.J. Shadow (Soleside); "How Now," Humble Souls (Acid Jazz); and "Jazzin'," UFO (Zero Corp).

HIS & THAT: Vaughn Harper of WBLS New York is back on the scene with Quiet Storm Live, the weekly series of live performances that is broadcast live on WBLS. The series had been on hiatus since late last year, but reopened April 14 at Sweetwater's, its original site, with Kirk Whalum and Caron Wheeler Don't let this one pass you by: "Back To My Roots," by RuPaul on Tommy Boy. The R&B music community-fans and industryites alike-is not exactly the type of crowd to welcome a 7-foot black blonde drag queen with open arms. But RuPaul is special, combining a real down-to-earth attitude with the theater of drag, and making campy, wonderful dance records. (Continued on page 20)



Sisters With Gold. RCA executives and associates happily celebrate the gold certification of SWV's debut album, "It's About Time," backstage at Radio City Music Hall in New York, where the femme trio performed with Run-D.M.C. and Naughty By Nature. Shown, back row from left, are Gwen Franklin, senior director, artist development, black music; Randy Goodman, senior VP, marketing, black music; Kenny Ortiz, VP, A&R, black music; Skip Miller, senior VP, black music; and Ron Howie, VP, sales. In front row, from left, are Joe Galante, president, RCA Records; Lelee, Coko, and Taj, SWV; and Maureen Singleton, manager, SWV.

R&B Radio Monitor

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

	-			Tw	~	-	
HIS WEEK	AST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	HS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
+	2	*	* * NO. 1 * *	(38)	42	9	TELLIN' ME STORIES
ı	1	16	FREAK ME SILK (KEIA/ELEKTRA) 6 weeks at No. 1	39	30	18	BIG BUB (EASTWEST) SHOOP SHOOP MICHAEL COOPER (REPRISE)
2	2	16	I'M SO INTO YOU	(40)	40	6	DOWN WITH THE KING RUN-D.M.C. (PROFILE)
3	3	17	SWV (RCA) SO ALONE MEN AT LARCE /EASTWEST)	41)	41	8	DITTY PAPERBOY (NEXT PLATEAU/FFRR/PLG)
4	4	14	MEN AT LARGE (EASTWEST) I HAVE NOTHING WHITNEY HOUSTON (ARISTA)	42	35	16	LOVE MAKES NO SENSE ALEXANDER O'NEAL (TABU/A&M)
5	5	23	DON'T WALK AWAY JADE (GIANT/REPRISE)	43	43	6	MARY MARY HI-FIVE (JIVE)
6	6	17	COMFORTER SHAI (GASOLINE ALLEY/MCA)	44	36	18	REBIRTH OF SLICK DIGABLE PLANETS (PENDULUM/ELEKTRA)
7	7	14	DEDICATED R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	45	67	2	I WANT TO KNOW YOUR NAME WALTER & SCOTTY (CAPITOL)
8	8	20	SWEET THING MARY J. BLIGE (UPTOWN/MCA)	46	45	7	I SHOULD HAVE LOVED YOU CHUCKII BOOKER (ATLANTIC)
9	10	14	NUTHIN' BUT A "G" THANG DR. DRE (DEATH ROW/INTERSCOPE)	47)	49	13	INFORMER SNOW (EASTWEST)
10	9	21	I'M EVERY WOMAN WHITNEY HOUSTON (ARISTA)	48		1	LET'S GO THROUGH THE MOTIONS JODECI (UPTOWN/MCA)
Œ	13	12	KISS OF LIFE SADE (EPIC)	49	44	9	TYPICAL REASONS PRINCE MARKIE DEE (COLUMBIA)
(12)	20	4	WEAK SWV (RCA)	50	56	3	DAYDREAMING PENNY FORD (COLUMBIA)
(13)	15	11	SWEET ON U LO-KEY? (PERSPECTIVE/A&M)	51)	51	6	SEND FOR ME GERALD ALSTON (MOTOWN)
14	14	23	GET AWAY BOBBY BROWN (MCA)	52	50	5	LET ME BE THE ONE INTRO (ATLANTIC)
(15)	17	4	WHO IS IT MICHAEL JACKSON (EPIC)	53	46	4	ONE WOMAN JADE (GIANT/REPRISE)
16	12	24	MR. WENDAL ARRESTED DEVELOPMENT (CHRYSALIS)	54	48	19	CRAZY LOVE CECE PENISTON (A&M)
17	11	15	HIP HOP HOORAY NAUGHTY BY NATURE (TOMMY BOY)	55	54	4	THE THINGS THAT WE ALL DO. NONA GAYE (THIRD STONE/ATLANTIC)
180	22	4	THAT'S THE WAY LOVE IS BOBBY BROWN (MCA)	56	55	5	HOW I'M COMIN' L.L. COOL J (DEF JAM/COLUMBIA)
19	18	10	IF I COULD REGINA BELLE (COLUMBIA)	57	52	17	DAZZEY DUKS DUICE (TMR/BELLMARK)
20	16	11	HONEY DIP PORTRAIT (CAPITOL)	58	58	3	WRECKX SHOP WRECKX-N-EFFECT (MCA)
21	19	10	IT'S ALRIGHT CHANTE MOORE (SILAS/MCA)	59	53	11	WELCOME TO MY LOVE RACHELLE FERRELL (MANHATTAN)
(22)	23	6	EVERY LITTLE THING U DO CHRISTOPHER WILLIAMS (UPTOWN/MCA)	60	57	19	IT HURTS ME JACCI MCGHEE (MCA)
(23)	32	4	KNOCKIN' DA BOOTS H-TOWN (LUKE)	61	66	2	THE MORNING PAPERS PRINCE & THE N.P.G. (PAISLEY PARK/WB)
24	21	10	IT WAS A GOOD DAY ICE CUBE (PRIORITY)	62	-	3	IN THE MIDDLE ALEXANDER O'NEAL (TABU/A&M)
25)	25	10	GOOD OL' DAYS LEVERT (ATLANTIC)	63	64	17	SAVING FOREVER FOR YOU SHANICE (GIANT/REPRISE)
(26)	26	11	CAN HE LOVE U LIKE THIS AFTER 7 (VIRGIN)	64	_	1	WHAT 'CHA GONNA DO? SHABBA RANKS/QUEEN LATIFAH (EPIC)
27	24	19	LOVE NO LIMIT MARY J. BLIGE (UPTOWN/MCA)	65	59	7	BORN 2 B.R.E.E.D. MONIE LOVE (WARNER BROS.)
28)	34	10	LOSE CONTROL SILK (KEIA/ELEKTRA)	66	69	4	LOTS OF LOVIN PETE ROCK & C.L. SMOOTH (ELEKTRA)
29	28	5	LOVE DON'T LOVE YOU EN VOGUE (EASTWEST)	67)	70	3	TRUTHFUL HEAVY D & THE BOYZ (UPTOWN/MCA)
30	29	7	BABY BE MINE BLACKSTREET (MCA)	68	_	1	LOVE ME DOWN TISHA (CAPITOL)
31)	31	13	LOVE THANG INTRO (ATLANTIC)	69	_	1	WHERE I'M FROM DIGABLE PLANETS (PENDULUM/ELEKTRA)
32	33	13	NEVER DO YOU WRONG STEPHANIE MILLS (MCA)	70	63	6	NEVER BEFORE SIMPLE PLEASURES (REPRISE)
33	27	13	HAT 2 DA BACK TLC (LAFACE/ARISTA)	71	=	18	CONFUSED TEVIN CAMPBELL (QWEST/WARNER BROS)
(34)	37	5	GIVE HIM A LOVE HE CAN FEEL TENE WILLIAMS (PENDULUM/ELEKTRA)	(72)	_	1	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)
35)	47	3	ABC-123 LEVERT (ATLANTIC)	73	61	4	DOLLY MY BABY SUPER CAT (COLUMBIA)
36)	38	7	YOU'RE THE LOVE OF MY LIFE SYBIL (NEXT PLATEAU/ŁONDON/PLG)	74	72	3	APHRODISIA ALEXANDER O'NEAL (TABU/A&M)
(37)	39	7	I CAN'T STAND THE PAIN LORENZO (ALPHA INTERNATIONAL/PLG)	75	-	1	SIX FEET DEEP GETO BOYS (RAP-A-LOT/PRIORITY)

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

R&B RADIO RECURRENT MONITOR

1	2	2	REMINISCE MARY J. BLIGE (UPTOWN/MCA)
2	5	8	LOVE'S TAKEN OVER CHANTE MOORE (SILAS/MCA)
3	3	7	GAMES CHUCKII BOOKER (ATLANTIC)
4	1	3	HERE WE GO AGAIN! PORTRAIT (CAPITOL)
5	4	3	QUALITY TIME HI-FIVE (JIVE)
6	7	8	I GOT A THANG 4 YA! LO-KEY? (PERSPECTIVE/A&M)
7	6	6	BABY I'M FOR REAL/NATURAL HIGH AFTER 7 (VIRGIN)
8	11	8	LOVE SHOULDA BROUGHT YOU TONI BRAXTON (LAFACE/ARISTA)
9	9	4	HAPPY DAYS SILK (KEIA/ELEKTRA)
10	15	3	MAKE LOVE 2 ME LORENZO (ALPHA INT'L/PLG)
11	8	3	GIVE IT UP, TURN IT LOOSE EN VOGUE (EASTWEST)
12	13	12	WHAT ABOUT YOUR FRIENDS TLC (LAFACE/ARISTA)
13	14	8	IF I EVER FALL IN LOVE SHAI (GASOLINE ALLEY/MCA)

iK	ĽΛ		MUNITUK
14	12	16	AIN'T NOBODY LIKE YOU MIKI HOWARD (GIANT/REPRISE)
15	10	10	GOOD ENOUGH BOBBY BROWN (MCA)
16	18	19	ALONE WITH YOU TEVIN CAMPBELL (QWEST/WB)
17	17	3	I GOT A MAN POSITIVE K (ISLAND/PLG)
18	22	7	NO ORDINARY LOVE SADE (EPIC)
19	16	8	ALL I SEE CHRISTOPHER WILLIAMS (UPTOWN/MCA)
20	24	5	NO RHYME, NO REASON GEORGE DUKE (WARNER BROS.)
21	23	14	PEOPLE EVERYDAY ARRESTED DEVELOPMENT (CHRYSALIS)
22	19	9	RUMP SHAKER WRECKX-N-EFFECT (MCA)
23	21	16	THERE U GO JOHNNY GILL (LAFACE/ARISTA)
24	20	17	REAL LOVE MARY J. BLIGE (UPTOWN/MCA)
25	-	24	BABY-BABY-BABY TLC (LAFACE/ARISTA)

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

- TITLE (Publisher Licensing Org.) Sheet Music Dist
- BABY BE MINE (FROM CB4) (Zomba, BMI/Donril, ASCAP/Street Rose, ASCAP) CPP
 BORN 2 B.R.E.E.D. (MCA_/Controversy,/WB_/Michael
- Anthony, ASCAP) WBM/HL BOW WOW WOW
- t_/Immortal_/BMG,/Lethal,/Soul Assasins
- CAN HE LOVE U LIKE THIS (Greenskirt, BMI/Kear,
- BMI/Sony Songs, BMI)
 CAN'T GET ANY HARDER (Virgin, ASCAP/Cole, ASCAP villes, ASCAP/Duranman, ASCAP/Leaders Of The school. BMI)
- New School, BMI)

 COMFORTER (Music Corp. Of America, BMI/Gasoline
- Alley, ASCAP) HL
 CRAZY LOVE (By George You've Got It, BMI/O'Hara,
 BMI/Music Corp. Of America, BMI/IDG, ASCAP) HL
 CREWZ POP (Naughty, ASCAP)
 DAVDREAMING (Springtime, BMI)
 DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI)
 DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP
 DEEPER (Word Life, ASCAP,/Windswept Pacific,
 Colon (Scharbertone, ASCAP), WBM 90

- DEEPER (Word Life, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI/FishIngtaryn, ASCAP) WBM DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI) DOLLY MY BABY (Wild Apache, ASCAP/Hancock, BMI/Zomba, ASCAP)
 DONT WALK AWAY (Gradington, ASCAP/MCA, ASCAP/BORGO, Oran, BMI), UI 17
- 64
- 9
- DON'T WALK AWAY (Gradington, ASCAP/MUA, ASCAP/Ronnie Onyx, BMI) HL
 DOWN WITH THE KING (Protoons, ASCAP/Rush
 Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock,
 ASCAP/EMI U, ASCAP) CPP
 DO YA WANNA RIDET (WB,/Playhard,/Pencil Master,
 ASCAP/Trycep, /Willesden, BMI) CPP
 EVERY LITTLE THING U DO (Babydon, ASCAP/EMI
- ril, ASCAP/KG Blunt, ASCAP/Zomba, ASCAP/Isaya
- He's Funky, ASCAP) CPP/WBM
 FOREVER IN LOVE (Kenny G, BMI/EMI Blackwood,
- BMI/Kuzu, BMI) HL FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/WB, 1 ASCAP/Saints Alive, BMI) WBM
- FUNKY CHILD (Marley Marl, ASCAP/EMI April,
- FUNKY CHILD (Mariey Mari, ASCAP/EMI APIII, ASCAP) WBM GAMES (Count Chuckula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI/Willesden, BMI) WBM/CPP
- GANGSTA BITCH (Forked Tongue, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) 92
- GET AWAY (Zomba,/Donril,/WB,/B Funk,/Polygram Int'I,/Toe Knee Hangs, /MCA,/Bobby Brown,ASCAP) CPP/WBM/HL
- 97
- CPP/WBM/HL
 GIVE HIM A LOVE HE CAN FEEL (Four Feathers,
 BMI/Last Sound, ASCAP/Third Coast, ASCAP)
 GOLD DIGGIN' GIRLS (Whooping Crane, BMI/Meriwar,
 BMI/Screen Gems-EMI, BMI/Calloco, BMI)
 GOOD OL' DAYS (Trycep, BMI/Willesden, BMI) CPP
 HAT 2 DA BACK (EMI/D.A.R.P.,/Longitude,
 BMI/Music Corp. Of America, BMI) WBM/HL
 HERE WE GO AGAIN! (Hee Bee Dooinit,/Unit
 4,/WB,ASCAP/Stone Diamond, BMI/Jobete,/Black Bull, ASCAP/Doll Face, BMI)CPP/HL/WBN
- Bull, ASCAP/Doll Face, BMI)CPP/HL/WBM
 HIP HOP HOORAY (T-Boy, ASCAP/Maughty, ASCAP)
 HONEY DIP (WB, ASCAP/D/B/O Itself, ASCAP/Unit 4,
 ASCAP/Hee Bee Dooinit, ASCAP) WBM
 HOW I'M COMIN' (Def Jam, ASCAP/LL Cool J,
 ASCAP/EMI April, ASCAP/Marley Marl, ASCAP) WBM
 I CAMT STAND THE PAIN (Peljo, BMI/Walter 40
- 31
- Simmons, BMI)
 I DON'T WANNA CRY (AI B. Sure!, ASCAP/EMI April,
 ASCAP/Willaire, ASCAP) WBM
 IF I COULD (WB, ASCAP/Spinning Platinum,
 ASCAP/EMI Blackwood, BMI/ATV, BMI/Music
 Corp. Of America, BMI) HL/WBM
- IF ONLY YOU KNEW (Last Song,/Third Coast,ASCAP)
 IF YOU BELIEVE (Last Song,/Third Coast,ASCAP)
 IF YOU EVER LOVED SOMEONE AND LOST (Julorae,
- BMI)
 I GOT A MAN (Step Up Front,/Conducive,/Rhythm Planet, BMI/Bigone, ASCAP/Willesden,BMI) CPP I HAVE NOTHING (Warner-Tamerlane,/One Four Three,/Linda's Boys, BMI) WBM
 I'M EVERY WOMAN (Nick-O-Val, ASCAP) CPP
 I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
 INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/MC, Shan, ASCAP) HL
 IN THE MIDDLE (Big Giant, BMI/Coffey, Nettlesbey, BMI/Warner-Tamerlane, BMI)
 SHOULD HAVE LOVED YOU (Big Giant, BMI/Count 38

- 93
- 61 I SHOULD HAVE LOVED YOU (Big Giant, BMI/Count
- Chuckula, BMI)
 IT'S ALRIGHT (EM! Blackwood, BMI/Chante' 7,
 BMI/Geffen, ASCAP/MCA, ASCAP) WBM
 IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/WB,
 ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
 I WANT TO KNOW YOUR NAME (Warner-Tamerlane,
- KISS OF LIFE (Angel, ASCAP/Sony Music UK, PRS/Sony Tunes, ASCAP) HL
 KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM
- EMI/ITOUTMAN, DANIE HE MOTIONS (EMI April/DeSwing Mob, /Back to The Ghetto, ASCAP) LOOKING THROUGH PATIENT EYES (MCA, ASCAP) HL
- LOTS OF LOVIN (Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP) LOVE DON'T LOVE YOU (Two Tuff-Enuff, BMI/Irving,
- 35 55 LOVE IS
- WB./Pressmancherry./N.Y.M.ASCAP/Warner-Tamerlane, /Pressmancherryblos ASCAP/Chekerman, BMI) WBM
- ASCAP/CHEKERMAKES NO SENSE (Avante Garde, ASCAP/New Perspective, ASCAP) LOVE ME DOWN (MCA, ASCAP/Britiff, ASCAP) LOVE ME OR LEAVE ME ALONE (Def Jam, ASCAP)
- LOVE ME OR LEAVE ME ALONE (Det Jam, ASCAP)
 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante'
 7, BMI/EMI April, ASCAP) WBM
 LOVE THANG (Frabensha, MCA,/Frank
 Nitty,/Velle,/Ness, Nitty & Capone, /Warner
 Bros._/Geffen/Edie Brickell, ASCAP) WBM
 MARY, MARY (Zomba, ASCAP/4MW, ASCAP) CPP
 THE MORNING PAPERS (Controversy,/WB,ASCAP)

- MIN. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI) WBM MURDER SHE WROTE (Island, BMI/Ixat, BMI) HL MY CONSCIENCE SAYS NO (Avante Garde//Imaginable/Breakin' The Rules, /Dope As Balls, ASCAP)

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R&B Singles Sales...

SoundScan

							#85
THIS WEEK	AST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
-	1	>	* * NO. 1 * *	38	32	10	HAT 2 DA BACK TLC (LAFACE/ARISTA)
	1	8	FREAK ME SILK (KEIA/ELEKTRA) 5 weeks at No. 1	39	_	1	LET'S GO THROUGH THE MOTIONS JODECI (UPTOWN/MCA)
1	2	12	NUTHIN' BUT A "G" THANG DR. DRE (DEATH ROW/INTERSCOPE/AG)	40	42	4	LOOKING THROUGH PATIENT EYES P.M. DAWN (GEE STREET/ISLAND/PLG)
	7	4	KNOCKIN' DA BOOTS H-TOWN (LUKE)	4 1	_	1	SHOW ME LOVE ROBIN S. (BIG BEAT/AG)
	3	15	INFORMER SNOW (EASTWEST/AG)	42	40	17	FOREVER IN LOVE KENNY G (ARISTA)
1	4	7	IT WAS A GOOD DAY ICE CUBE (PRIORITY)	43	41	14	TAP THE BOTTLE YOUNG BLACK TEENAGERS (SOUL/MCA)
	5	13	I'M SO INTO YOU SWV (RCA)	44	52	3	DOLLY MY BABY SUPER CAT (COLUMBIA)
1	6	6	DOWN WITH THE KING RUN-D.M.C. (PROFILE)	45	35	10	THROW YA GUNZ ONYX (CHAOS/COŁUMBIA)
	8	13	DITTY PAPERBOY (NEXT PLATEAU/FFRR)	46	37	14	GET AWAY BOBBY BROWN (MCA)
	9	14	SO ALONE MEN AT LARGE (EASTWEST/AG)	47	43	7	LOVE ME OR LEAVE ME ALONE BRAND NUBIAN (ELEKTRA)
	11	12	HIP HOP HOORAY NAUGHTY BY NATURE (TOMMY BOY)	48	55	3	EVERY LITTLE THING U DO CHRISTOPHER WILLIAMS (UPTOWN/MCA)
	10	8	I HAVE NOTHING WHITNEY HOUSTON (ARISTA)	49	51	4	BABY BE MINE BLACKSTREET (MCA)
	14	24	DAZZEY DUKS DUICE (TMR/BELLMARK)	50	48	5	KISS OF LIFE SADE (EPIC)
1	12	12	COMFORTER SHAI (GASOLINE ALLEY/MCA)	(51)	74	2	PASSIN' ME BY THE PHARCYDE (DELICIOUS VINYL/AG)
	15	17	DON'T WALK AWAY JADE (GIANT/REPRISE)	52	44	12	WHO GOT THE PROPS BLACK MOON (NERVOUS)
	13	21	I GOT A MAN	53	47	5	I CAN'T STAND THE PAIN LORENZO (ALPHA INT'L/PLG)
	20	2	POSITIVE K (ISLAND/PLG) DEEPER BOSS (DEF JAM/COLUMBIA)	54	39	19	GANGSTA BITCH APACHE (TOMMY BOY)
	16	17	MR. WENDAL	(55)	66	3	TELLIN' ME STORIES BIG BUB (EASTWEST)
	17	4	HOW I'M COMIN'	56	54	13	IT HURT'S ME JACCI MCGHEE (MCA)
	28	6	L.L. COOL J (DEF JAM/COLUMBIA) TYPICAL REASONS PRINCE MARKIE DEE (COLUMBIA)	57	50	17	MURDER SHE WROTE CHAKA DEMUS & PLIERS (MANGO)
H	19	7	GOOD OL' DAYS LEVERT (ATLANTIC)	58	61	25	NO ORDINARY LOVE SADE (EPIC)
	18	23	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON (ARISTA)	59	57	17	HEAL THE WORLD MICHAEL JACKSON (EPIC)
	21	13	I'M EVERY WOMAN WHITNEY HOUSTON (ARISTA)	60	67	3	BOW WOW WOW FUNKDOOBIEST (IMMORTAL/EPIC)
	24	9	FUNKY CHILD LORDS OF UNDERGROUND (PENDULUM)	61	56	32	RUMP SHAKER WRECKX-N-EFFECT (MCA)
)	29	8	LOVE IS V. WILLIAMS/B. MCKNIGHT (GIANT)	62	53	3	LOVE THANG INTRO (ATLANTIC)
	23	20	REBIRTH OF SLICK DIGABLE PLANETS (PENDULUM/ELEKTRA)	63	62	4	IT'S ALRIGHT CHANTE MOORE (SILAS/MCA)
	36	2	WHOOT, THERE IT IS 95 SOUTH (WRAP/ICHIBAN)	64	60	12	KNOCK-N-BOOTS WRECKX-N-EFFECT (MCA)
	22	19	A WHOLE NEW WORLD P. BRYSON/R. BELLE (COLUMBIA)	65	46	9	CROOKED OFFICER GETO BOYS (RAP-A-LOT/PRIORITY)
	25	7	IF I COULD REGINA BELLE (COLUMBIA)	66	63	4	GOLD DIGGIN' MC NAS-D & DJ FRED (PANDISC)
	27	4	ROLL WIT THA FLAVA THE FLAVOR UNIT MC'S (EPIC)	67	49	23	EVERYTHING'S GONNA BE ALRIGHT FATHER M.C. (UPTOWN/MCA)
)	38	6	SWEET ON U LO-KEY? (PERSPECTIVE/A&M)	68	68	2	CREWZ POP DA YOUNGSTA'S (EASTWEST)
)	_	1	WHO IS IT MICHAEL JACKSON (EPIC)	69	-	1	WHERE I'M FROM DIGABLE PLANETS (PENDULUM/ELEKTRA)
	31	11	DEDICATED R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	70	64	6	LOTS OF LOVIN' PETE ROCK & C.L. SMOOTH (ELEKTRA)
	30	7	CAN HE LOVE U LIKE THIS AFTER 7 (VIRGIN)	71	65	20	7 PRINCE & THE N.P.G. (PAISLEY PARK/WB)
	26	10	SHOOP SHOOP (NEVER STOP) MICHAEL COOPER (REPRISE)	72	69	5	BORN 2 B.R.E.E.D. MONIE LOVE (WARNER BROS.)
	34	9	SWEET THING MARY J. BLIGE (UPTOWN/MCA)	73	59	28	HERE WE GO AGAIN! PORTRAIT (CAPITOL)
)	45	6	WRECKX SHOP WRECKX-N-EFFECT (MCA)	74	58	5	SALLY GOT A ONE TRACK MIND DIAMOND/NEUROTICS (CHEMISTRY)
	33	7	HONEY DIP PORTRAIT (CAPITOL)	75	70	22	HAPPY DAYS SILK (KEIA/ELEKTRA)
$\overline{}$	Singl	es wi	th increasing sales. © 1993, Billboard/BPI	Comm	unica	tions	and SoundScan, Inc.

- NEVER BEFORE (Vangerrod, ASCAP) NEVER BEFORE (Vangerrod, ASCAP)
 NEVER DO YOU WRONG (MCA/Geffen, ASCAP/Music
 Corp. Of America, BMI/Geffen Again,/Duboc,
 BMI/Rodsongs,/Almo, ASCAP)CPP
 NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But
 Fu-ckin', ASCAP/Sony, Songs, BMI) HL
 ONE WOMAN (Gradington, ASCAP/MCA,
 ASCAP/Ronnie Onys, BMI)
 ASSCAI/MER BY (Registrous BMI/Rein Lo Kox, BMI)
- 52

- ASCAP/Ronnie Onyx, BMI)
 PASSIN' ME BY (Beetjunkye, BMI/Bein Lo Key, BMI)
 REBIRTH OF SLICK (Wide Grooves/Gliro, BMI)
 REMEMBER WHO YOU ARE (Wild Pink, ASCAP)
 REMINISCE (Stone Jam, ASCAP/WB, ASCAP/Ness,
 Nitty & Capone, ASCAP/MB, ASCAP/NHCA,
 ROLL WIT THA FLAVA (Naughty/Freddie
 POTYX/Queen Laitfab/Fz-Zuu-zit/ /40th Street //Peep Foxxx./Queen Latifah./E-Z-Duz-It. /40th Street./Peep
- FOXXX, Queen Latifah, Ye-Z-Duz-It, /40th Street, /Peep Bo/Fu Schnick, ZMI April, ASCAP)

 SALLY GOT A ONE TRACK MIND (Dusty Fingers, /All Jams, /Terrace, BMI, /Soul Cap, ASCAP) WBM

 SEND FOR ME (Lijersrika, BMI, /Mercy Kersey, BMI/Irving, BMI) CPP

 SMOOP SHOOP (Norcal Atlanta, /Warner-Tamerlane, /Playfull, BMI) WBM

 SHOW ME LOVE (Son-A-Tron, BMI/Champion, BMI) SO ALONE (Trycep, /Ramal, /Willesden, BMI)CPP

 SO CLOSE (Polygram Int'I, ASCAP/MCA, ASCAP) HL

 A SONG FOR YOU (Irving, BMI) CPP

 SWEET ON U (New Perspective, ASCAP)

 SWEET THING (MCA, ASCAP) HL

 TARE A DIP (D.A.R.P., ASCAP/EMI April, ASCAP)

 TAP THE BOTTLE (Disco Breaks From The

- TAP THE BOTTLE (Disco Breaks From Th
- land, ASCAP)

- 29 TELLIN' ME STORIES (Big Herb's, BMI/Down Low, BMI/Davone Ravone Lee, BMI)
- THAT'S THE WAY LOVE IS

 (Zomba,/Donril,/Micon,/EMI April,/Abdur
 Rahman,/Bobby Brown, ASCAP)
 THE THINGS THAT WE ALL DO FOR LOVE (Virgin,
 ASCAP)
- ASCAP)
 76 THROW YA GUNZ (Harris Onyx, ASCAP/111 Posse, ASCAP/JMJ, ASCAP)
- ASCAP/JMJ, ASCAP)
 86 TRUTHFUL (Tony Dofat, BMI/EMI April, /Across 110th Street,/E.Z-Duz-It,ASCAP)
 32 TYPICAL REASONS (EMI Blackwood,/Flow Tech,/Music Corp. Of America, /Second Generation Rooney Tunes, BMI) HL/WBM
 33 WEAK (Bam Jams, BMI)
 84 WELCOME TO MY LOVE (Jural Livity Constite / Musics to Geography Consti
- Elixir,/Rosalie,/Mycanae,/Feel The Beat, RMI/Stone Diamond, BMI) CPP
- Diamond, BMI) CPP
 81 WHERE I'M FROM (Wide Grooves, BMI/Gilro, BMI/Longitude, BMI) WBM
 78 WHO GOT THE PROPS (Target Practice, ASCAP/Misam, ASCAP)
 21 WHO IS I'I (Mijac/Warner-Tamerlane, BMI)WBM
 WHOOT,THERE IT IS (Jamie/Koke,Moke & Noke, BMI)

- 75 WITH YOU (Full Swing, ASCAP/AACI, ASCAP)
 57 WRECKX SHOP (EMI April/Abdur
 Rahman/Zomba/Dornil/Tadej,ASCAP) CPP/WBM
 41 YOU'RE THE LOVE OF MY LIFE (Sweetman,/CareersBMG, BMI/Next Plateau, ASCAP) HL/WBM



Billboard®

FOR WEEK ENDING APRIL 24, 1993

Hot Rap Singles_™

			NO T	COMPILED FROM A NATION AND ONE-STOP SA	
THIS	LAST WEEK	2 WKS AGO	WKS. O	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	6	* * * NO. IT WAS A GOOD DAY (C) (T) PRIORITY 53817	1 ★ ★ ★
2	3	7	5	DOWN-WITH THE KING (C) (T) (X) PROFILE 5391	◆ RUN-D.M.C.
3	4	5	8		RDS OF THE UNDERGROUND
4	7	8	7	CROOKED OFFICER (C) (T) RAP-A-LOT 53818/PRIORITY	◆ GETO BOYS
5	1	3	10	TIME 4 SUM AKSION (M) (T) RAL/CHAOS 74794*/COLUMBIA	◆ REDMAN
6	14	18	3	HOW I'M COMIN' (C) (M) (T) DEF JAM 74811/COLUMBIA	◆ L.L. COOL J
7	10	13	5	TYPICAL REASONS (C) (M) (T) COLUMBIA 74866	◆ PRINCE MARKIE DEE
8	9	11	7	BORN 2 B.R.E.E.D. (C) (M) (T) (X) WARNER BROS 18691	◆ MONIE LOVE
9	11	14	5	PEACE TREATY (M) (T) EASTWEST 96098*	◆ KAM
10	6	1	12	THROW YOUR GUNZ (M) (T) RAL/CHAOS 74766*/COLUMBIA	◆ ONYX
(11)	17	15	6	1 GET WRECKED (M) (T) (X) RUFFHOUSE 74857*/COLUMBIA	◆ TIM DOG
12	12	10	8	BREAKER 1/9 (C) (T) RELATIVITY 1139	◆ COMMON SENSE
13	19	25	3	ROLL WIT THA FLAVOR (M) (T) (X) FLAVOR UNIT 74897*/EPIC	◆ THE FLAVOR UNIT MC'S
14	16	17	9	FLIP DA SCRIPT (C) (M) (T) (X) ROWDY 5002/ARISTA	◆ DA KING & I
15	8	4	11	NUTHIN' BUT A "G" THANG ▲ (C) (M) (T) DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
16	13	12	7	SALLY GOT A ONE TRACK MIND (C) (T) CHEMISTRY 864 850/MERCURY	◆ DIAMOND/NEUROTICS
17	18	· 19	5	LOVE ME OR LEAVE ME ALONE (C) (M) (T) ELEKTRA 64661	◆ BRAND NUBIAN
18)	20	20	4	BOW WOW WOW (C) (T) IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
19	5	6	11	GET THE POINT (C) (M) (T) RUFFHOUSE 74884/COLUMBIA	◆ C.E.B.
20	23	_	2	WRECKX SHOP (C) (M) (T) MCA 54531	◆ WRECKX-N-EFFECT
21	15	9	11	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554*	◆ NAUGHTY BY NATURE
(22)	22	23	3	TICK TOCK (C) (T) WRAP 138/ICHIBAN	◆ KILO
23	25	_	2	OFF & ON (C) (T) MAD SDUNDS 2199/MOTOWN	◆ TRENDS OF CULTURE
24	21	21	4	BOOTY MISSION (C) (T) SAVAGE 384	◆ RUNAWAY SLAVES
25	NEV	٧►	1	DEEPER (M) (T) DJ WEST/DEF JAM 74737*/COLUMBIA	◆ BOSS
26	26	28	4	ILL STREET BLUES (M) (T) (X) COLD CHILLIN' 2000*	◆ KOOL G RAP & D.J. POLO
(27)	NEV	٧►	1	CREWZ POP (M) (T) EASTWEST 96068*	◆ DA YOUNGSTA'S
28	27	-	2	LOTS OF LOVIN (C) (T) ELEKTRA 64662	PETE ROCK & C.L. SMOOTH
29	NEV	٧►	1	GUNSHOT (M) (T) FREEZE 50032*/MODN ROOF	◆ KENNY DOPE
30	28	29	3	PLASTIC (C) (T) GEE STREET/ISLAND 864 966/PLG	◆ P.M. DAWN

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.

Elektra Readies Summer Rap Releases; Onyx Confronts Counterfeiters Head On

WRECKX SHOP: The dancehall stylist Red Fox will debut on Elektra Entertainment this summer, having completed a hip-hop/reggae album titled "Murder." Producers on the set are Bobby Konders. Bobby Digital, Sting International, Mikey Bennett, Dave Kelly, and Premier from Gang Starr, who is behind the title track. In other Elektra artist developments: Leaders Of The New School will drop "TIME: The Inner Minds Eye" in late July; first single "Syntax Error" arrives in May ... The motion-picture soundtrack for "Made In America" will feature rap tracks by D.J. Jazzy Jeff & the Fresh Prince ("Dance Or Die") and Del (the title track, whose video will feature Whoopi Goldberg, one of the film's stars) amid cuts by Gloria Estefan, Silk & Keith Sweat, Ephraim Lewis, and others ... KMD's second album has been scheduled for an October ship date.

STRAIGHTEN IT OUT: After leaving Manhattan's Chung King studios April 7, on their way to purchase a DAT deck, the members of RAL act Onyx walked it almost like they talked it on "Bitchassbootleguz," a short cut on their high-charting debut album, "Bacdafucup." When the crew spotted someone selling counterfeit copies of their tape and others, they didn't shoot. They did, however, knock over the black-market retailer's table of wares. A fistfight ensued, and both the group and the target of their anger got carted off to jail for an afternoon. No charges were pressed, everyone went home, and the bootlegger even got his tapes back. That we couldn't believe.

OFF & ON: "Funky Stuff" (which previews Mercury's Funk Essentials catalog series, due out May 18)



by Havelock Nelson

includes the song sampled to create Dr. Dre's "Nuthin' But A 'G' Thang." It's Leon Haywood's "I Want'a Do Something Freaky To You," which drags the listener through a funky, sensual wonderland ... Independently signed rappers looking for opportunities overseas, take heart: ĜP Records in Sao Paolo, Brazil, wants to hear from you. GP's GM, Marcelo Toledo, recently wrote, asking us to "please tell rappers on indie labels to send their demos." He added, "If the songs are good," he'll cut a deal and arrange for a tour. GP can be contacted at 011-35-5784 ... Chubb Rock now has a label, Rocktown Records, through Warner Bros. Raw Soul is scheduled to be the first artist to drop on Rocktown, whose roster already boasts seven other acts. While Rock won't be the first artist to run a label, he may soon become the first heading a magazine. The Select signee, known as the Chubbster, recently revealed his plans to guide a black lifestyles periodical called The Truth. Ideally, Rock hopes to debut The Truth in September . . . The always pleasing, ever soulful duo Pete Rock & C.L. Smooth has cuts on three upcoming motion-picture soundtracks: "What's Next On The Menu," from "Who's The Man?," "One In A Mil-"Death Becomes Her," from "Menace II Society" ... Beastie Boys member Mike D says his Grand Royal Records is discussing releas-

ing an instructional bowling record narrated by Too Short, "People don't know," he says. "Short's an incredible bowler" ... Black Moon, whose "Who Got The Props?" continues to blow up spots, has almost finished tracking its debut Nervous Records album. Producer Evil-D's sound is a sample-laden, pretty-buthard jazz-funk mesh. Titles include "Powerful Impact," "Crooklynites," "Shit Is Real," and "Black Smif & Wesson," which flips Gang Starr's "Soliloquy Of Chaos" . . . Pop-culture critic Michael A. Gonzales points out that the title of Funkdoobiest's album, "Which Doobie U B?," was inspired by a line from the once-upon-a-time TV series "What's Happening!"... Houston A. Baker, a professor of English and Albert M. Greenfield Professor of Human Relations at the Univ. of Pennsylvania (where he also directs the Center for the Study of Black Literature and Culture) recently completed the book "Black Studies, Rap And The Academy." The book is due out soon on Univ. of Chicago Press.

RHYTHM & BLUES

(Continued from page 16)

Ru's first single, "Supermodel/You Better Work," was a dance club hit and something of a video curiosity on outlets like The Box and BET. But "Back To My Roots," should strike a chord with soul sisters in the R&B crowd: It's all about our hair! Ru talks about mama doing heads in her kitchen, and runs a litany of styles from finger waves to jheri curls to "afro puffs" over a finger-snapping, booty-wagging beat. The lines that work us most: "Ow, mama, that's my ear!" and "Chile, you must be tenderheaded."

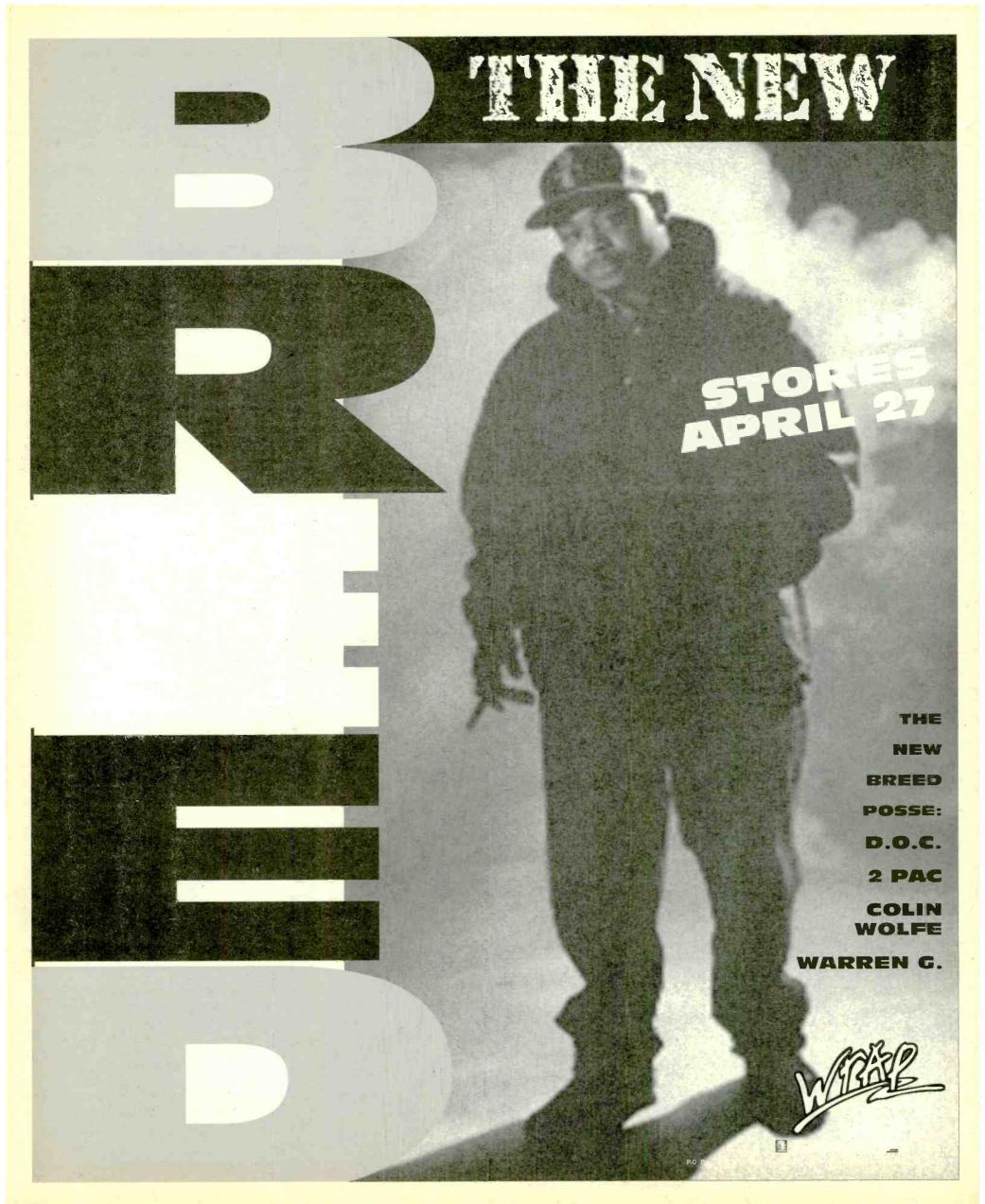


Planets Revolve. Pendulum Records act the Digable Planets hit the road for a series of dates in support of their debut album, "Reachin" (A New Refutation Of Time And Space." Pictured backstage at the Irving Plaza club in New York, from left, are Gil Williams, road manager; David Glinert, consultant and co-owner, Pendulum; Thomas Valentino, BMI; Doodlebug and Ladybug (leaning over in front), Digable Planets; Kim Jackson, BMI; Ruben Rodriguez, president, Pendulum Records; Butterfly, Digable Planets; and Dennis Wheeler, VP of A&R and marketing, Pendulum Records.





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Bilboard TOP R&B ALBUNS

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

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20 19 19 8 REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98) PASSION 21 21 14 54 ARRESTED DEVELOPMENT ♣ 2 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF 22 22 — 2 ANT BANKS JNE 4 196* (19.9813.98) SITTIN' ON SOMETHIN' PHAT 23 23 21 15 CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98) CHANGES 24 28 24 5 BLOODS & CRIPS DANGEROUS/PUMP 19138/QUALITY (9.98/13.98) BANGIN ON WAX 25 24 22 27 CHANTE MOORE SILAS 10605/MCA (9.98/15.98) PRECIOUS 26 NEW ▶ 1 H-TOWN LUKE 126 (9.98/16.98) FEVER FOR DA FLAVOR. 27 25 20 8 2PAC INTERSCOPE 92209*/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z 28 30 26 21 JADE GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98) JADE TO THE MAX (29) 32 28 11 PAPERBOY NEXT PLATEAUTERR 1012* (9.98/13.98) NINE YARDS 30 29 25 40 MEN AT LARGE EASTWEST 92159*/AG (9.98/13.98) MEN AT LARGE 31 27 23 3 P.M. DAWN GEE STREET/ISLAND 514517*/PIG (10.98/15.98) THE BLISS ALBUM? 32 26 18 6 SOUNDTRACK MCA 10758 (9.98/15.98) THE BLISS ALBUM? 33 30 NEW ▶ 1 INTRO ATLANTIC 82463*/AG (9.98/15.98) BASS: THE FINAL FRONTIER 36 34 32 5 D.J. MAGIC MIKE MAGIC 9413**/CDG (9.98/15.98) BASS: THE FINAL FRONTIER 37 33 BOBBY BROWN ▲ 2 MCA 10417* (10.98/15.98) BASS: THE FINAL FRONTIER 38 39 36 31 55 EN VOGUE ▲ 2 FASTWEST 92127*/AG (10.98/15.98) BIZARRE RIDE II THE PHARCYDE 39 36 31 55 EN VOGUE ▲ 2 FASTWEST 92127*/AG (10.98/15.98) BIZARRE RIDE II THE PHARCYDE 39 36 31 55 EN VOGUE ▲ 2 FASTWEST 92228*/AG (9.98/15.98) BIZARRE RIDE II THE PHARCYDE 39 36 31 55 EN VOGUE ▲ 2 FASTWEST 92228*/AG (9.98/15.98) BIZARRE RIDE II THE PHARCYDE 39 36 31 55 EN VOGUE ▲ 2 FASTWEST 92127*/AG (10.98/15.98) BIZARRE RIDE II THE PHARCYDE 39 36 31 55 EN VOGUE ▲ 2 FASTWEST 92127*/AG (10.98/15.98) BIZARRE RIDE II THE PHARCYDE 39 36 31 55 EN VOGUE ▲ 2 FASTWEST 92127*/AG (10.98/15.98) BIZARRE RIDE II THE PHARCYDE 39 36 31 55 EN VOGUE ▲ 2 FASTWEST 92127*/AG (10.98/15.98) BIZARRE RIDE II THE PHARCYDE 40 39 29 8 KAM STREET KNOWLEDGE/FASTWEST 92208*/AG (9.98/15.98) BIZARRE RIDE II THE PHARCYDE 41 38 39 3 ARRESTED DEVELOPMENT CHRYSAUS 21994*/FRG (10.98/15.98) DAZZEY DUKS 4	19	20	17	70		1
21 21 14 54 ARRESTED DEVELOPMENT ▲ 2 AFRES 5 MONTHS & 2 DAYS IN THE LIFE OF CHANGES 1929/26(6):9913-98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF 22 22 — 2 ANT BANKS JW 64 1969 (1998):13-98) SITTIN' ON SOMETHIN' PHAT 23 23 21 15 CHRISTOPHER WILLIAMS UPTOWN 10751 'MCA (9,98/15-98) CHANGES 24 28 24 5 BLOODS & CRIPS DANGEROUS/PUMP 19138/QUALITY (9,98/13-98) BANGIN ON WAX 25 24 22 27 CHANTE MOORE SILAS 10605/MCA (9,98/15-98) PRECIOUS 26 NEW ▶ 1 H-TOWN LUKE 126 (9,98/16-98) FEVER FOR DA FLAVOR. 27 25 20 8 2PAC INTERSCOPE 92209*(AG (9,98/15-98)) STRICTLY 4 MY N.I.G.G.A.Z 28 30 26 21 JADE GIANT/REPRISE 24466*/WARNER BROS. (9,98/15-98) JADE TO THE MAX 29 32 28 11 PAPERBOY NEXT PLATEAU/FERR 1012* (9,98/14-99) NINE YARDS 30 29 25 40 MEN AT LARGE EASTWEST 92199*(AG (9,98/13-98) MEN AT LARGE 31 27 23 3<	20	19	19	8		14
22 22 — 2 ANT BANKS JIVE 41496* (9.98/13.98) SITTIN' ON SOMETHIN' PHAT 23 23 21 15 CHRISTOPHER WILLIAMS JUPTOWN 10751*MCA (9.98/15.98) CHANGES 24 28 24 5 BLOODS & CRIPS DANGEROUSPPUMP 19138QUJALITY (9.98/13.98) BANGIN ON WAX 25 24 22 27 CHANTE MOORE SILAS 10605/MCA (9.98/15.98) PRECIOUS 26 NEW ▶ 1 H-TOWN LUKE 126 (9.98/16.98) FEVER FOR DA FLAVOR. 27 25 20 8 2PAC INTERSCOPE 92209*/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z 28 30 26 21 JADE GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98) JADE TO THE MAX 29 32 28 11 PAPERBOY NEXT PLATEAU/FERR 1012* (9.98/14.99) NINE YARDS 30 29 25 40 MEN AT LARGE EASTWEST 92159*/AG (9.98/13.98) MEN AT LARGE 31 27 23 3 P.M. DAWN GEE STREET/ISLAND 514517*/PLG (10.98/15.98) THE BLISS ALBUM? 32 26 18 6 SOUNDTRACK MCA 10758 (9.98/15.98)	21	21	14	54	ARRESTED DEVELOPMENT A 2 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF	3
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37 33 30 13 HEAVY D. & THE BOYZ ● UPTOWN 10734/MCA (10.98/15.98) BLUE FUNK (38 41 45 15 THE PHARCYDE DELICIOUS VINYL 92222/AG (9.98/15.98) BIZARRE RIDE II THE PHARCYDE 39 36 31 55 EN VOGUE ▲ ² EASTWEST 92121*/AG (10.98/15.98) FUNKY DIVAS 40 39 29 8 KAM STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98) NEVA AGAIN 41 37 34 58 TLC ▲ ² LAFACE 26003*/ARISTA (9.98/15.98) OOOOOOHHHON THE TLC TIP 42 38 39 3 ARRESTED DEVELOPMENT CHRYSALIS 21994*/ERG (10.98/15.98) UNPLUGGED 43 51 42 20 WRECKX*N-EFFECT ▲ MCA 10566 (9.98/15.98) HARD OR SMOOTH 44 50 47 13 DUICE TMR 71000*/BELLMARK (9.98/15.98) DAZZEY DUKS 45 65 84 4 95 SOUTH WRAP 8117*/CHIBAN (9.98/15.98) QUAD CITY KNOCK 46 45 33 41 SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98) BOOMERANG 47 40 36 26 PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	35)	35	37	33	AFTER 7 VIRGIN 86349* (9.98/13.98) TAKIN' MY TIME	8
38	36	34	32	5	D.J. MAGIC MIKE MAGIC 9413*/CDG (9.98/15.98) BASS: THE FINAL FRONTIER	26
39 36 31 55 EN VOGUE ▲ 2 EASTWEST 92121*/AG (10.98/15.98) FUNKY DIVAS 40 39 29 8 KAM STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98) NEVA AGAIN 41 37 34 58 TLC ▲ 2 LAFACE 26003*/ARISTA (9.98/15.98) OOOOOOOHHHON THE TLC TIP 42 38 39 3 ARRESTED DEVELOPMENT CHRYSALIS 21994*/ERG (10.98/15.98) UNPLUGGED 43 51 42 20 WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98) HARD OR SMOOTH 44 50 47 13 DUICE TMR 71000*/BELLMARK (9.98/15.98) DAZZEY DUKS 45 65 84 4 95 SOUTH WRAP 8117*/ICHIBAN (9.98/15.98) QUAD CITY KNOCK 46 45 33 41 SOUNDTRACK ▲ 2 LAFACE 26006*/ARISTA (10.98/15.98) BOOMERANG 47 40 36 26 PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	37	33	30	13	HEAVY D. & THE BOYZ ● UPTOWN 10734/MCA (10.98/15.98) BLUE FUNK	7
40 39 29 8 KAM STREET KNOWLEDGE/EASTWEST 92208¹/AG (9.98/15.98) NEVA AGAIN 41 37 34 58 TLC ▲ ² LAFACE 26003¹/ARISTA (9.98/15.98) OOOOOOHHHON THE TLC TIP 42 38 39 3 ARRESTED DEVELOPMENT CHRYSALIS 21994¹/ERG (10.98/15.98) UNPLUGGED 43 51 42 20 WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98) HARD OR SMOOTH 44 50 47 13 DUICE TMR 71000¹/BELLMARK (9.98/15.98) DAZZEY DUKS 45 65 84 4 95 SOUTH WRAP 8117¹/CHIBAN (9.98/15.98) QUAD CITY KNOCK 46 45 33 41 SOUNDTRACK ▲ ² LAFACE 26006¹/ARISTA (10.98/15.98) BOOMERANG 47 40 36 26 PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037²/WARNER BROS. (10.98/15.98)	38	41	45	15	THE PHARCYDE DELICIOUS VINYL 92222/AG (9.98/15.98) BIZARRE RIDE II THE PHARCYDE	38
41 37 34 58 TLC ▲ ² LAFACE 26003*/ARISTA (9.98/15.98) OOOOOOOHHHON THE TLC TIP 42 38 39 3 ARRESTED DEVELOPMENT CHRYSALIS 21994*/ERG (10.98/15.98) UNPLUGGED 43 51 42 20 WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98) HARD OR SMOOTH 44 50 47 13 DUICE TMR 71000*/BELLMARK (9.98/15.98) DAZZEY DUKS 45 65 84 4 95 SOUTH WRAP 8117*/ICHIBAN (9.98/15.98) QUAD CITY KNOCK 46 45 33 41 SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98) BOOMERANG 47 40 36 26 PRINCE AND THE NEW POWER GENERATION ▲	39	36	31	55	EN VOGUE ▲ ² EASTWEST 92121*/AG (10.98/15.98) FUNKY DIVAS	1
42 38 39 3 ARRESTED DEVELOPMENT CHRYSALIS 21994*/ERG (10.98/15.98) UNPLUGGED 43 51 42 20 WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98) HARD OR SMOOTH 44 50 47 13 DUICE TMR 71000*/BELLMARK (9.98/15.98) DAZZEY DUKS 45 65 84 4 95 SOUTH WRAP 8117*/ICHIBAN (9.98/15.98) QUAD CITY KNOCK 46 45 33 41 SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98) BOOMERANG 47 40 36 26 PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	40	39	29	8	KAM STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98) NEVA AGAIN	18
43 51 42 20 WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98) HARD OR SMOOTH 44 50 47 13 DUICE TMR 71000*/BELLMARK (9.98/15.98) DAZZEY DUKS 45 65 84 4 95 SOUTH WRAP 8117*/ICHIBAN (9.98/15.98) QUAD CITY KNOCK 46 45 33 41 SOUNDTRACK ▲ 2 LAFACE 26006*/ARISTA (10.98/15.98) BOOMERANG 47 40 36 26 PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98) CT	41	37	34	58	TLC ▲ ² LAFACE 26003*/ARISTA (9.98/15.98) 000000HHHON THE TLC TIP	3
44 50 47 13 DUICE TMR 71000⁴/BELLMARK (9.98/15.98) DAZZEY DUKS 45 65 84 4 95 SOUTH WRAP 8117⁴/ICHIBAN (9.98/15.98) QUAD CITY KNOCK 46 45 33 41 SOUNDTRACK ▲ ² LAFACE 26006⁴/ARISTA (10.98/15.98) BOOMERANG 47 40 36 26 PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037⁵/WARNER BROS. (10.98/15.98)	42	38	39	3	ARRESTED DEVELOPMENT CHRYSALIS 21994*/ERG (10.98/15.98) UNPLUGGED	38
45 65 84 4 95 SOUTH WRAP 8117*/ICHIBAN (9.98/15.98) QUAD CITY KNOCK 46 45 33 41 SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98) BOOMERANG 47 40 36 26 PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	43	51	42	20	WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98) HARD OR SMOOTH	6
46 45 33 41 SOUNDTRACK ▲ 2 LAFACE 26006*/ARISTA (10.98/15.98) BOOMERANG 47 40 36 26 PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	44)	50	47	13	DUICE TMR 71000*/BELLMARK (9.98/15.98) DAZZEY DUKS	26
47 40 36 26 PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*WARNER BROS. (10.98/15.98)	45	65	84	4	95 SOUTH WRAP 8117*/ICHIBAN (9.98/15.98) QUAD CITY KNOCK	45
41 40 30 20 PAISLEY PARK 45037*WARNER BROS. (10.98/15.98)	46	45	33	41	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98) BOOMERANG	1
E VELLY E BUBLIS ANNOUNCEMENT	47	40	36	26		8
48 44 53 63 R. KELLY & PUBLIC ANNOUNCEMENT ▲ BORN INTO THE '90'S	48	44	53	63	R, KELLY & PUBLIC ANNOUNCEMENT ▲ RORN INTO THE '90'S	3
49 49 41 23 PORTRAIT CAPITOL 93496* (9.98/13.98) PORTRAIT	49	49	41	23		16

51	53	44	99	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98) COOLEYHIGHHARMONY	1
⊢—	43	40	10		
(52)	55	82	13	ABOVE THE LAW RUTHLESS/GIANT 24477*/WARNER BROS. (10.98/15.98) BLACK MAFIA LIFE PRINCE MARKIE DEE AND THE SOUL CONVENTION	47
53	56	52		SOUL CONVENTION 48686/COLUMBIA (9.98 EQ/15.98) FREE	
54	42	51	26	EAZY E ● RUTHLESS 53815/PRIORITY (4.98/6.98) 51 50 HOME 4 THA SICK	15
				LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98) WHERE DEY AT?	18
55	47	38	10	BRAND NUBIAN ELEKTRA 61381* (10.98/15.98) IN GOD WE TRUST	4
56	46	43	3	JOE SAMPLE WARNER BROS. 45209* (10.98/15.98) INVITATION	43
57	54	50	27	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98) SNAPSHOT	36
58	48	35	9	ALEXANDER O'NEAL TABU 9501*/A&M (10.98/15.98) LOVE MAKES NO SENSE	18
<u>(59)</u>	62	78	6	WALTER BEASLEY MERCURY 512592* (9.98 EQ/13.98) INTIMACY	59
60	52	46	5	D.J. MAGIC MIKE MAGIC 9411*/CDG (9.98/15.98) THIS IS HOW IT SHOULD BE DONE	40
61	59	61	38	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98) LORENZO	24
62	61	54	28	SHABBA RANKS ● EPIC 52464* (9.98 EQ/13.98) X-TRA NAKED	_11
63	66	60	22	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98) TOO HARD TO SWALLOW	37
64	58	55	26	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13 98) RACHELLE FERRELL	34
65	60	56	27	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/15.98) WHUT? THEE ALBUM	5
66	57	48	9	APACHE TOMMY BOY 1068* (9.98/14.98) APACHE AIN'T SHIT	15
67	68	58	8	B-LEGIT THE SAVAGE SIC WID IT 712* (9.98/15.98) TRYIN' TO GET A BUCK	41
68	73	63	14	BIG BUB EASTWEST 92180*/AG (9.98/15.98) COMIN' AT CHA	30
69	64	62	7	MARTHA WASH RCA 66052* (9.98/15.98) MARTHA WASH	42
70	70	66	37	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/15.98) HOUSE OF PAIN	16
71	63	49	8	KIRK WHALUM COLUMBIA 46931* (10.98 EQ/15.98) CACHE	42
(72)	77	74	81	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/15.98) CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/15.98)	4
73	69	64	10 .	MICHAEL COOPER REPRISE 26686*/WARNER BROS. (9.98/15.98) GET CLOSER	56
(74)	79	89	6	INCOGNITO TALKIN LOUD 514 198*/VERVE FORECAST (9.98/13.98) TRIBES, VIBES & SCRIBES	74
75	75	69	54	KRIS KROSS ▲ 4 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98) TOTALLY KROSSED OUT	1
76	74	77	51		14
77	67	59	20		22
78	78	57	11	STEPHANIE MILLS MCA 10690 (10.98/15.98) SOMETHING REAL	
79	71	65	40	KING TEE CAPITOL 99354* (9,98/13,98) THA TRIFLIN' ALBUM	17
_	/1		3	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98) BRIAN MCKNIGHT MORMAN CONNORS (QUAZZ 2000/07/2004)	20
	72	701		NORMAN CONNORS MOJAZZ 7003*/MOTOWN (9.98/13.98) REMEMBER WHO YOU ARE	70
80	72	70	_		70
<u>81</u>)	90	88	9	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98) A LESSON TO BE LEARNED	81
81 82	90 82	88 68	9 85	R.B.L. POSSE IN-A-MINUTE 8000* (9:98/14.98) VANESSA WILLIAMS WING 843522/MERCURY (10:98 EQ/15.98) THE COMFORT ZONE	81
81 82 83	90 82 85	88 68 72	9 85 96	R.B.L. POSSE IN-A-MINUTE 8000° (9.98/14.98) VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE JODECI ▲ ² UPTOWN 10198/MCA (9.98/13.98) FOREVER MY LADY	81
81 82 83 84	90 82 85 76	88 68 72 79	9 85 96 42	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98) VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE JODECI ▲ ² UPTOWN 10198/MCA (9.98/13.98) PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98) MECCA AND THE SOUL BROTHER	81
81 82 83 84 85	90 82 85 76 89	88 68 72 79 90	9 85 96 ⁄ 42 28	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98) VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98) FOREVER MY LADY PETE ROCK & C.L. SMOOTH	81
81 82 83 84 85 86	90 82 85 76 89	88 68 72 79	9 85 96 42 28 23	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98) VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98) FOREVER MY LADY PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98) MECCA AND THE SOUL BROTHER COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/15.98) MUSIC TO DRIVEBY POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98) SKILLS DAT PAY DA BILLS	81 1 1 7
81 82 83 84 85 86 87	90 82 85 76 89 81	88 68 72 79 90 71	9 85 96 42 28 23 2	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98) VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98) FOREVER MY LADY PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98) MECCA AND THE SOUL BROTHER COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/15.98) MUSIC TO DRIVEBY POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98) SKILLS DAT PAY DA BILLS RAY CHARLES WARNER BROS. 26735* (10.98/15.98) MY WORLD	81 1 7 20 50 87
81 82 83 84 85 86 87 88	90 82 85 76 89 81 93	88 68 72 79 90 71 —	9 85 96 42 28 23	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98) VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98) FOREVER MY LADY PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98) MECCA AND THE SOUL BROTHER COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/15.98) MUSIC TO DRIVEBY POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98) SKILLS DAT PAY DA BILLS	81 1 7 20 50
81 82 83 84 85 86 87 88 89	90 82 85 76 89 81 93 96	88 68 72 79 90 71 — 97 87	9 85 96 42 28 23 2 10	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98) VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98) FOREVER MY LADY PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98) COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/15.98) MUSIC TO DRIVEBY POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98) SKILLS DAT PAY DA BILLS RAY CHARLES WARNER BROS. 26735* (10.98/15.98) MY WORLD YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98) GETO BOY'S THE BEST UNCUT DOPE	81 1 7 20 50 87
81 82 83 84 85 86 87 88 89 90	90 82 85 76 89 81 93 96 88	88 68 72 79 90 71 — 97 87 95	9 85 96 42 28 23 2 10 22 22	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98) VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98) FOREVER MY LADY PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98) COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/15.98) MUSIC TO DRIVEBY POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98) SKILLS DAT PAY DA BILLS RAY CHARLES WARNER BROS. 26735* (10.98/15.98) MY WORLD YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98) DEAD ENZ KIDZ DOIN' LIFETIME BIDZ GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98) GETO BOYS THE BEST UNCUT DOPE BASS OUTLAWS NEWTOWN 2210* (9.98/13.98) ILLEGAL BASS	81 1 7 20 50 87 56
81 82 83 84 85 86 87 88 89	90 82 85 76 89 81 93 96	88 68 72 79 90 71 — 97 87 95	9 85 96 42 28 23 2 10	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98) VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98) PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98) COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/15.98) MUSIC TO DRIVEBY POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98) RAY CHARLES WARNER BROS. 26735* (10.98/15.98) YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98) GETO BOY'S THE BEST UNCUT DOPE	81 1 7 20 50 87 56 31
81 82 83 84 85 86 87 88 89 90	90 82 85 76 89 81 93 96 88	88 68 72 79 90 71 — 97 87 95	9 85 96 42 28 23 2 10 22 22	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98) VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98) FOREVER MY LADY PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98) COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/15.98) MUSIC TO DRIVEBY POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98) SKILLS DAT PAY DA BILLS RAY CHARLES WARNER BROS. 26735* (10.98/15.98) MY WORLD YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98) DEAD ENZ KIDZ DOIN' LIFETIME BIDZ GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98) GETO BOYS THE BEST UNCUT DOPE BASS OUTLAWS NEWTOWN 2210* (9.98/13.98) ILLEGAL BASS	81 1 7 20 50 87 56 31 48
81 82 83 84 85 86 87 88 89 90 91	90 82 85 76 89 81 93 96 88 84	88 68 72 79 90 71 —— 97 87 95	9 85 96 42 28 23 2 10 22 22 1	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98) VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98) PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98) MECCA AND THE SOUL BROTHER COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/15.98) MUSIC TO DRIVEBY POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98) SKILLS DAT PAY DA BILLS RAY CHARLES WARNER BROS. 26735* (10.98/15.98) MY WORLD YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98) GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98) GETO BOYS THE BEST UNCUT DOPE BASS OUTLAWS NEWTOWN 2210* (9.98/13.98) ILLEGAL BASS THE CLICK SIC WID IT 707* (9.98/15.98) DOWN & DIRTY	81 1 7 20 50 87 56 31 48 91
81 82 83 84 85 86 87 88 89 90 91	90 82 85 76 89 81 93 96 88 84 NEV	88 68 72 79 90 71 — 97 87 95 V >	9 85 96 42 28 23 2 10 22 22 1	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98) A LESSON TO BE LEARNED VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE JODECI ▲ ² UPTOWN 10198/MCA (9.98/13.98) PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98) MECCA AND THE SOUL BROTHER COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/15.98) MUSIC TO DRIVEBY POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98) SKILLS DAT PAY DA BILLS RAY CHARLES WARNER BROS. 26735* (10.98/15.98) MY WORLD YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98) DEAD ENZ KIDZ DOIN' LIFETIME BIDZ GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98) GETO BOYS THE BEST UNCUT DOPE BASS OUTLAWS NEWTOWN 2210* (9.98/13.98) THE CLICK SIC WID IT 707* (9.98/15.98) DOWN & DIRTY NAJEE EMI 99400*/ERG (10.98/15.98) JUST AN ILLUSION	81 1 7 20 50 87 56 31 48 91 25
81 82 83 84 85 86 87 88 89 90 91	90 82 85 76 89 81 93 96 88 84 NEV	88 68 72 79 90 71 — 97 87 95 V ►	9 85 96 42 28 23 2 10 22 22 1 39 22	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98) A LESSON TO BE LEARNED VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE JODECI ▲ ² UPTOWN 10198/MCA (9.98/13.98) PETE ROCK & C.L. SMOOTH ELERTRA 60948* (10.98/15.98) MECCA AND THE SOUL BROTHER COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/15.98) MUSIC TO DRIVEBY POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98) SKILLS DAT PAY DA BILLS RAY CHARLES WARNER BROS. 26735* (10.98/15.98) MY WORLD YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98) DEAD ENZ KIDZ DOIN' LIFETIME BIDZ GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98) GETO BOY'S THE BEST UNCUT DOPE BASS OUTLAWS NEWTOWN 2210* (9.98/13.98) THE CLICK SIC WID IT 707* (9.98/15.98) DOWN & DIRTY NAJEE EMI 99400*/ERG (10.98/15.98) PATTI LABELLE MCA 10691* (10.98/15.98) BACK TO THE HOTEL CHUCKII BOOKER ATLANTIC 82410*/AG (9.98/15.98) NIICE N' WIILD	81 1 7 20 50 87 56 31 48 91 25 18
81 82 83 84 85 86 87 88 89 90 91 92 93	90 82 85 76 89 81 93 96 88 84 NEV 92 86	88 68 72 79 90 71 — 97 87 95 76 73 92 93	9 85 96 42 28 23 2 10 22 22 1 39 22 42	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98) VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98) FOREVER MY LADY PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98) MECCA AND THE SOUL BROTHER COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/15.98) MUSIC TO DRIVEBY POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98) SKILLS DAT PAY DA BILLS RAY CHARLES WARNER BROS. 26735* (10.98/15.98) MY WORLD YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.99/15.98) GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98) GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98) GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98) THE CLICK SIC WID IT 707* (9.98/15.98) NAJEE EMI 99400*/ERG (10.98/15.98) PATTI LABELLE MCA 10691* (10.98/15.98) PATTI LABELLE LIVE! N2DEEP ● PROFILE 1427* (9.98/15.98) BACK TO THE HOTEL	81 1 7 20 50 87 56 31 48 91 25 18 29
81 82 83 84 85 86 87 88 90 91 91 92 93 94	90 82 85 76 89 81 93 96 88 84 NEV 92 86 87	88 68 72 79 90 71 — 97 87 95 ▼ 76 73 92 93	9 85 96 42 28 23 2 10 22 22 1 39 22 42 29	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98) A LESSON TO BE LEARNED VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE JODECI ▲ ² UPTOWN 10198/MCA (9.98/13.98) PETE ROCK & C.L. SMOOTH ELERTRA 60948* (10.98/15.98) MECCA AND THE SOUL BROTHER COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/15.98) MUSIC TO DRIVEBY POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98) SKILLS DAT PAY DA BILLS RAY CHARLES WARNER BROS. 26735* (10.98/15.98) MY WORLD YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98) DEAD ENZ KIDZ DOIN' LIFETIME BIDZ GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98) GETO BOY'S THE BEST UNCUT DOPE BASS OUTLAWS NEWTOWN 2210* (9.98/13.98) THE CLICK SIC WID IT 707* (9.98/15.98) DOWN & DIRTY NAJEE EMI 99400*/ERG (10.98/15.98) PATTI LABELLE MCA 10691* (10.98/15.98) PATTI LABELLE LIVE! N2DEEP ● PROFILE 1427* (9.98/14.98) BACK TO THE HOTEL CHUCKII BOOKER ATLANTIC 82410*/AG (9.98/15.98) NIICE N' WIILD ALEXANDER O'NEAL TABU 53833*/EPIC (10.98 EQ/16.98) GREATEST HITSTHIS THING CALLED LOVE SUPER CAT	81 1 7 20 50 87 56 31 48 91 25 18 29 13
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Albums with the greatest sales gains this week. ■ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications.



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CAJUN MUSIC ENJOYING VIBRANT, EXPANSIVE PHASE

(Continued from page 1)

French dialect. Long-departed legends, meanwhile, are achieving immortality through reissues as well as from direct descendants or prized protégés.

"Younger musicians like Steve Riley are getting into the older styles," says Todd Ortego, who specializes in Cajun and zydeco product at his Music Machine & Video store in Eunice and on his weekly radio shows "Swamp & Roll" on oldies station KJJB-FM and "Front Porch Zydeco" country station KBAZ-FM.

"A couple years ago, everything was 'red shirt' Cajun bands, with everyone having matching shirts and steel guitars, 'danga-danga-ding,' no identity or individuality," says Riley. "But now they're starting to discover or rediscover the soul and originality of traditional Cajun music. For a long time, they'd take a country and western song and just do it in French, or infuse Cajun with country or something else and get a hybrid. But now they're going back to the stories and melodies of the older songs, which have a lot more character."

However, the country influence remains, with Johnny Sonnier and Helen Boudreaux's French remake of Keith Whitley and Lorrie Morgan's "Till A Tear Becomes A Rose," and, more recently, two Cajun versions of "Achy Breaky Heart." These releases demonstrate that South Louisiana music, much like other folk/ethnic genres with confined origins and potential for expansion, is faced with the issue of remaining true to its roots while being constantly mutated by outside influences.

Rounder Records co-owner Ken Irwin, whose extensive Cajun/zydeco catalog includes Riley, D.L. Menard, Beausoleil, Mamou, John Delafose, and Jo-El Sonnier, points to a traditional vs. modern "factionalism" that is apparent both in and outside the state.

OUTLANDERS KEEP IT ALIVE

Famed accordion builder and player Marc Savoy actually ascribes the tradition's survival to "outlanders." "In London they like [late legendary accordionists] Joseph Falcon, Amede Breaux, and Amede Ardoin, while younger groups here don't know who they are," says Savoy. He adds that local musicians may be more prone to "mingling" with more mainstream forms of music, while newcomers to Cajun music from outside Louisiana seek the purer strains of its roots.

Fiddler Michael Doucet, who leads the acclaimed band Beausoleil and also performs with Savoy and his musician/author wife Ann Savoy, sees an additional dilemma in that playing within the tradition can curtail the experimentation that has always added vitality to Cajun music.

Doucet is a good case in point, having studied with such past master fiddlers as Dewey and Will Balfa, Dennis McGee, and Canray Fontenot prior to forming the seminal '70s Cajun rock fusion band Coteau, and later Beausoleil, which has likewise blended Cajun music traditions with other music flavorings.

"Coteau was the first group to get the attention of the young, hip generation in South Louisiana," notes Barry Jean Ancelet, associate professor of French studies at the Univ. of Southwest Louisiana in Lafayette and a prominent Cajun author/historian. "They were interesting, good to dance to, and played our own stuff that wasn't imported from elsewhere. Since then we've had artists





Beausoleil, left, has blended Cajun music traditions with other musical flavorings. The group is one of several acts that have been successful in revitalizing the music and applying the youthful energy needed to push the boundaries. Lynn August, right, is preserving the roots of zydeco that some claim few young musicians are aware of. August says his 16-year-old son is playing scrubboard and keeping the traditions alive.

like Beausoleil, Zachary Richard, Bruce Kaigrepont, Steve Riley, Wayne Toups, and Paul Daigle, who have been very successful at revitalizing the music and applying the youthful energy needed to push the boundaries. Some groups like early Mamou even tried out a heavy metal Cajun music; that didn't work but was at least worth trying."

FRENCH IMMERSION

Ancelet singles out the somewhat surprising endurance of the Cajun French language as key to the preservation of Cajun music. "It's a critical element in the survival of the music on its own terms, as opposed to zydeco, where musicians are more willing to translate to English. Take [Cajun/country artist] Doug Kershaw, for example. Early on he was willing to translate and sing in English and now he's far afield from pure Cajun music. Because the language really serves to stabilize Cajun music. Lose it and you open up a hell of a hole in the hull of the boat.

Pete Bergeron, director of French programming at Lafayette public radio station KRVS, also voices concern that younger musicians "don't have command of the language the way they should," though the "French immersion" program in the schools has been very successful. But he adds that young musicians are better technically because they've had more time to study their instruments than forebears like Nathan Abshire and Lawrence Walker, who had to support themselves through day jobs and played mainly weekend dances.

Not that there are that many more full-time Cajun musicians today, but there certainly are more places to play. Besides the rural Cajun and zydeco roadhouses that dot the Acadiana countryside, there are restaurants like Mulatte's in Breau Bridge and Randol's in Lafayette that are especially popular with tourists, and larger halls like the Liberty Center in Eunice.

"Every weekend within a 40-mile radius [of Lafayette], there's a festival or some other reason to dance and drink," adds Ortego. Elsewhere, rock clubs like Tramps in New York regularly book Cajun and zydeco dance bands, while art centers and folkier venues showcase the less electric and more traditional groups. Language and heritage barriers seem to crumble quickly: as Riley says, "Songs in French are really lively. Even when you sing about somebody dying, it still sounds like happy music!"

The main problem facing Cajun mu-

sic's growth, Bergeron feels, is achieving widespread distribution. Although Richard is on A&M and Buckwheat Zydeco is on Island, very few major labels have picked up Cajun artists, and there is little indication of more majorlabel signings in the genre.

Although major independent labels and distributors such as Rounder and Rhino play a significant part in releasing Cajun artists, the genre is still primarily distributed by Acadiana indie labels.

"We'd be in trouble if we depended just on major-label product," says Soileau, who carries a wide range of releases at his Floyd's Record Shop, with special emphasis on his own Swallow, Maison de Soul, and Jin lines centering, respectively, on Cajun, zydeco, and "swamp pop."

Despite distribution problems, regional suppliers like Swallow, Vidrine, La Louisianne, Lanor, and Goldband seem to be thriving, especially in converting catalog to CD. The El Cerrito, Calif.-based Arhoolie is also "bringing back 78s" by filling its Cajun CD reissues with 78 minutes of essential material.

Abroad, Ace in England is licensing prime product from Louisiana sources mainly for compilations, though its Goldband-licensed "Iry LeJeune—Cajun's Greatest" lives up to its "The Definitive Collection" subtitle. The releases are sold primarily in Europe.

"We've sold over 10,000 units on some titles," says John Broven, author of "South To Louisiana: The Music Of The Cajun Bayous" and a consultant to Ace. "In Cajun terms, that's like a million-selling record!"

Stateside, Irwin says sales appear to have declined slightly from the Cajun music peak scaled by the 1987 "The Big Easy" movie soundtrack.

"Part of the problem is that [Zy-deco king] Clifton Chenier was so nationally dominant that when he died in 1987, he left such a void," says Ancelet.

Chenier also left a legacy behind. Rhino Records released a two-disc boxed set April 6 dubbed "Zydeco Dynamite-The Clifton Chenier Anthology." Other recent or upcoming releases include Beausoleil's "La Danse De La Vie" on Rhino's new Forward label and a reissue of Tasso's "The Old Timey Way" on Swallow. But Ortego says that, despite a steady flow of product, few titles withstand the test of time, whereas Floyd Soileau, whose Ville Platte-based Flat Town Music Co. has been manufacturing, distributing, and retailing Cajun and zydeco since 1957, says that indigenous music sales still account for 40% of his business.

In fact, the time could well be ripe for another high-water mark in South Louisiana music, thanks to another soundtrack. John Sayles' current "Passion Fish" features music by the late Balfa Brothers, and Le Trio Cadien, which is composed of D.L. Menard (often called "the Cajun Hank Williams"), Iry LeJeune's son Eddie LeJeune, and Ken Smith. More significantly, zydeco stars John Delafose (with his son Geno) and Willis Prudhomme appear in the film.

"Zydeco is one of the last true regional styles of music being played in this country today," says Rounder staff producer Scott Billington. "On any given weekend there are probably 100 zydeco gigs between Lafayette and Houston."

Billington's recent zydeco projects include Nathan & the Zydeco Cha

Chas and heralded newcomer Beau Jocque & the Zydeco High Rollers. "He has probably the most traditional style of zydeco," he says of Beau Jocque, whose self-titled tape on Lanor has caused quite a stir in Acadiana. "He learned from his father and older brother, but is also influenced by down-home blues, rap, and sampling. As a result, when he plays zydeco dances, he pulls in the older black French-speaking people as well as the younger crowd who dance like the lambada—kind of zydeco 'dirty dancing.'"

Zydeco, which basically is the harder-edged Cajun music of the black Creoles, developed side-by-side with the French music of the white Cajuns, but with gospel, blues, and, later, R&B, and soul influences. Many modern zydeco artists, though, have achieved popularity while singing more in English and adding horns or other nontraditional instruments, leaning more toward New Orleans R&B.

There are some musicians who stand a chance of filling Chenier's shoes and keeping the zydeco traditions alive. "Boozoo Chavis is impossible to compromise, and Lynn August is like Michael Doucet in that he's gone back to the roots of zydeco—which few young zydeco musicians know of," says Ancelet.

August, a blind accordionist who once played drums for New Orleans rock'n'roller Esquerita, has gone all the way back to the a cappella *jure* group singing style—"essentially black French creole doo-wop," says Ancelet—that Chenier originally drew upon and reformulated.

"My grandfather used to sing it when I was a little boy," says August. "Now my 16-year-old son is playing the scrub board and keeping the tradition going—so zydeco won't get handed over to rock'n'roll!"

Soileau cites his new Swallow Cajun act Tasso as a young group "doing it the old way." The group evolved out of the band McCauley, Reed, and Vidrine. Then there are upcoming accordionists like 16-year-old Herbert Boudreaux Jr. of Le Band Passepartout, 17-year-old Roddie Romero, and 14-year-old Kristie Guillory.

"Young people are knocking down my door wanting lessons," says 23year-old Riley, and Marc Savoy notes there are some 75 accordion builders in South Louisiana now; he was one of two when he began 33 years ago.

"You have to go through the past to get to the future," concludes Doucet. "The tradition grows and changes. Like Dewey Balfa said, 'Play like you feel—who you are. Don't play like me."

Rhino, Esprit Team For Spoken Tapes

BY EARL PAIGE

LOS ANGELES—Rhino Records is taking on a line of spoken-word tapes from apparel manufacturer Esprit that allows for the label's further expansion beyond music product, while helping promote the social concerns of both companies.

"We're doing this because, as a company, we want to, not because it's going to make a lot of money," says Chris Tobey, Rhino VP of marketing. Rhino will donate part of the proceeds to social and environmental organizations, Tobey says.

The \$9.98 suggested list price line under the logo "Uncommon Knowledge" features recordings from lectures organized by Esprit de Corp, the San Francisco fashion firm that has been in the forefront of corporate social consciousness, according to Dan Imhoff, Espirit communications director.

The five titles are from leading social issues lecturers and well-known business leaders Gloria Steinem, Anita Roddick, Dave Foreman, Jeremy Rifkin, and Ben Cohen.

With eight more audio tapes ready for release behind the five in

the initial lineup, Esprit is looking to release home video product, too. "These lectures were all three-camera shoots—the production is excellent." boasts Imhoff.

The releases will be available in record retail outlets as well as bookstores.

The series extends Rhino's spoken word efforts which started in 1991 with a Grammy-nominated boxed set of Jack Kerouac and a set of great speeches. Last November, the label released "The Beat Generation," a boxed set on beat poets and musicians.

BILLBOARD APRIL 24, 1993 . www.americanradiohistory.com

'Sleep' But No Rest For Masters; RuPaul's Roots

HERE'S AN IMPORTANT Lesson: Always read the fine print of any contract you sign. You never know when it may come back to haunt you. For proof, ask "Little" Louie Vega and Kenny "Dope" Gonzalez, aka exalted remix and production team Masters At Work.

The two inked a recording deal with New York-based indie Cutting Records several years ago, moments before they climbed to the top of the club heap with stellar postproduction on singles by Debbie Gibson, Madonna, and St. Etienne, among many others. They quickly issued the innovative "Blood Vibes" 12-inch, and Cutting held an option for three albums-a contract clause Vega and Gonzalez admit having forgotten.

Carefully playing its cards, the label called for one of those long-players last year. Vega and Gonzalez then delivered "Masters At Work: The Album," a superior set that has guest appearances by Jocelyn

Takin' Shelter. Nervous siren Sandy B., pictured, was among the artists on hand to celebrate the second anniversary of New York nightspot the Shelter. Sandy performed her recent club hit, "Feel Like Singing." Also on the bill were Dajae, Butch Quick, Rochelle Fleming, Moi Rene, Michael Watford, and Mental Instrum, DJ/ Atlantic A&R exec Timmy Regisford pumped grooves into the daylight hours. (Photo: Chris Ross)

Discover... the ZONE soundfracks-L 182 ...a Journey Into the depths Of TOINCO. FreeZone/irma Records

Brown, rappers Screechie Dan and Gringo, and Vega's wife of two years, India, who provides deft diva belting on the single, "Can't Get No

"We didn't expect to be making an album for Cutting at this point, though the cool thing about working with [the label] has been having complete creative freedom," Vega says.
"If we were on a major label right now, I'm not sure that things would be going as well. Majors don't always get the whole picture when it comes to dance music.

That picture includes far more than merely house beats (which are plentiful); it also includes hard hiphop vibes, sultry funk grooves, and spicy reggae nuances. The album is like a puzzle, with assorted bits and pieces from the duo's history tightly slotted alongside newer compositions. A fresh mix of "Blood Vibes" is featured, as is "Just A Li'l Done." which is a vintage Gonzalez hardcore throwdown. Also, "Can't Stop The Rhythm" is a pop-drenched house jam they recorded with Brown more than a year ago.

"We wanted to give people an idea of where we've been, and how we've grown," Vega says. "The older and more familiar stuff has been updated and shows where our heads are right now. But more than anything, we wanted and needed for this album to be varied.

Interestingly, some of the act's more notable new cuts almost did not make it to the album. "When You Touch Me" originally was penned for Martha Wash's solo album, and is now pumped with unflinching sexuality by India, "Can't Get No Sleep" also was initially intended for another artist, and almost was never

'I remember being sick with the flu on the day we started working on that song," India says. "I was feeling bitchy and sleepy, and I just went into the booth and let the words come out of me. At first, we weren't sure it would be a single since it doesn't have a typical song structure. But I guess you never know when you're going to be touched by magic."

Apparently a musical muse was in the studio that night. "Can't Get No Sleep" springs to No. 10 on Billboard's Club Play chart this week, and advances to No. 21 on the Maxi-Single Sales chart. Also, the cut is a hot import item in the U.K. and

throughout Europe.
For Vega and Gonzalez, the success of "Can't Get No Sleep" is a fitting career milestone for the two. both of whom started as club DJs. Vega regularly wooed punters at Studio 54, Heartthrob, and Devil's Nest, while Gonzalez worked at an array of hip-hop parties and put out tracks for a while on his indie Dope Wax Records. It was via producer Todd Terry, a mutual friend, that they connected. Over the years, they have developed a nice balance between Gonzalez's distinctive style of beat production, and Vega's eye for detail, and ear for melody.

Factor India, Screechie Dan, and Gringo into the mix, and you have the recipe for a club act that is empowered with the potential for mainstream pop radio acceptance. In the meantime, the duo is planning on slowly pulling away from their hectic remix schedule to concentrate on establishing a firm reputation as writers and producers.

The two are now working on material for Ten City's Columbia debut-in between video shoots for "Can't Get No Sleep" and the next single, "Give It To Me." Gonzalez and Vega also are pondering the idea of re-entering the studio to add vocals to a couple of the instrumentals on the album.

"There's a lot of ground for us to still cover," Gonzalez says. "But we're taking it nice and easy. We don't want to burn out. We want to keep on growing and trying out new

THE SINGLE LIFE: After satu-



by Larry Flick



- YOUR TOWN DEACON BLUE CHAOS SENTINEL-RESTRUCTURE MIKE OLDFIELD REPRISE
- 3. SLAVE TO THE VIBE AFTERSHOCK
- 4. NEVER BE ZETTE DSB IMPORT
 5. T-E-C-H-N-O BASIC ELEMENTS PANTERA

MAXI-SINGLES SALES

- 1. WHERE I'M FROM DIGABLE PLANETS
- 2. CREWZ POP DA YOUNGSTA'S EASTWEST JUMP THEY SAY DAVID BOWIE SAVAGE
 GO AWAY GLORIA ESTEFAN EPIC
- DEEPER BOSS CHAOS

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

rating the media in support of her first hit single, "Supermodel," Ru-Paul is out to prove her potential for longevity with "Back To My Roots" (Tommy Boy), a frisky li'l pop/house ditty that extols the creativity of African-American hair fashion.

In between chants of "my hair is a revolution," RuPaul runs down the list of such styles and contortions as Afro-puffs, corn-rows, and hair-weaves ("Call her Miss Ross!"). Producer Eric Kupper keeps the beats



When Divas Collide. Martha Wash, left, and Teddy Riley congratulate each other on their recent successes. Wash has just enjoyed her second No. 1 solo smash with "Give It To You," which topped Billboard's Maxi-Singles Sales chart last week. Riley was recently honored with a Grammy for his production work on Michael Jackson's "Dangerous" album. Look for Todd Terry's remixes of Wash's next single, "Runaround," to ship in early May.

hard and filled with disco colors, while Ru's charming personality shines. Though it did not seem possible, "Back To My Roots" is actually stronger than "Supermodel," and should meet instant approval at club and radio levels. Can't wait for the album, "Supermodel Of The World," due out this summer.

Sweden's Legacy Of Sound twirls onto U.S. soil with "Happy" (RCA), a wildy infectious hi-NRG/house romp. A brain-embedding hook tops a hot groove created by the act's masterminds, Bag and Snowman. Los Angeles-bred vocalist Meja takes the lead with diva-like finesse, while cohorts Nevada and James Gicho provide ample support. Check out festive remixes by Band Of Gypsies, Stonebridge, and Nick Nice, who is riding high on the recent success of the Robin S. smash "Show Me Love.'

Newcomer **Trudy M.** comes on mighty strong with "You Make Me Feel" (**Perfect Pair**, New Jersey), a R&B-splashed house track co-produced by long-absent siren/songwriter Sabrina Johnston and her husband/business partner, Ken Johnston. Trudy is a formidable singer, and is surrounded by a rush of pretty disco strings and retro-soul nuances. An offering of four mixes likely will make the grade at mainstream and underground club levels.

By the by, buzzing rumor has it that Sabrina will finally have some new music out in the near future. Details are sketchy, so stay tuned.

TID-BEATS: Longtime Atlantic dance and crossover department head Joey Carvello has opted not to renew his contract with the label. There is no official word yet on when he will leave the company, though sources say it likely will be within the next few months. He follows Marco

Navarra, who recently jumped from Atlantic's club promotion gig to the national promotion director's slot at Next Plateau. We hear Rich Christina is easing into portions of Navarra's old job, handling mix show and retail promotion. The label will use indie club promoters for the foreseeable future ... Mario Rios has left his post as manager of dance promotion at Mercury Records after eight years with the label. He is pursuing options in A&R ... Can it really be true? Is David Morales finally ready to release his hotly touted Mercury recording debut? Word has it that the as-yet-untitled set will drop in early July. It'll have Morales fronting a band called the Bad Yard Club, and will be preceeded by the single "Gimme Luv." Can't wait ... Speaking of Morales, he will also be behind the production desk for six cuts on Darryl Hall's Epic debut. Busy lad, eh? ... Add the Daou to the list of bands seeking a new label. The ex-Columbia act. led by remixer/keyboardist Peter Daou and his wife, Vanessa, is now demoing material for the follow-up to its powerful '92 debut, "Head Music.' The A&R bidding line forms to the left ... Along a similar line, we hear one of our fave divas, Eve Gallagher, is at the center of mucho U.S. label interest. She was in the middle of recording her More Protein/Charisma debut when Charisma folded into Virgin, leaving More Protein without a stateside home. A virtually flawless nine-song demo is circulating, leaving anyone who hears it breathless. Most of the songs were co-written by her mentor, Boy George (who also owns More Protein), and run the gamut from sturdy club stuff to delicious urban and pop radio fare. There are hits here just waiting to happen. Which will be the lucky label?

BILDOCARD HOT DANCE MUSIC MEEK ENDING APRIL 24, 1993

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				* * * No. 1	
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(2)	3	4	8	SHOW ME LOVE BIG BEAT 10110/ATLANTIC	ROBIN S.
3	2	2	9	BRIGHTER DAYS CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE
4)	6	9	7	I FEEL YOU SIRE 40767/WARNER BROS.	◆ DEPECHE MODE
5	7	12	7	FAITH (IN THE POWER OF LOVE) EPIC 74887	ROZALLA
6	1	3	9	BORN 2 B.R.E.E.D. WARNER 8ROS. 40641	◆ MONIE LOVE
1	9	13	7	CAN'T GET ANY HARDER SCOTTI BROS. 75352	◆ JAMES BROWN
(8)	11	20	4	FEVER MAVERICK/SIRE 40793/WARNER BROS.	MADONNA
9	8	10	8	BOSS DRUM EPIC 74898	◆ THE SHAMEN
(10)	12	19	5	I CAN'T GET NO SLEEP CUTTING 273	MASTERS AT WORK FEATURING INDIA
(11)	14	22	6	GO ON MOVE STRICTLY RHYTHM 12128	REEL 2 REAL FEATURING MAD STUNTMAN
12	5	1	8	LITTLE BIRD ARISTA 1-2522	◆ ANNIE LENNOX
13	16	27	5	INDEPENDENCE SBK 19777/ERG	◆ LULU
14	10	15	8	ENJOY LIFE EIGHT BALL 9207	◆ WAVE
15	21	35	3	WHO IS IT EPIC 74406	◆ MICHAEL JACKSON
(16)	18	26	6	JAMAICAN IN NEW YORK ELEKTRA 66339	◆ SHINEHEAD
17	13	8	11	GIVE IT TO YOU RCA 62434	◆ MARTHA WASH
(18)	24	34	4	MORE AND MORE A 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
19	15	16	8	I WANNA BE SOMEONE ATLANTIC 85791	CLUB Z
20	17	6	10	GUILTY OF LOVE DEF AMERICAN 40725/WARNER BROS.	D.O.
21	23	29	6	NO LIMIT RADIKAL 12389/CRITIQUE	◆ 2 UNLIMITED
(22)	28	42	3	WAKE UP EVERYBODY REPRISE 40759/WARNER BROS.	◆ NICK SCOTTI
23	19	7	10	FOREVERGREEN EPIC 74433	◆ FINITRIBE
24	27	37	3	BOW WOW WOW IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
25	25	11	10	HIP HOP HOORAY TOMMY BOY 554	◆ NAUGHTY BY NATURE
26	33	44	3	SWEET LULLABY EPIC 74919	◆ DEEP FOREST
27	29	36	5	L.S.D. BOLD! 2001	THE TRIPP
				***POWER P	ICK* * *
28	44	-	2	WHAT CAN YOU DO FOR ME LONDON 857 103/PLG	utah saints
29	34	41	4	EXTERMINATE! ARISTA 1-2545	◆ SNAP FEATURING NIKI HARIS
				***Hot Shot [DEBUT * * *
(30)	NE	N	1	PRESSURE US COLUMBIA 74916	◆ SUNSCREEM
31	22	18	11	IT'S MY LIFE ARISTA 1-2492	◆ DR. ALBAN
(32)	45	_	2	JUMP THEY SAY SAVAGE 50034	◆ DAVID BOWIE
33	20	14	13	LOVE U MORE COLUMBIA 74807	◆ SUNSCREEM
34	39	45	3	FUNKY CHILD PENDULUM 66330/ELEKTRA	◆ LORDS OF THE UNDERGROUND
35	46		2	MAKOSSA FREEZE 50029	HOUSE OF GYPSIES
36	30	23	9	NUTHIN' BUT A "G" THANG DEATH ROW 53819/INTERSCOP	PE ◆ DR. DRE
37	47	_	2	THE LOVE I LOST NEXT PLATEAU/LONDON 857 065/PLG	SYBIL
38	31	32	10	INFORMER EASTWEST 96112/ATLANTIC	◆ SNOW
39	26	17	12	UNIQUE TRIBAL AMERICA 13879/I R.S.	DANUBE DANCE
40	42	43	4	I WORK HARD TO LOVE YOU NOTT-US 0003/APOLLO	KAREN ANDERSON
(41)	NE	NÞ	1	ELEVATOR UP AND DOWN ZYX 6668	INTERACTIVE
(42)	NE	NÞ	1	JUST A DREAM MCA 54595	◆ DONNA DELORY
(43)		NÞ	1	PHOREVER PEOPLE EPIC 74898	THE SHAMEN
(44)	NE	NÞ	1	TYPICAL REASONS SOUL CONVENTION 74865/COLUMBIA ◆	PRINCE MARKIE DEE & SOUL CONVENTION
(45)	NE		1	GO AWAY EPIC 74843	◆ GLORIA ESTEFAN
(46)	NE		1	DO YOU NEED SOME? MERCURY 862 009/PLG	◆ MIND BOMB
47	40	38	5	PALLAS ATHENA ARISTA IMPORT	PALLAS ATHENA
48	43	33	6	EVERYBODY GET ON UP PAISLEY PARK 40693/WARNER BR	
49	35	28	14	PUSH THE FEELING ON GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
50	32	25	13	FEEL LIKE SINGIN' NERVOUS 864 905/MERCURY	SANDY B.
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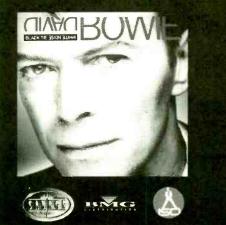
			NO.	MAXI-SINGLES S COMPILED FROM A NATIONAL SAMP	PLE
VEEK	LAST	2 WKS AGO	WKS. ON CHART	OF RETAIL STORES AND ONE-STOP SALES	REPORTS. ARTIST
- >	≥د	NA	≤ 0	LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	245		* * * NO. 1 * * *	
1)	3	4	4	FEVER/BAD GIRL (M) (T) (X) MAVERICK/SIRE 40793/WARNER BROS.	
2	1	2_	10	GIVE IT TO YOU (T) (X) RCA 62434	◆ MARTHA WASH
3)	7	12	7	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110	ROBIN S
4	2	1	8	I'M EVERY WOMAN (M) (T) (X) ARISTA 1-2520	◆ WHITNEY HOUSTON
5)	6	8	6	FAITH (IN THE POWER OF LOVE) (T) (X) EPIC 74887	ROZALLA
6	4	5	7	I FEEL YOU (M) (T) (X) SIRE 40767/WARNER BROS.	◆ DEPECHE MODE
1)	8	13	7	IT'S MY LIFE (M) (T) (X) ARISTA 1-2492	◆ DR. ALBAN
8)	9	15	5	BOW WOW WOW (M) (T) IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
9	10	11	7	BORN 2 B.R.E.E.D. (M) (T) (X) WARNER BROS. 40641	◆ MONIE LOVE
10)	13	19	7	I'M SO INTO YOU (M) (T) (X) RCA 62452	♦ SW\
11	5	3	11	NUTHIN' BUT A "G" THANG (M) (T) DEATH ROW/INTERSCOPE 53819/AG	◆ DR. DRE
2)	16	20	6	I'M RAVING (M) (T) (X) ARISTA 1-2525	♦ L.A. STYLE
3)	18	27	3	ROLL WIT THA FLAVA (M) (T) (X) FLAVOR UNIT 74897/EPIC	◆ THE FLAVOR UNIT MC'S
14	17	21	6	CAN'T GET ANY HARDER (T) (X) SCOTT) BROS. 75352	◆ JAMES BROWN
(5)	22	36	5	DOWN WITH THE KING (T) (X) PROFILE 7391	◆ RUN-D.M.C
16	12	10	8	LITTLE BIRD (M) (T) (X) ARISTA 1-2522	◆ ANNIE LENNO
7)	28	41	3	BOSS DRUM/PHOREVER PEOPLE (T) (X) EPIC 74898	◆ THE SHAMEN
8	21	31	4		◆ WRECKX-N-EFFECT
	-	9		WRECKX SHOP (M) (T) (X) MCA 54532	◆ NAUGHTY BY NATURE
19	15		11	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554	
20	11	6	15	INFORMER (M) (T) EASTWEST 96112/AG	◆ SNOW
21)	26	34	5	I CAN'T GET NO SLEEP (M) (T) CUTTING 273 MASTE	ERS AT WORK FEATURING INDIA
22)	31	38	4	★★★POWER PICK★★ TOOK MY LOVE (T) (X) COLUMBIA 74862 ◆ BIZARRE	★ INC FEATURING ANGIE BROWN
23)	27	30	6	FUNKY CHILD (M) (T) PENDULUM 66330/ELEKTRA ◆	LORDS OF THE UNDERGROUND
24	14	7	13	TAP THE BOTTLE (M) (T) SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
25	25	24	8	THROW YA GUNZ (M) (T) RAL/CHAOS 74766/COLUMBIA	◆ ONY)
26	23	29	7	PHANTOM OF THE OPERA (T) (X) ZYX 6677	HARAJUKU
27	19	14	12	LOVE U MORE (T) (X) COLUMBIA 74807	◆ SUNSCREEN
28)	41	_	2	MORE AND MORE (M) (T) (X) A 25028/IMAGO ◆	CAPTAIN HOLLYWOOD PROJECT
29)	42		2	HOW I'M COMIN' (T) DEF JAM 74810/COLUMBIA	◆ L.L. COOL .
23/	37	39	4	NEVER DO YOU WRONG (M) (T) (X) MCA 54579	◆ STEPHANIE MILLS
	37		2	NO LIMIT (M) (T) (X) RADIKAL 12389/CRITIQUE	♦ 2 UNLIMITED
30)	_			THO EINTE (M) (T) (A) THOMAE 12303/ONTINGOE	
30)	40		2	WAKE IID EVEDVEORY (T) (V) DEDDICE ADTEGRAVADNED DEGE	
30) 31) 32)	40	20	2	WAKE UP EVERYBODY (T) (X) REPRISE 40759/WARNER BROS.	◆ NICK SCOTT
30) 31) 32) 33	40 43 33	28	20	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) 1	♦ NICK SCOTT TOMMY BOY 542 ♦ RUPAUI
30) 31) 32) 33 34	40 43 33 36	37	20 15	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TO DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS.	♦ NICK SCOTT TOMMY BOY 542
30 31 32 33 34 35	40 43 33 36 20	37 16	20 15 11	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TO DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS. I GOT A MAN (T) (SLAND 864 305/PLG	◆ NICK SCOTT TOMMY BOY 542 ◆ RUPAUI ◆ JADE ◆ POSITIVE H
31) 32) 33 34 35	40 43 33 36 20 32	37 16 32	20 15 11 14	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TO DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS. I GOT A MAN (T) ISLAND 864 305/PLG DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ NICK SCOTT TOMMY BOY 542 ◆ RUPAUI ◆ JADE ◆ POSITIVE F ◆ PAPERBOY
31) 32) 33 34 35	40 43 33 36 20	37 16	20 15 11	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TO DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS. I GOT A MAN (T) ISLAND 864 305/PLG DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012 CONNECTED (T) (X) GEE STREET/ISLAND 864 393/PLG	◆ NICK SCOTT FOMMY BOY 542 ◆ RUPAUI ◆ JADE ◆ POSITIVE F ◆ PAPERBOY ◆ STEREO MC'S
30) 31) 32) 33 34 35 36 37)	40 43 33 36 20 32	37 16 32 48	20 15 11 14	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TO DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS. I GOT A MAN (T) ISLAND 864 305/PLG DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012	♦ NICK SCOTT TOMMY BOY 542 ♦ RUPAUI ♦ JADE ♦ POSITIVE F ♦ PAPERBOY • STEREO MC'S
30) 31) 32) 333 34 35 36 37)	40 43 33 36 20 32 44	37 16 32 48	20 15 11 14 10	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TO DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS. I GOT A MAN (T) (SLAND 864 305/PLG DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012 CONNECTED (T) (X) GEE STREET//SLAND 864 393/PLG ** * HOT SHOT DEBUT YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST (T) NEXT PLATEAU	NICK SCOTT TOMMY BOY 542 ↑ RUPAUI ↑ JADE ↑ POSITIVE F ↑ PAPERBOY ↑ STEREO MC'S ★ ★ JJJJJJJJJJJJJJJJJJJJJJJJJJJJJJJJ
30) 31) 32) 333 34 35 36 37)	40 43 33 36 20 32 44	37 16 32 48	20 15 11 14 10	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS. I GOT A MAN (T) (SLAND 864 305/PLG DITTY (M) (T) (X) NEXT PLATEAU/FFR 350 012 CONNECTED (T) (X) GEE STREET//SLAND 864 393/PLG ** * HOT SHOT DEBUT	♦ NICK SCOTT TOMMY BOY 542 • RUPAUI • JADE • POSITIVE F • PAPERBOY • STEREO MC'S ★ ★ JJLONDON 857 065/PLG • SYBII • LULL
30) 31) 32) 33 34 35 36 37) 38) 40	40 43 33 36 20 32 44 NEX	37 16 32 48	20 15 11 14 10 1 1	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TO DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS. I GOT A MAN (T) ISLAND 864 305/PLG DITTY (M) (T) (X) NEXT PLATEAU/FRR 350 012 CONNECTED (T) (X) GEE STREET/ISLAND 864 393/PLG ** * HOT SHOT DEBUT YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST (T) NEXT PLATEAU INDEPENDENCE (T) SBK 19777/ERG LOVE ME THE RIGHT WAY (T) (X) LOGIC 62447/RCA	NICK SCOTT FOMMY BOY 542 ↑ RUPAUI ↑ JADE ↑ POSITIVE F ↑ PAPERBOY ↑ STEREO MC'S ★ ★ JACONDON 857 065/PLG ↑ RAPINATION & KYM MAZELLE
30) 31) 32) 33 34 35 36 38) 38) 40	40 43 33 36 20 32 44 NEX	37 16 32 48	20 15 11 14 10 1 1 2	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TO DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS. I GOT A MAN (T) ISLAND 864 305/PLG DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012 CONNECTED (T) (X) GEE STREET/ISLAND 864 393/PLG ** * HOT SHOT DEBUT YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST (T) NEXT PLATEAU INDEPENDENCE (T) SBK 19777/ERG LOVE ME THE RIGHT WAY (T) (X) LOGIC 62447/RCA EXTERMINATE! (M) (T) (X) ARISTA 1-2545	NICK SCOTT FOMMY BOY 542 ↑ RUPAUI ↑ JADE ↑ POSITIVE F ↑ PAPERBOY ↑ STEREO MC'S ★ ★ J/LONDON 857 065/PLG ↑ RAPINATION & KYM MAZELLE ↑ SNAP FEATURING NIKI HARIS
31) 32) 333 34 35 36 37) 40 41) 42	40 43 33 36 20 32 44 NEX 45	37 16 32 48 N > N > 43	20 15 11 14 10 1 1 2	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TO DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS. I GOT A MAN (T) (SLAND 864 305/PLG DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012 CONNECTED (T) (X) GEE STREET/SLAND 864 393/PLG ** * HOT SHOT DEBUT YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST (T) NEXT PLATEAU INDEPENDENCE (T) SBK 19777/ERG LOVE ME THE RIGHT WAY (T) (X) LOGIC 62447/RCA EXTERMINATE! (M) (T) (X) ARISTA 1-2545 IF YOU BELIEVE (T) I.D. 1015/RCA	NICK SCOTT FOMMY BOY 542 ↑ RUPAUI ↑ JADE ↑ POSITIVE F ↑ PAPERBOY ↑ STEREO MC'S ★ ★ J/LONDON 857 065/PLG ↑ RAPINATION & KYM MAZELLE ↑ SNAP FEATURING NIKI HARIS CHANTAY SAVAGE
31) 32) 33 34 35 36 37) 40 41) 42 43	40 43 33 36 20 32 44 NEV 45 NEV 47 29	37 16 32 48 N > N > N > A A A A A A A A A A A A A A	20 15 11 14 10 1 1 2 1 5	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TO DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS. I GOT A MAN (T) (SLAND 864 305/PLG DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012 CONNECTED (T) (X) GEE STREET//SLAND 864 393/PLG ** * HOT SHOT DEBUT YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST (T) NEXT PLATEAU INDEPENDENCE (T) SBK 19777/ERG LOVE ME THE RIGHT WAY (T) (X) LOGIC 62447/RCA EXTERMINATE! (M) (T) (X) ARISTA 1-2545 IF YOU BELIEVE (T) I.D. 1015/RCA FEEL LIKE SINGIN' (T) NERYOUS 864 905/MERCURY	NICK SCOTT FOMMY BOY 542 ↑ RUPAUI ↑ JADE ↑ POSITIVE F ↑ PAPERBOY ↑ STEREO MC'S ★ ★ J/LONDON 857 065/PLG ↑ RAPINATION & KYM MAZELLE ↑ SNAP FEATURING NIKI HARIS CHANTAY SAVAGE SANDY B
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30) 31) 32) 333 34 35 36 37) 38) 39) 40 41) 42 43 44 45	40 43 33 36 20 32 44 NEV 45 NEV 47 29 39 34	37 16 32 48 N > 48 N > 43 25 35 26	20 15 11 14 10 1 1 2 1 5 11 20 16	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TO DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS. I GOT A MAN (T) (SLAND 864 305/PLG DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012 CONNECTED (T) (X) GEE STREET//SLAND 864 393/PLG ** * HOT SHOT DEBUT YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST (T) NEXT PLATEAU INDEPENDENCE (T) SBK 19777/ERG LOVE ME THE RIGHT WAY (T) (X) LOGIC 62447/RCA EXTERMINATE! (M) (T) (X) ARISTA 1-2545 IF YOU BELIEVE (T) I.D. 1015/RCA FEEL LIKE SINGIN' (T) NERYOUS 864 905/MERCURY	NICK SCOTT FOMMY BOY 542 ↑ RUPAUI ↑ PAPERBOY ↑ STEREO MC'S ★ ★ J/LONDON 857 065/PLG ↑ RAPINATION & KYM MAZELLE ↑ SNAP FEATURING NIKI HARIS CHANTAY SAVAGE SANDY B LINC FEATURING ANGIE BROWN TRA ↑ DIGABLE PLANETS
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30) 31) 32) 333 34 35 36 37) 38) 40 411) 42 43 44 45 46 47	40 43 33 36 20 32 44 NEV 45 NEV 47 29 39 34 46	37 16 32 48 N > N > N > N > N > N > N > N > N > N >	20 15 11 14 10 1 1 2 1 5 11 20 16 4	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TO DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS. I GOT A MAN (T) (SLAND 864 305/PLG DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012 CONNECTED (T) (X) GEE STREET//SLAND 864 393/PLG ***HOT SHOT DEBUT YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST (T) NEXT PLATEAU INDEPENDENCE (T) SBK 19777/ERG LOVE ME THE RIGHT WAY (T) (X) LOGIC 62447/RCA EXTERMINATE! (M) (T) (X) ARISTA 1-2545 IF YOU BELIEVE (T) I.D. 1015/RCA FEEL LIKE SINGIN' (T) NEYOUS 864 905/MERCURY I'M GONNA GET YOU (M) (T) (X) COLUMBIA 74490 **BIZARRE REBIRTH OF SLICK (COOL LIKE DAT) (M) (T) PENDULUM 66369/ELEK DAZZEY DUKS (T) TMR 3089/BELLMARK	NICK SCOTT FOMMY BOY 542 ↑ RUPAUI ↑ PAPERBOY ↑ STEREO MC'S ★ ★ JJOONDON 857 065/PLG ↑ RAPINATION & KYM MAZELLE ↑ SNAP FEATURING NIKI HARIS CHANTAY SAVAGE SANDY B INC FEATURING ANGIE BROWN TRA ↑ DIGABLE PLANETS ↑ DUICE ↑ FINITRIBE
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Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catal single availability. © 1993, Billboard/BPI Communications.



"jump they say"

the first single & video from the new solo album BLACK TIE 3SION 31IHM



Country

Country Makes Inroads In N'East

Retailers Cite Crossover, Label Promos

BY EDWARD MORRIS

NASHVILLE-The momentum country music has built over the past few years is now helping it sell more records in the once-dreaded East and Northeast, where the genre has had negligible or no presence before.

Several buyers surveyed say country labels are more active than they used to be in pushing their albums with ad dollars and point-of-purchase material.

Even in such urban centers as Boston and Washington, D.C., there are harbingers that country has come to town-if not to stay, then at least for a long visit.

Steve Walker, head buyer for the 170store Wee Three Record Shops network based in Philadelphia, reports country sales are picking up throughout the

"I think the interest in country is growing," he says. "And overlaying that is the kind of crossover appeal of the Garth Brookses and Billy Ray Cyruses of this world. That's happening naturally. Proactively, yes, we are running more and more country promotions."

Walker says country labels are becoming more aggressive in carving out new markets: "I think the labels are wanting to actively break out of the closed confines of country purism. They've seen the benefits from it. And certainly as far as Wee Three go, they're pushing against an open door. It's a category of music that's growing in popularity, and it's growing disproportionately to the rest of the catego-

While Walker concedes The Nashville Network and Country Music Television have helped record sales in new areas. he notes, "Radio should not in any way be underestimated in the part that it has played.

Wee Three has stores in a 10-state area within a 300-mile radius of its headquarters.

Jim Primerano, music buyer for the 15-store, Buffalo, N.Y.-based Record Theatre chain, says, "We're doing far, far better [with country music] than we've ever done before." The chain, which has operations as far west as Cleveland, is made up of freestanding superstores, ranging in floor size from 12,000-24,000 square feet.

"Just about everything [country] is selling," Primerano continues. "I'm re-ordering box lots on Travis Tritt and Randy Travis. I never ordered box lots on anything [country before]. When Alahama was winning all those awards. I would be lucky if I would sell 30 to 60 units total. Now I'm on box lots reordering the second week. The younger stars like Trisha Yearwood, Reba McEntire, and Travis Tritt have really taken a foothold in a lot younger demographics and are really selling well.'

He says, "Another thing that's helped is the Canadian airplay—the Canadian television that's being devoted to country, specifically out of Toronto. We're getting a lot off of that.'

Joe Nardone Sr., CEO of Record Town, Wilkes-Barre, Pa., notes certain country stars have always gone over well in that area. Record Town operates nine Gallery Of Sound stores.

"The young guys—Alan Jackson, Clint Black, Vince Gill—are selling like top 40 acts," Nardone says. "There's an upsurge with these people, but the warhorses never did stop selling, and we're still selling them. But they don't sell quite as fast as [Billy Ray] Cyrus and the superstars. We order box lots on those guys . . . It's selling, I guess, just as hot as anybody else in the country in any part of the country."

Nardone stresses it's not just that he's promoting country music more heavily in his stores but that the labels are increasing their commitment: "They're coming to us with ad dollars, and we promote with them on it. There's more in-store material being used. There's more bin talkers, and there's more posters. Unfortunately, they didn't do it for the old-timers. Now they're doing it for the new guys, and, sure, it's helping.

"We had one country station in the market," Nardone continues, "and now we have a new one that just came on, probably within the last four weeks.

[It's called] Froggy 101, which is a 50,000-watt country format. Once they get a foothold, it's going to make country get even stronger.'

In Boston, the 10-store Newbury Comics chain specializes in alternative music. Even so, says buyer Natalie Werlin, there is a small, but growing, interest in country.

"We're starting to do a little bit," she says. "Some of our suburban stores are starting to sell some of the bigger [country] acts. They just started a country station up here recently. That may be starting to take effect."

Werlin says her best sellers are such marginally country acts as Rosanne Cash and Lyle Lovett and, oddly enough, traditionalist Dwight Yoakam.

Country record sales accounted for less than 5% of Merles Record Rack's (Continued on page 28)

Star Trek. Rock star Jon Bon Jovi, right, stops in at RCA's historic Studio B in Nashville to see the room where Elvis Presley, Willie Nelson, and other greats cut their hits. Bon Jovi's guide is Bill Ivey, director of the Country Music Foundation.

Gold Or Granite In The Northern Hills?

Farm Aid VI Expands Lineup; Victory Is Milsap's

HE LAST CROSSOVER: Our passion for country music is as boundless as a DJ's self-esteen-but the time has come when we must armor our more congenial impulses and rudely proclaim, "J'accuse!" (No! No! Not "Jack Hughes." That's an entirely different expression of opprobrium.) The fount of our chagrin is the failure of country record labels to form and use affirmative action committees.

These leveling devices may seem old hat and more likely to destroy harmony than create it. But unless we resort to them, how can we assure the world that people who are fundamentally different from us have a fair chance at securing

a coveted record deal? I allude, of course, to Northerners. Look at the country charts, and you will be shocked to discover thatexcept for an obvious token or two-every act is from the South or Southwest. And thus it has always been.

Listen to the songs, and you will hear painfully few references to granite, snowplows, East Hampton, or sexual anxieties among

graduate students. Such egregious exclusion has got to stop. Music Row must send its recruiters to the chop shops of New Jersey, the wine bars of Pennsylvania, and the Saab repair shops of New England and bring back balladeers who will sing plainly and eloquently of their defeats in life, just as we do. Frankly, we're not at all sure that the incessant mingling of Texans and Oklahomans constitutes the limits of multiculturalism.

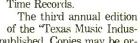
MAKING THE ROUNDS: "Country Star Tracks" is back in production via the Gatwick Entertainment Group of Nashville. The weekly, hour-long syndicated radio show will be hosted by Lisa Foster, who also co-hosts The Nashville Network's "Be A Star" series. The first show was set to debut the weekend of April 17... Among acts tapped to perform at Farm Aid VI, Saturday (24) in Ames, Iowa, are Lyle Lovett, Bruce Hornsby, Drivin' N' Cryin', Shai, Roger Clinton, the Kentucky HeadHunters, Merle Haggard & the Strangers, Arlo Guthrie, Sawyer Brown, Martina McBride, Tim Malchak, Knifewing, and Faron Young.

Tennessee Gov. Ned McWherter has selected Ronnie Milsap to receive the state Victory Award, which is presented each year as part of the national Victory Awards, sponsored by the National Rehabilitation Hospital in Washington, D.C. Milsap was chosen "for exemplifying inner strength, tenacity of purpose, integrity of effort, and courage in overcoming the many challenges of blindness' While Larry Gatlin twirls his rope on Broadway in "The Will Rogers Follies," his younger brother Rudy is trodding the boards in Branson, Mo., as the lead in a local production of "Oklahoma." The show, which premiered April 15, is at the Thunderbird Theatre.

L.A.-based Bainbridge Records has released an album of western movie and TV themes called "Way Out West." It includes themes from "How The West Was Won," "The Magnificent Seven," "The

Big Country," and such generic western fare as "Red River Valley" and "My Darling Clementine." The lastnamed song features instrumental performances by Nashvillians Kelso Herston and Lloyd Green. Bainbridge purchased masters and rights to songs from





try Directory" has just been published. Copies may be ordered from the Texas Music Office in Austin . . . John David Nixon, former tour manager for Carlene Carter, has been named manager for Hank Williams Jr.'s 1993 tour.

Miami-based Playback Records has opened a "Christian country" division. Inquiries may be made to the label's Miami or Nashville offices. Playback is distributed by Laurie Records ... Barbara Mandrell plays opposite Richard Mulligan in a mid-May segment of NBC-TV's "Empty Nest" series.

Former Billboard writer/current banjo player Andrew Roblin is featured in a five-page article in the April issue of Bluegrass Unlimited. Roblin pioneered country music video coverage for Billboard. He now operates out of Emmaus, Pa.—sometimes as a bluegrass soloist, sometimes as a member of the Pocono Mountain Boys.

George Jones and Joe Diffie will be spotlighted in the May-through-June "Jukebox Spring Into Action" promotion, sponsored by the Amusement & Music Operators Assn. Featured singles are Jones' "Wrong's What I Do Best" and "Tonight The Bottle Let Me Down" and Diffie's "Honky Tonk Attitude" and "Just A Regular Joe." The promotion will place 20,000 posters and 250,000 table tents and special title strips at 10,000 jukebox locations throughout the U.S.



by Edward Morris

Interstate Radio Net Offering Labels Free 5-Minute Ad Spots

NASHVILLE-Interstate Radio Network, an eight-hour overnight country music program syndicated in 64 markets, is offering record labels free fiveminute spots to promote their artists and albums

Gene Davis, operations director for the Chicago-based IRN, says the program has five minutes of open time per hour and that about one-fifth of the stations use the time to broadcast network news. The remaining stations, he adds, carry whatever the IRN offers.

"It's a very difficult [space] to fill," Davis explains. "We've been filling it with album tracks for five years. But there aren't a whole lot of country album tracks that run five minutes; and it's hard to find two short ones, as

That being the case, IRN contacted the national promotion directors at the labels and offered them the block of time free if they would produce programming that fit the slot precisely.

During a period of a month and a half, each free spot will be run 12 times.

So far, Davis reports, Liberty, Arista, and Epic have signed on, and Warner Bros. and BNA are considering the offer. IRN's first freebie spot, which has been airing for six weeks, features Epic's Gibson/Miller band.

Davis says the labels are free to decide what they want to promote and how they want to do it. And, he says, this is not a one-time offer: "It's openended. I plan on doing this forever

OCCIDING APRIL 24, 1993 HOT COUNTRY & SINGLES & TRACKS

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.

FOF	FOR WEEK ENDING APRIL 24, 1993						
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL		
1	3	8	11	* * * NO. 1 * SHE DON'T KNOW SHE'S BEAUTIFUL B.CANNON,N.WILSON (B.MCDILL,P.HARRISON) 1 wee	* ★ ★ ** at No. 1		
2	1	1	10	THE HEART WON'T LIE T.BROWN, R.MCENTIRE (K.CARNES, D.T.WEISS)	◆ REBA MCENTIRE & VINCE GILL (V) MCA 54599		
3	2	2	14	NOBODY WINS S.FISHELL, R.FOSTER (R.FOSTER, K.RICHEY)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2512		
4	5	9	10	ALIBIS J.STROUD (R.BOUDREAUX)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87372		
5	4	5	12	HARD WORKIN' MAN D.COOK,S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2513		
6	8	12	12	TONIGHT I CLIMBED THE WALL K.STEGALL,S.HENDRICKS IA.JACKSON)	◆ ALAN JACKSON (V) ARISTA 1-2514		
1	11	16	10	HEARTS ARE GONNA ROLL A.REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB ALBUM CUT		
8	10	14	13	BORN TO LOVE YOU D.COOK (M.COLLIE, D.COOK, C. RAINS)	◆ MARK COLLIE (v) MCA 54515		
9	14	17	13	MY BLUE ANGEL E.GORDY, JR. (A.TIPPIN, K. WILLIAMS, P. DOUGLAS)	◆ AARON TIPPIN (V) RCA 62430		
10	16	24	7	I LOVE THE WAY YOU LOVE ME D.JOHNSON (V.SHAW,C.CANNON)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371		
(11)	18	21	9	MADE FOR LOVIN' YOU D.JOHNSON (C.PUTMAN,S.THROCKMORTON)	◆ DOUG STONE (V) EPIC 74885		
12	17	20	8	TENDER MOMENT S.HENDRICKS,B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2523		
13	6	4	12	LEARNING TO LIVE AGAIN A.REYNOLDS (S.DAVIS,D.SCHLITZ)	GARTH BROOKS (V) LIBERTY 56973		
14)	15	22	7	AIN'T THAT LONELY YET P.ANDERSON (KOSTAS, J. HOUSE)	◆ DWIGHT YOAKAM (v) WARNER BROS. 18590		
15)	23	32	4	TELL ME WHY T.BROWN (K.BONOFF)	(C) (V) CURB 54606/MCA		
16	9	3	15	WHEN MY SHIP COMES IN J.STROUD.C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 62429		
17	19	18	8	YOU SAY YOU WILL G.FUNDIS (B.N.CHAPMAN, V.THOMPSON)	TRISHA YEARWOOD (V) MCA 54600		
18	7	6	15	SHE'S NOT CRYIN' ANYMORE J.SCAIFE, J.COTTON (B.R.CYRUS, T. SHELTON, B.CANNON)	◆ BILLY RAY CYRUS (C) (V) MERCURY 864 778		
19	20	23	13	I'D RATHER MISS YOU J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN)	◆ LITTLE TEXAS (v) WARNER BROS. 18668		
20	13	13	14	MENDING FENCES J.LEO, RESTLESS HEART (A.BYRD, J. ROBINSON)	◆ RESTLESS HEART (v) RCA 62419		
(21)	24	25	11	HIGH ROLLIN' D.JOHNSON (D.GIBSON,B.MILLER)	GIBSON/MILLER BAND (V) EPIC 74856		
22	28	31	12	T-R-O-U-B-L-E G.BROWN (J.CHESNUT)	◆ TRAVIS TRITT (V) WARNER BROS. 18588		
23	27	27	8	ALRIGHT ALREADY S.HENDRICKS,L.STEWART (B.HILL,J.B.RUDD)	◆ LARRY STEWART (V) RCA 62474		
24	12	7	17	OL' COUNTRY M.WRIGHT (B.LAMOYN HARDIN)	◆ MARK CHESNUTT (V) MCA 54539		
				* * * AIRPOWER			
(25)	30	36	6	B.MONTGOMERY, J.SLATE (J.DIFFIE, L.BOGAN)	◆ JOE DIFFIE (V) EPIC 74911		
				***AIRPOWER	↑★★★ SAWYER BROWN		
26)	31	39	5	R.SCRUGGS,M.MILLER (M.A.MILLER,B.SHORE)	(V) CURB 1043		
(27)	34	38	8	★★★AIRPOWER SHOULD'VE BEEN A COWBOY	◆ TOBY KEITH		
21)	04	30		N.LARKIN,H.SHEDD (T.KEITH) ★★★AIRPOWER	(C) (V) MERÇURY 864 342		
(28)	40	60	3	HOMETOWN HONEYMOON J.LEO,L.M.LEE,ALABAMA (J.LEO.J.PHOTOGLO)	ALABAMA (V) RCA 62495		
				***AIRPOWER			
29	35	43	4	BLAME IT ON YOUR HEART E.GORDY, JR. (H. HOWARD, KOSTAS)	◆ PATTY LOVELESS (v) EPIC 74906		
30	25	15	15	IT'S A LITTLE TOO LATE J.CRUTCHFIELD (P.TERRY,R.MURRAH)	◆ TANYA TUCKER (C) (V) LIBERTY 44915		
31	22	10	17	HEARTLAND T.BROWN (S.DORFF,J,BETT(S)	◆ GEORGE STRAIT (V) MCA 54563		
32	42	48	4	OH ME, OH MY, SWEET BABY M.POWELL,T.DUBOIS (M.GARVIN,T.SHAPIRO)	DIAMOND RIO (C) (V) ARISTA 1-2464		
33	33	29	19	WHAT PART OF NO R.LANOIS (W.PERRY,G.SMITH)	LORRIE MORGAN		
34	26	11	17	LET THAT PONY RUN P.WORLEY,E.SEAY (G.PETERS)	◆ PAM TILLIS (C) (V) ARISTA 1-2506		
35)	39	41	7	JUST AS I AM SBUCKINGHAM (L.BOONE,P.NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896		
36	29	26	11	NOW I PRAY FOR RAIN J.STROUD (L.SATTERFIELD, G. TEREN)	NEAL MCCOY ATLANTIC ALBUM CUT		
37)	44	53	5	HEARTACHE J.BOWEN,S.BUGGUSS (L.GEORGE,I.ULZ)	◆ SUZY BOGGUSS (V) LIBERTY 56972		
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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
(38)	45	51	5	LOVE ON THE LOOSE, HEART ON THE RUN	MCBRIDE & THE RIDE (V) MCA 54601
39	21	19	14	S.GIBSON, T. BROWN (KOSTAS, A.L. GRAHAM) STANDING KNEE DEEP IN A RIVER (DYING OF THIRS)	
(40)	51	67	3	B.MAHER (B.JONES,B MCDILL,D.LEE) NO FUTURE IN THE PAST	VINCE GILL (V) MCA 54540
(41)	54	58	4	T.BROWN (V.GILL.C.JACKSON) SOMEBODY ELSE'S MOON	COLLIN RAYE
42	36	28	18	G.FUNDIS,J.HOBBS (P.NELSON.T.SHAP!RO) ONCE UPON A LIFETIME	(V) EPIC 74912 ALABAMA
43	41	34	18	JLEO.L.M.LEE,ALABAMA (G.BAKER,F.J.MYERS) PASSIONATE KISSES	(V) RCA 62428 ◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 74795
44	32	30	10	J.JENNINGS, M.C.CARPENTER (L. WILLIAMS) LIKE A RIVER TO THE SEA S.HENDRICKS, T. DUBOIS (S. WARINER)	STEVE WARINER (V) ARISTA 1-2510
(45)	49	52	6	A LITTLE BIT OF HER LOVE S.MARCANTONIO,R.E.ORRALL.J.LEO (R.E.ORRALL.J.WILSON)	◆ ROBERT ELLIS ORRALL (V) RCA 62475
<u>46</u>)	47	49	11	SOMEONE TO GIVE MY LOVE TO T.BROWN (J.FOSTER, B.RICE)	◆ TRACY BYRD (C) (V) MCA 54497
<u>(47)</u>	55	68	3	AN OLD PAIR OF SHOES KLEHNING (J.FOSTER,A.MASTERS,J.MORRIS)	RANDY TRAVIS (v) WARNER BROS. 18616
(48)	58	66	3	I WANNA TAKE CARE OF YOU J.BOWEN,B.DEAN (B.DEAN,J.K.JONES)	BILLY DEAN (V) SBK 56984/LIBERTY
49	53	54	7	IF I HAD A CHEATIN' HEART C.HOWARD (W.HOLYFIELD.A.TURNEY)	◆ RICKY LYNN GREGG
<u>50</u>	57	59	4	I GUESS YOU HAD TO BE THERE R.LANDIS (J.ROBBIN,B.CLOYD)	◆ LORRIE MORGAN (V) BNA 62415
(51)	65		2		ER WITH DELBERT MCCLINTON (V) LIBERTY 56985
52	43	33	11	ROMEO S.BUCKINGHAM, D.PARTON (D.PARTON)	◆ DOLLY PARTON & FRIENDS (C) (V) COLUMBIA 74876
53	48	46	20	TRYIN' TO HIDE A FIRE IN THE DARK J.BOWEN.B.DEAN (B.DEAN, T.NICHOLS)	◆ BILLY DEAN (V) SBK 56804/LIBERTY
(54)	66	_	2	THE HARD WAY JJENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
<u></u>	59	61	3	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BE B.BECKETT (S.CLARK,J.MACRAE)	
	69	_	2	HEY BABY R.BENNETT, T.BROWN (M.STUART, P.KENNERLEY)	◆ MARTY STUART (V) MCA 54607
<u></u>	60	64	5	WHAT MADE YOU SAY THAT H.SHEDD, N. WILSON (T. HASELDEN, S. MUNSEY, JR.)	◆ SHANIA TWAIN (C) (V) MERCURY 864 992
58	56	50	10	HONKY TONKIN' FOOL R:LANDIS (A.BARKER)	◆ DOUG SUPERNAW (V) BNA 62432
59	52	44	11	WHAT A WOMAN WANTS R,CROWELL,L,WHITE,S,SMITH (L,WHITE,C,CANNON)	◆ LARI WHITE (V) RCA 62420
<u>60</u>	63	70	4	TAKE ANOTHER RUN B.BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ)	◆ PAUL OVERSTREET (V) RCA 62473
61)	67	_	2	MAYBE YOU WERE THE ONE M.CLUTE, T. DUBOIS (H. MOORE, R. LANDIS)	◆ DUDE MOWREY (C) (V) ARISTA 1-2515
<u>62</u>	74	_	2	IF YOU'RE NOT GONNA LOVE ME R. VAN HOY, D. ALLEN (D. ALLEN, R. VAN HOY, M. COLLIE)	◆ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
63	70	73	3	MEMORY LANE J.STROUD, B.GALLIMORE (J.DIFFIE, L.WILSON)	◆ TIM MCGRAW (V) CURB 1041
64	64	62	20	HIGH ON A MOUNTAIN TOP R.BENNETT, T.BROWN (O.B.REED, A.CAMPBELL)	MARTY STUART (V) MCA 54538
65	62	56	10	LOOK AT YOU GIRL J.BOWEN,J.CRUTCHFIELD (L.ROSS)	◆ CHRIS LEDOUX (V) LIBERTY 44915
66	61	45	13	TRUE CONFESSIONS B.CHANCEY, P. WORLEY (KOSTAS, M.STUART)	◆ JOY WHITE (V) COLUMBIA 74845
67)	72	74	3	BACK WHEN R.HALL (H.PRESTWOOD)	VERN GOSDIN (V) COLUMBIA 74905
				***HOT SHOT DEBL	
<u>(68)</u>	NE	N >	1	NOW ROU'RE TALKIN' K.STEGALL (J.COLLINS,M.HEENEY)	◆ DIXIANA (V) EPIC 74936
<u>69</u>	RE-E	NTRY	2	SOME GAVE ALL J.SCAIFE,J.COTTON (B.R.CYRUS,C.CYRUS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 865 096
70	71	69	15	WHY BABY WHY C.HOWARD,K.FOŁLESE,T.MCHUGH (G.JONES,O.EDWARDS)	◆ PALOMINO ROAD (V) LIBERTY 56974
<u>71</u>)	NE	N Þ	1	PACK YOUR LIES AND GO R.PENNINGTON (A.SYMS)	CELINDA PINK (C) (V) STEP ONE 458
72	73	65	6	WRONG'S WHAT I DO BEST E.GORDY, JR. (D.LEE, M.CAMPBELL, F. WELLER)	◆ GEORGE JONES (V) MCA 54604
73)	NE	N >	1	GET IN LINE D.COOK,D.WILSON (L.BOONE,C.WATERS,T.SHAPIRO)	◆ LARRY BOONE (C) (V) COLUMBIA 74913
74)	NE	N >	1	ANY ROAD H.SHEDD.J.SCAIFE,J.COTTON,B.CORBIN,O.HANNER (D.HANNER,B.CORBIN,	CORBIN/HANNER
75	75	72	7	HARD WAY TO MAKE AN EASY LIVIN'	◆ THE BELLAMY BROTHERS (V) BELLAMY BROTHERS 9108/INTERSOUND

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

HOT COUNTRY RECURRENTS

1	1	1	3	QUEEN OF MEMPHIS B.BECKETT (D.GIBSON,K.LOUVIN)	◆ CONFEDERATE RAILROAD
2	_		1	I WANT YOU BAD (AND THAT AIN'T GOOD) G.FUNDIS,J.HOBBS (J.LEAP)	◆ COLLIN RAYE EPIC
3	_	-	1	CAN I TRUST YOU WITH MY HEART G.BROWN (T.TRITT,S.HARRIS)	◆ TRAVIS TRITT WARNER BROS.
4	5		2	ALL THESE YEARS R.SCRUGGS,M.MILLER (M.MCANALLY)	◆ SAWYER BROWN CURB
5	2	4	10	LIFE'S A DANCE D.JOHNSON (A.SHAMBLIN,S.SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
6	4	3	3	LOOK HEART, NO HANDS K.LEHNING (T.BRUCE, R.SMITH)	◆ RANDY TRAVIS WARNER BROS.
7	3	2	4	JUST ONE NIGHT S.GIBSON,T.BROWN (T.MCBRIDE)	◆ MCBRIDE & THE RIDE MCA
8	6	7	8	DON'T LET OUR LOVE START SLIPPIN' AWAY T.BROWN (V.GILL,P.WASNER)	◆ VINCE GILL MCA
9	7	6	5	TOO BUSY BEING IN LOVE D.JOHNSON (V.SHAW,G.BURR)	◆ DOUG STONE EPIC
10	9	8	29	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN ARISTA
11	14	14	17	SEMINOLE WIND J.STROUD,J.ANDERSON (J.ANDERSON)	◆ JOHN ANDERSON BNA
12	12	13	10	I CROSS MY HEART T.BROWN,G.STRAIT (S.DORFF,E.KAZ)	◆ GEORGE STRAIT MCA
13	8	5	3	IN A WEEK OR TWO M.POWELL,T.DUBOIS (J.HOUSE,G.BURR)	◆ DIAMOND RIO ARISTA

<u> </u>	KKE	M I 9)		
14	11	16	17	NO ONE ELSE ON EARTH T.BROWN (S.LORBER,S.HARRIS,J.COLUCCI)	◆ WYNONNA CURB
15	10	10	7	WILD MAN S.BUCKINGHAM (S.LONGACRE, R.GILES)	◆ RICKY VAN SHELTON COLUMBIA
16	15	9	11	I'M IN A HURRY (AND DON'T KNOW WHY) J.LEO,L.M.LEE,ALABAMA (R.MURRAH,R.VANWARMER)	◆ ALABAMA RCA
17	16	15	15	EVEN THE MAN IN THE MOON IS CRYIN' D.COOK (M.COLLIE, D.COOK)	◆ MARK COLLIE MCA
18	13	11	11	SURE LOVE A.REYNOLDS, J. ROONEY (H. KETCHUM, G.BURR)	◆ HAL KETCHUM CURB
19	_	_	1	DRIVE SOUTH J.BOWEN,S.BOGGUSS (J.HIATT)	◆ SUZY BOGGUSS LIBERTY
20	19	19	14	WATCH ME R.LANDIS (T.SHAPIRO, G.BURR)	◆ LORRIE MORGAN BNA
21	18	12	8	SOMEWHERE OTHER THAN THE NIGHT A.REYNOLDS (K.BLAZY,G.BROOKS)	GARTH BROOKS LIBERTY
22	20	18	5	WALKAWAY JOE G.FUNDIS (V.MELAMED,G.BARNHILL)	◆ TRISHA YEARWOOD MCA
23	17	17	7	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K.STEGALL (A.JACKSON,R.TRAVIS)	◆ ALAN JACKSON ARISTA
24	_	_	1	MY STRONGEST WEAKNESS T.BROWN (N.JUDD,M.REID)	WYNONNA CURB
25	_	_	9	BURN ONE DOWN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,F.MILLER)	CLINT BLACK RCA

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





by Lynn Shults

 ${f N}$ O. 1 FOR THE first time on Billboard's Hot Country Singles & Tracks chart is Sammy Kershaw, with "She Don't Know She's Beautiful" (3-1), co-written by Bob McDill and Paul Harrison and produced by Norro Wilson and Mercury records director of A&R Buddy Cannon. Kershaw, a Louisiana native and relative of the legendary Rusty & Doug Kershaw, exploded onto the scene with "Cadillac Style" in December 1991. Mercury VP of marketing Steve Miller parlayed the hit into a series of regional Cadillac television ads featuring Kershaw, which, combined with his music videos, gave him a most credible beginning. Though his best effort of the next three singles peaked at No. 10, his club and concert performances placed him among the hottest new country artists.

UNE OF NASHVILLE'S most-quoted statements is, "It all begins with a song." Norro Wilson says he knew he'd found a special song when he first heard "She Don't Know She's Beautiful." "We got the song when we first started looking for new tunes for this album. Both Buddy and I loved the song immediately. It had a wonderful and simple hook." As for getting the song and Kershaw's vocal performance to come together in the studio, Wilson says, "It went easy. [Recording sessions] usually do when you've got something." Wilson is one of Nashville's most successful songwriters, having either written or co-written giant copyrights such as "The Most Beautiful Girl," for Charlie Rich, released in September 1973. Wilson's 1974 George Jones classic, "The Grand Tour," is the title track of the new album by Aaron Neville. Wilson adds, "We are hoping [A&M] may see fit to put it out as a single, because it is a killer. There is nothing phony about the record. It's as real as anything you've ever heard.

OR THE SECOND WEEK, "Home Town Honeymoon" (40-28), by Alabama, is the most active single, followed by "Oh Me, Oh My, Sweet Baby" (42-32), by Diamond Rio; "Tell Me About It" (65-51), by Tanya Tucker and Delbert McClinton; "Somebody Else's Moon" (54-41), by Collin Raye; "Tell Me Why" (23-15), by Wynonna Judd; "The Hard Way" (66-54), by Mary-Chapin Carpenter; "No Future In The Past" (51-40), by Vince Gill; "Honky Tonk Attitude" (30-25), by Joe Diffie; "Trouble On The Line" (31-26), by Sawyer Brown; and "Blame It On Your Heart" (35-29), by Patty Loveless.

THE MOST ACTIVE ALBUM on the Top Country Albums chart is "Life's A Dance" (11-10), by John Michael Montgomery, followed by "Pure Country" (8-8), by George Strait; "Across The Borderline" (19-17), by Willie Nelson; "Voices In The Wind" (52-45), by Suzy Bogguss; and "Confederate Railroad" (28-25), by Confederate Railroad,

GUTTING-EDGE radio consultant Steve Warren reports on his tactic of new releases in high rotation and his use of album tracks: "[Listener requests are] happening now with the Brooks & Dunn album 'Hard Workin' Man.' I'm getting requests for 'Rock My World' and 'Mexican Minutes.' All of my stations are playing 'Chattahoochie,' by Alan Jackson." In Houston, he has Confederate Railroad's "Trashy Women" in medium rotation on KKBQ.

Another 'Crying' Game: Writer Claims Credit For Cyrus Single

NASHVILLE-A Georgia songwriter has sued Billy Ray Cyrus in U.S. District Court here, alleging that the current Cyrus single, "She's Not Crying Anymore," was copied in large part from his own 1973 composition.

Also named in the suit are Cyrus' record label, Mercury Records, and its corporate parent; his co-writers, Terry Shelton and Buddy Cannon; their publishing companies; and unspecified individuals involved in facilitating the alleged copyright infringement.

In his action, filed April 8, Danny Mote asks the court to declare that the Cyrus song was "derived directly" from Mote's "Crying Eyes"; that it award suitable actual and statutory damages; and that it enjoin the defendants from further use of the allegedly infringed song.

Filed as exhibits with Mote's complaint are his 1973 certificate of copyright registration, labels from copies of single versions of the song when it was released in 1976 on his own label, and a letter from a Nashville musicologist stating that "She's Not Crying Anymore" derives directly from "Crying Eyes."

As outlined in the complaint, Mote composed "Crying Eyes" in late 1973 while working as a nightclub singer in Panama City, Fla. He subsequently registered the song with the U.S.

Copyright office and was issued a registration certificate dated Oct. 18,

In 1976, the complaint continues, Mote recorded the song and issued it as a 45 single and, later, on an album on his own label, A.R.P. Records.

To promote the single and album. the complaint says. Mote took copies to "numerous" radio stations, record companies, and music publishers in Nashville and Memphis.

Mercury Records released "She's Not Crying Anymore" last year as part of Cyrus' "Some Gave All" album. It was released as a single in January and went to No. 6 on Billboard's Hot Country Singles & Tracks chart.

The complaint says the two songs are, "for all practical purposes, identical melodically, harmonically, and rhythmically," are "written in the same key and tempo," and "lyrically speak of the same theme.'

E. Michael Harrington, an associate professor at Belmont Univ.'s School of Music, concludes in his exhibit: "Both songs have numerous striking similarities in harmony, melody, melodic contour, rhythm, key, tempo, phrase structure, style, sound, subject matter, and mood.'

Mote is represented by Nashville attorneys Grant Smith and John A. Ascione.

EDWARD MORRIS

COUNTRY MAKES INROADS IN NORTHEAST

(Continued from page 26)

business six years ago, says buyer Mike Papa. Now the Derby, Conn.-based chain sees it amounting to approximately 15%. Merles' five stores are in the Derby/New Haven area.

Papa says Garth Brooks, Randy Travis, Brooks & Dunn, and Billy Dean are among his best country sellers.

Matthew Owen, record buyer for the five-unit Olsson's Books & Records in Washington, D.C., reports, "Over the past six months to a year, we have seen an increase in country sales-not a

large one, but enough that we have increased the stock.'

Owen credits Garth Brooks with leading the country breakthrough: "I hate to be so cliche-sounding, but I think he really did."

He says crossover acts like Billy Ray Cyrus are selling best for him. "We still haven't hit a mainstream country sort of crowd." He adds that hometown favorite Mary-Chapin Carpenter "does fantastic ... We sell huge numbers of her albums."

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

TITLE (Publisher — Licensing Org.) Sheet Music Dist

- 14 AIN'T THAT LONELY YET (Songs Of PolyGram, BMI/ Seven Angels, BMI/Madwomen, BMI/Sony Tree, BMI) HL 4 ALIBIS (Sony Tree, BMI/Thanxamillion, BMI) HL
- ALRIGHT ALREADY (Collins Court, ASCAP/J B Rudd. 74 ANY ROAD (Polygram Int'l, ASCAP/Play On, ASCAP/Bob
- Corbin. ASCAP/Songs Of PolyGram. BMI)

 BACK WHEN (Careers-BMG. BMI/Hugh Prestwood, BMI)

 BLAME IT ON YOUR HEART (Harlan Howard, BMI/Sony
 Tree. BMI/Songs Of PolyGram. BMI/Seven Angels. BMI)
- BORN TO LOVE YOU (BMG. ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL
 GET IN LINE (Sony Cross Keys, ASCAP/Great Cumberland, BMI/Jamond Struck, BMI)

- Cumberland, BMI/Diamond Struck, BMI)
 75 HARD WAY TO MAKE AN EASY LIVIN' (Bellamy Bros, ASCAP/BMG, ASCAP) HL
 54 THE HARD WAY (EMI April, ASCAP/Getarealjob, ASCAP)
 55 HARD WORKIN' MAN (Sony Tree, BMI) HL
 37 HEARTACHE (Naked Snake, ASCAP)
 31 HEARTLAND (Warner-Tamerlane, ASCAP/Nocturnal Eclipse, BMI/WB, ASCAP/John Bettis, ASCAP) WBM
 77 HEARTS ARE GONNA ROLL (Foreshadow, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL
 27 THE HEART WON'T LIE (Moonwindow, ASCAP/Donna Weiss, BMI)
- 56 HEY BABY (Songs Of PolyGram, BMI/Irving. BMI/
- HIGH ON A MOUNTAIN TOP (Midstream, BMI)
- HIGH ROLLIN' (Nocturnal Eclipse, BMI/Uni BMI/BrahmSongs & Careers-BMG, BMI) HL

- 28 HOMETOWN HONEYMOON (Warner-Elektra-Asylum. BMI/Mopage, BMI/After Berger, ASCAP/Patrix Janus, ASCAP/WB, ASCAP)
- 25 HONKY TONK ATTITUDE (Sony Tree, BMI/Songwriters
- Ink, BMI/Regular Joe, BMI) HL

 58 HONKY TONKIN' FOOL (O-Tex, BMI)

 10 RATHER MISS YOU (Square West, ASCAP/Howlin'
 Hits, ASCAP) CPP

 Hits, ASCAP) CPP 49 IF I HAD A CHEATIN' HEART (Polygram Int'l, ASCAP/
- Songs Of PolyGram, BMI) HL

 FYOU'RE NOT GONNA LOVE ME (Posey, BMI/Royzboy, BMI/BMG, ASCAP/JUdy Judy, ASCAP)

 OLIGIESS YOU HAD TO BE THERE (Ten Ten, ASCAP)

 LOVE THE WAY YOU LOVE ME (Gary Morns, ASCAP/Taste Auction, BMI)

- 30 IT'S A LITTLE TOO LATE (Castle Street, ASCAP/End Of
- August, ASCAP/Murrah, BMI) CPP
 48 I WANNA TAKE CARE OF YOU (EMI Blackwood, BMI/
- Jechol, ASCAP/EMI April, ASCAP)

 35 JUST AS LAM (Sony Tree, BMI/Sony Cross Keys, ASCAP)
- 13 LEARNING TO LIVE AGAIN (EMI Blackwood, BMI/ Beartooth, BMI/Oon Schiltz, ASCAP/Almo, ASCAP)
- 34 LET THAT PONY RUN (Sony Cross Keys, ASCAP) HL
 44 LIKE A RIVER TO THE SEA (Steve Wariner, BMI/Irving. 45 A LITTLE BIT OF HER LOVE (EMI April, ASCAP/JKids.
- 65 LOOK AT YOU GIRL (Wyoming Brand, BMI)
 38 LOVE ON THE LOOSE, HEART ON THE RUN (Songs Of

- 11 MADE FOR LOVIN' YOU (Sony Tree, BMI) HL 61 MAYBE YOU WERE THE ONE (Lee Greenwood, BMI/Big
- Muddy, BMI/Spatz, BMI)
 MEMORY LANE (Forrest Hills, BMI/Zomba, ASCAP) CPP
 MENDING FENCES (WB, ASCAP) WBM
- MY BLUE ANGEL (Acutf-Rose, BMI/Sony Cross Keys, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP) HL/
- 3 NOBODY WINS (Polygram, ASCAP/St. Julien, ASCAP/
- Mighty Nice, BMI) HL
 40 NO FUTURE IN THE PAST (Benefit, BMI/Famous, BMI/ Too Strong, BMI) CPP
 36 NOW I PRAY FOR RAIN (Screen Gems-EMI, BMI/
- Zomba ASCAP) WBM/CPF
- Zomba, ASCAP) WBM/CPP

 8 NOW ROU'RE TALKIN' (BMG, ASCAP/Songs Of PolyGram, BM/Pantry Bay, BMI)

 32 OH ME, OH MY, SWEET BABY (Sony Tree, BMI/Terrace,
- ASCAP) WISM/HL

 24 OL' COUNTRY (EMI April. ASCAP/K-Mark, ASCAP) WBM

 47 AN OLD PAIR OF SHOES (WB, ASCAP/Tapper, ASCAP/
 On The Wall, BMI/Great Galen, BMI) 42 ONCE UPON A LIFETIME (Zomba, ASCAP/Dixie Stars,
- PACK YOUR LIES AND GO (Almarie, BMI)
- 71 PACK YOUR LIES AND GO (Almarie, BMI)
 43 PASSIONATE KISSES (Lucy Jones, BMI/Momad-Noman, BMI/Warner-Tamerlane, BMI) CLM/WBM
 52 ROMEO (Velvet Apple, BMI) CPP
 1 SHE DON'T KNOW SHE'S BEAUTIFUL (Polygram, SACAD/Carpers-RMG, BMI) HL
- BMI/Sly Dog, BMI/HotOogGone. BMI) HL
 27 SHOULD'VE BEEN A COWBOY (Songs Of PolyGram.
- ASCAP/Ranger Bob. ASCAP/Careers-BMG, BMI) HL

 18 SHE'S NOT CRYIN' ANYMORE (Songs Of PolyGram,
 BMI/Sly Dog, BMI/HotOogGone, BMI) HL
- BMI/Tokeco, BMI) HL

 1 SOMEBODY ELSE'S MOON (Sony Tree, BMI/Great
 Cumberland, BMI/Diamond Struck, BMI) HL/CPP

 5 SOME GAVE ALL (Songs Of PolyGram, BMI/Sly Dog,

- BMI/Polygram Int'l, ASCAP/Music Express, ASCAP) HL
 46 SOMEONE TO GIVE MY LOVE TO (Polygram Int'l)
- 39 STANDING KNEE DEEP IN A RIVER (DVING OF THIRST) (Sony Cross Keys, ASCAP/Bucky Jones, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram, BMI/Polygram Int'l,
- 60 TAKE ANOTHER RUN (Scarlet Moon, BMI/Don Schlitz,

- 60 TAKE ANOTHER RUN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP
 51 TELL ME ABOUT IT (Warner-Tamerlane, BMI/Top Down, BMI/Corn Country, BMI)
 15 TELL ME WHY (Seagrape, BMI)
 12 TENDER MOMENT (Polygram Int'i, ASCAP/R-Bar-P, ASCAP/De Burgo, ASCAP/New Songs, ASCAP/Mama Guitar, ASCAP) HL
- Guitar, ASCAP) HL
 6 TONGBT I CLIMBED THE WALL (Mattie Ruth, ASCAP/
 Seventh Son, ASCAP) WBM
 26 TROUBLE ON THE LINE (Zoo II, ASCAP/Club Zoo, BMI)
 27 T-R-0-U-B-L-E (Sony Tree, BMI) HL
 66 TRUE CONFESSIONS (Songs OI PolyGram, BMI/Hank's
 Cadillac BMI) HI

- 53 TRYIN' TO HIDE A FIRE IN THE DARK (EMI Blackwood.
- 59 WHAT A WOMAN WANTS (LaSongs, Ascap/Almo,
- 57 WHAT MADE YOU SAY THAT (Millhouse, BMI/Songs Of
- PolyGram, BMI) HL
 33 WHAT PART OF NO (Zomba, ASCAP/O-Tex, BMI) CPP
- 15 WHAN MY SHIP COMES IN (HowIm Hits, ASCAP) CPP
 55 WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO
 BACK (Music City, ASCAP/EMI April, ASCAP)
 70 WHY BABY WHY (Trio, BMI/Fort Knox, BMI) HL
- 72 WRONG'S WHAT I DO BEST (Songs Of PolyGram, BMI/
- Young World, BMI) HL

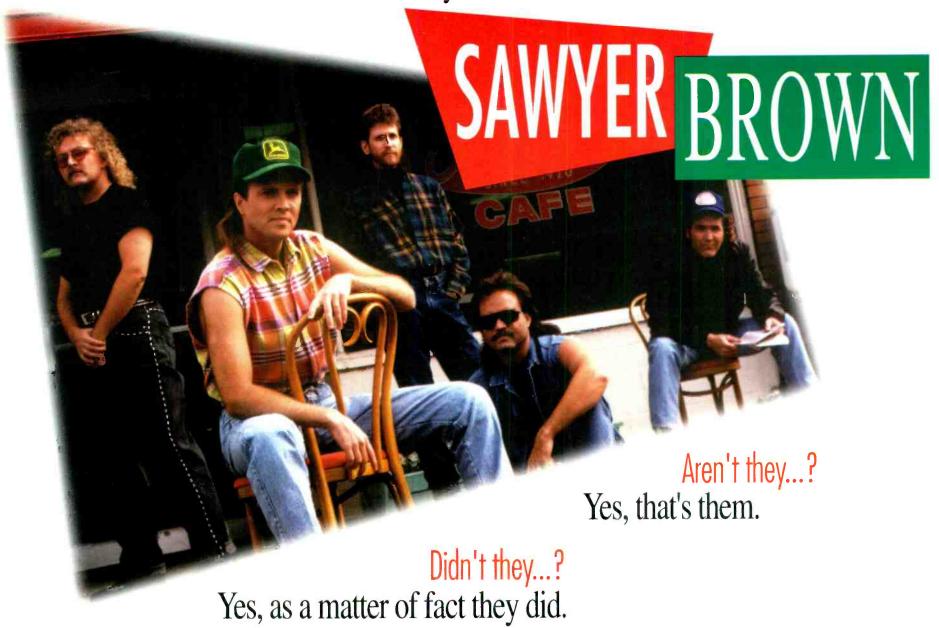
 17 YOU SAY YOU WILL (BMG, ASCAP/EMI April, ASCAP/Ides Of March, ASCAP) HL

North American Tour

- 4/16 San Antonio, TX
- 4/17 Belton, TX
- 4/18 Dallas, TX
- 4/21 Chadron, NE
- 4/23 Lincoln, NE
- 4/24 Cedar Rapids, IA
- 4/27 St. Cloud, MN
- 4/28 Rochester, MN
- 4/29 Milwaukee, WI 4/30 Ft. Wayne, IN
- 5/1 Nashville, IN
- 5/2 Saginaw MI
- 5/4 Sioux City, IA 5/7 Ft. Smith, AR
- 5/8 Paducah, KY
- 5/13 Rochester, NY
- 5/14 Poughkeepsie, NY 5/15 Hampton, VA
- 5/16 Johnson City, TN
- Baton Rouge, LA 5/20 Biloxi, MS
- 5/21 Little Rock, AR
- 5/22 Jackson, TN
- 6/3 Charlotte, NC
- 6/5 Myrtle Beach, SC
- 6/11 Ozark, AL
- 6/12 Pensacola, FL
- 6/15 Eminence, MO
- 6/24 Farmington, NM Gallup, NM 6/25
- 6/26 Grand Junction, CO
- 7/5 Marinette, WI
- 7/9 Merrillville, WI
- 7/10 Chippewa Falls, WI
- 7/15 Roseau, MN
- 7/16 Hamilton, ND
- 7/17 Madison, WI
- 7/24 Grand Rapids, MI
- 7/25 Pigeon Forge, TN
- 7/30 Columbia, MO
- 7/31 Jasper, IN
- Mendon, IL 8/1 8/4 Davenport, IA
- 8/6 Detroit Lakes, MN
- 8/7 Cumberland, MD
- 8/8 Warwick, RI
- 8/11 Oshkosh, WI
- 8/13 Mason City, IA
- 8/15 Mandan, ND
- 8/17 Lewisburg, WV
- 8/21 Adrian, MI
- 8/22 Nashville, IN
- 8/23 Branson, MO



You know who they are...



Wasn't it them who sang...?

Yes, they sang that.

Hey, I do know who these guys are!

I was pretty sure that you did.

- "THE WALK" made an emotional rise to the top of the charts.
- "DIRT ROAD", their follow-up single, then soared to number-one.
- THE DIRT ROAD album was just certified gold.
- "SOME GIRLS DO" became their biggest number-one hit ever.
- "CAFE ON THE CORNER" with it's passionate message, once again, carried them to the top.
- "ALL THESE YEARS" has touched our heart and soul as their lastest number-one hit.
- "TROUBLE ON THE LINE", the new single, is foot-stompin' fun as only they can do it!



Check your stock...their sold out tour is headed your way. It's the unmistakable SAWYER BROWN!

Billoard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS, ON CHART	ARTIST TITLE	PEAK POSITION
		2	>	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	Δ.
1	1	1	47	BILLY RAY CYRUS A 6 MERCURY 510635* (10.98 EQ/15.98) 31 weeks at No. 1 SOME GAVE ALL	1
2	2	2	17 *	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98) IT'S YOUR CALL	2
3	3	3	7	BROOKS & DUNN ARISTA 18716* (10.98/15.98) HARD WORKIN' MAN	2
4	4	6	3	DWIGHT YOAKAM REPRISE 45241*/WARNER BROS. (10.98/15.98) THIS TIME	4
5	5	4	7	DOLLY PARTON COLUMBIA 53199*/SONY (10.98 EQ/15.98) SLOW DANCING WITH THE MOON	4
6	7	7	29	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98) THE CHASE	1
7	6	5	5	TRACY LAWRENCE ATLANTIC 82483*/AG (9.98/15.98) ALIBIS	5
8	8	10	30	GEORGE STRAIT ▲ 2 MCA 10651* (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	3
9	9	8	87	BROOKS & DUNN ▲ 2 ARISTA 18658* (9.98/13.98) BRAND NEW MAN	3
10	11	11	22	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98) LIFE'S A DANCE	10
11	10	9	41	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881*/SONY (9.98 EØ/13.98) COME ON COME ON	6
12	12	16	135	GARTH BROOKS ▲ 9 LIBERTY 93866* (9.98/13.98) NO FENCES	1
13	16	18	57	AARON TIPPIN ● RCA 61129* (9.98/13.98) READ BETWEEN THE LINES	6
14	14	14	. 54	WYNONNA ▲ ² CURB 10529*/MCA (10.98/15.98) WYNONNA	1
15	15	12	32	VINCE GILL ▲ MCA 10630* (10.98/15.98) I STILL BELIEVE IN YOU	3
16	13	13	5	SAMMY KERSHAW MERCURY 14332* (9.98 EQ/15.98) HAUNTED HEART	11
17)	19	15	3	WILLIE NELSON COLUMBIA 52752*/SONY (10.98 EQ/15.98) ACROSS THE BORDERLINE	15
18	18	19	83	GARTH BROOKS ▲ 9 LIBERTY 96330* (10.98/15.98) ROPIN' THE WIND	1
19	20	24	206	GARTH BROOKS ▲ ⁴ LIBERTY 90897* (9.98/13.98) GARTH BROOKS	2
20	17	17	27	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6
21	21	22	34	TRAVIS TRITT ▲ WARNER BROS. 45048* (10.98/15.98) T-R-O-U-B-L-E	6
(22)	22	20	27	LORRIE MORGAN BNA 66047* (9.98/13.98) WATCH ME	17
23	24	23	35	ALABAMA ● RCA 66044* (9.98/15.98) AMERICAN PRIDE	11
24	23	21	61	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98) SEMINOLE WIND	10
25)	28	34	50	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98) CONFEDERATE RAILROAD	21
26	26	35	26	RESTLESS HEART RCA 66049* (9.98/15.98) BIG IRON HORSES	26
27	27	25	27	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98) CAN'T RUN FROM YOURSELF	12
28	25	29	54	MARK CHESNUTT ● MCA 10530* (9.98/15.98) LONGNECKS & SHORT STORIES	9
29	29	28	37	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98) WHATCHA GONNA DO WITH A COWBOY	9
30	30	36	34	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98) HONEYMOON IN VEGAS	4
31	35	33	39	CLINT BLACK ▲ RCA 66003* (10.98/15.98) THE HARD WAY	2
32	37	37	32	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98) HEARTS IN ARMOR	12
33	34	32	28	PAM TILLIS ARISTA 18649+ (9.98/13.98) HOMEWARD LOOKING ANGEL	23
34	38	38	100	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98) DON'T ROCK THE JUKEBOX	2
35	39	39	30	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98) GREATEST HITS, VOL. 2	20
36	31	30	28	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006 √SONY (9.98 EQ/13.98) CHIPMUNKS IN LOW PLACES	6
37	40	41	35	DOUG STONE EPIC 52436*/SONY (9.98 EQ/15.98) FROM THE HEART	19
38	36	31	- 11	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)	PEAK POSITION
39	42	40	80	REBA MCENTIRE ▲ 2 MCA 10400* (10.98/15.98) FOR MY BROKEN HEART	3
40	32	26	5	HANK WILLIAMS, JR. CURB/CAPRICORN 45225*WARNER BROS. (10.98/15.98) OUT OF LEFT FIELD	25
41	41	42	27	KATHY MATTEA MERCURY 512567* (9.98 EQ/15.98) LONESOME STANDARD TIME	41
42	33	27	7	THE KENTUCKY HEADHUNTERS MERCURY 12568* (9.98 EQ/15.98) RAVE ON!	22
43	44	44	98	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/13.98) IT'S ALL ABOUT TO CHANGE	2
44	45	48	35	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98) GREATEST HITS PLUS	9
45	52	47	27	SUZY BOGGUSS LIBERTY 98585* (9.98/15.98) VOICES IN THE WIND	31
46	47	49	22	RADNEY FOSTER ARISTA 18713* (9.98/13.98) DEL RIO, TX 1959	46
47	43	43	33	SAWYER BROWN CURB 77574* (9.98/13.98) CAFE ON THE CORNER	23
48	48	46	14	MARK COLLIE MCA 10658* (9.98/15.98) MARK COLLIE	38
49	53	52	104	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98) SOMETHING IN RED	8
50	46	_	2	VARIOUS ARTISTS K-TEL 6068* (7.98/12.98) TODAY'S HIT COUNTRY	46
51	51	51	24	DIAMOND RIO ARISTA 18656* (9.98/13.98) CLOSE TO THE EDGE	24
52	59	54	109	VINCE GILL ▲ MCA 10140* (9.98/15.98) POCKET FULL OF GOLD	5
53	60	61	127	DWIGHT YOAKAM ● REPRISE 26344*/WARNER BROS. (9.98/13.98) IF THERE WAS A WAY	7
54	56	50	33	COLLIN RAYE ● EPIC 48983*/SONY (9.98 EQ/13.98) IN THIS LIFE	10
55	62	60	30	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98) GREATEST HITS, VOL. 1	14
56	58	58	81	BILLY DEAN ● SBK 96728*/LIBERTY (9.98/13.98) BILLY DEAN	22
57	64	62	93	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98) TRISHA YEARWOOD	2
58	57	57	72	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98) STICKS AND STONES	10
59	54	55	24	GEORGE JONES MCA 10652* (9.98/15.98) WALLS CAN FALL	24
60	65	63	50	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98) FIRST TIME FOR EVERYTHING	19
61	49	53	158	DOUG STONE ▲ EPIC 45303*/SONY (5.98 EQ/9.98) DOUG STONE	12
62	61	59	40	MARTY STUART ● MCA 10596* (9.98/13.98) THIS ONE'S GONNA HURT YOU	12
63	55	56	3	DEBORAH ALLEN GIANT 24485*/WARNER BROS. (9.98/15.98) DELTA DREAMLAND	55
64	68	72	29	HAL KETCHUM CURB 77581* (9.98/13.98) SURE LOVE	36
65	50	45	5	ROSANNE CASH COLUMBIA 52729/SONY (9.98 EQ/15.98) THE WHEEL	37
66	63	65	98	DIAMOND RIO ▲ ARISTA 8673* (9.98/13.98) DIAMOND RIO	13
67	67	67	87	HAL KETCHUM ● CURB 77450* (9.98/13.98) PAST THE POINT OF RESCUE	6
68	66	64	74	SAMMY KERSHAW • MERCURY 510161* (9.98 EQ/13.98) DON'T GO NEAR THE WATER	17
69	72	68	130	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 €0/13.98) SHOOTING STRAIGHT IN THE DARK	11
70	73	69	76	SUZY BOGGUSS • LIBERTY 95847* (9.98/13.98) ACES	15
71	74	73	244	THE JUDDS ▲ 2 CURB 8318 /RCA (9.98/15.98) GREATEST HITS	1
72	71	70	162	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98) HERE IN THE REAL WORLD	4
(73)	RE-E	NTRY	158	TRAVIS TRITT COUNTRY CLUB	3
74	75	75	79	WARNER BROS. 26094* (9.98/13.98) ALABAMA ● RCA 61040* (9.98/13.98) GREATEST HITS VOL. 2	10
75	70	66	50	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98) SACRED GROUND	27
				os gains this week Percerting Industry Ass. Of America (PIAA) certification for cales of 500 000 units. A S	

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. 9 1993, Billiboard/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 SoundScales

LAST WEEK ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) PATSY CLINE ▲ 4 MCA 12 (7.98/12.98) 101 **GREATEST HITS** 96 weeks at No. 1 GREATEST HITS **REBA MCENTIRE** ▲ MCA 4979 (7.98/12.98) 99 GEORGE STRAIT ▲ MCA 42035* (7.98/12.98) GREATEST HITS, VOL. 2 101 5 3 THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98) A DECADE OF HITS 101 3 ALVIN & THE CHIPMUNKS CHIPMUNK 53435*/SONY (7.98 EQ/11.98) LIRBAN CHIPMLINK GEORGE STRAIT'S GREATEST HITS 99 13 GEORGE STRAIT ▲ 2 MCA 5567 (7.98/12.98) GREATEST HITS 84 **DOLLY PARTON** ▲ RCA 4422 (7.98/11.98) SUPER HITS GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98) 6 86 10 58 **DWIGHT YOAKAM** ● REPRISE 25989/WARNER BROS. (9.98/13.98) JUST LOOKIN' FOR A HIT 9 GREATEST HITS 46 8 10 RAY STEVENS ● MCA 5918* (4.98/11.98) 15 HANK WILLIAMS, JR. ▲ 2 CURS 60193/WARNER BROS. (9.98/13.98) **GREATEST HITS** 88 11 BEST OF VINCE GILL 100 9 12 VINCE GILL . RCA 9814 (4.98/9.98) 12 GREATEST HITS 13 ALABAMA ▲ 3 RCA 7170 (9.98/13.98)

THIS	LAST WEEK		WKS. ON CHART
14	11	RAY STEVENS CURB 77312* (6.98/9.98) HIS ALL-TIME GREATEST COMIC HITS	41
15	17	REBA MCENTIRE ● MCA 6294 (4.98/11.98) SWEET SIXTEEN	89
16	19	THE BELLAMY BROTHERS CURB 2146*/MCA (4.98/11.98) GREATEST HITS VOL. III	6
17	14	ALABAMA ▲ ³ RCA 4939 (7.98/11.98) ROLL ON	90
18	16	PATSY CLINE DELUXE 5050*/IMG (4.98/8.98) 20 GOLD HITS	9
19	18	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98) OCEAN FRONT PROPERTY	78
20	_	K.D. LANG SIRE 25724*/WARNER BROS. (9.98/13.98) SHADOWLAND	3
21	22	ANNE MURRAY ▲ 4 LIBERTY 46058* (7.98/12.98) GREATEST HITS	99
22	20	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	75
23	23	DAVID ALLAN COE COLUMBIA 35627*/SONY (5.98 EQ/9.98) GREATEST HITS	18
24_		DWIGHT YOAKAM ▲ REPRISE 25372*/WARNER BROS. (9.98/13.98) GUITARS, CADILLACS, ETC., ETC.	4
25		MARY-CHAPIN CARPENTER COLUMBIA 44228*/SONY (7.98 EQ/11.98) STATE OF THE HEART	6

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

Artists & Music

Notes On MP Imprint NRT's Records, Tapes; Navaira To Latin Meet; Vargas Hits Home

MP'S NEW NOTE: With 20 acts on the label roster, it might seem curious that MP-a quietly prosperous salsa/ merengue label from Miami-would form an associated imprint called NRT. But as MP president Tony Moreno relates, NRT-short for Notes, Records and Tapes-was created "to root out new artists for new marketing and promotion campaigns, because there is a lot of talent out there that we cannot exploit through one label."

The tropical-oriented NRT will be managed from San Juan by Ilan Raza. Five acts already have been signed to the label, among them Orquesta Fuera De Liga, Orquesta Mulenze, Ramón Rodríguez, Bandakan, and Conjunto Chaney. Each act, save Chaney, has released product.

MP is active on other fronts, as well,



by John Lannert

shipping Anthony Cruz's sophomore solo album at month's end, while Willie Rosario completes his 30th-anniversary record. In addition, MP recently inked a record deal with talented composer Elizabeth "Mimi" Ibarra, set to go into the studio in May.

Finally, Tito Rojas, who is recuperating from a car accident, has received the Golden Reel award from Ampex.

LATIN MUSIC CONFERENCE Up-

date: Capitol/EMI Latin's Grammy nominee Emilio Navaira has been booked to appear May 18 during Billboard's Latin Music Conference. A superb performer in the Garth Brooks mode, Navaira has been one of the few Latino artists who has appeared on Billboard's Regional Roundup chart listed in the Popular Uprisings section. Navaira currently is managed by Nashville-based Refugee Management.

Also scheduled to appear May 18 is Diva, a smart, melodic rock quintet signed to BMG Chile.

PREMIO LO NUESTRO Update: Sony Latin superstar Ana Gabriel is set to perform at "Premio Lo Nuestro," the Latin Music Awards.

STRICTLY KILLER: Delightful could be the adjective that best describes Ignatius Jones' rambunctious rendition of "Rhumba De Burros. which appears on the soundtrack of the equally delightful romantic dance film "Strictly Ballroom" (Columbia). While Jones' exuberant delivery does make his Spanish hard to decipher at times, the galloping, neo-mambo groove and memorable melody begs for a remix.

LIVI, BEBU, BUSY: Hoping to improve the puny sales of "Nascimos Para . Cantar," the Spanish-language debut by its sertaneja stars Chitãozinho & Xororó, PolyGram Brasil has tapped Argentinian composer/producer Roberto Livi to produce the duo's second Spanish-language album, due out in June ... Meanwhile, Bebú Silvetti is producing a pop record for Capitol/EMI Latin's opera superstar Placido Domingo, which will contain 40 Latin American classics

MISCELLANEOUS: For its next consumer profile, let us hope the Recording Industry Assn. of America can create a separate classification for Latin music, now lumped indiscriminately with other strong-selling categories such as electronic, spoken-word, and exercise ... KRVA's annual Latin Jazz and Food Festival-slated to be held July 26-27 in Dallas—boasts a solid bill that includes Grammy nominees Strunz & Farah, who also will perform at the Latin Music Conference, Wilfrido Vargas, Johnny Ventura, Laureano Brizuela, and Los Silver Stars

RELEASE UPDATE: Just shipped on Karen is Wilfrido Vargas' most welcome greatest-hits set, "Los Años Dorados," which contains evergreens such as "El Africano." "Abusadora." and "Vo-... Globo/Sony has shipped a twin-disc retrospective from Yolandita Monge ("Antología Musical Vol. 1"); meanwhile, Sony Tropical/Sony has put out a double disc from Grupo Niche ("12 Años") Hermán Olivera, ex-lead vocalist of Conjunto Libre, has released his solid debut, "Chequea La Mercancía," on Miami label Dis-Sal Records . . . New York label Big World has shipped a smooth, Brazilian-flavored jazz album, "Infinite Love," by accordionist/keyboardist Gil Goldstein, whose backing quartet includes virtuoso Brazilian guitarists Romero Lubambo and Toninho Horta



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Hot Latin Tracks...

			z	COMPILED FROM I RADIO AIRPLA	
WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITL
->	J >	Na	>0	LABEL/DISTRIBUTING LABEL ★ ★ ★ NO.	1 * * *
1	1	1	11	LA MAFIA SONY DISCOS/SONY	◆ ME ESTOY ENAMORANDO 3 weeks at No.
2	2	2	10	RICARDO MONTANER	PIEL ADENTRO
3	5	8	8	LUCERO MELODY/FONOVISA	VELETA
4	4	4	12	EDNITA NAZARIO CAPITOL-EMI LATIN	TRES DESEOS
5	6	9	7	JOSE JOSE ARIOLA/BMG	ESO NOMA
6	3	3	12	CHAYANNE SONY LATIN/SONY	EXXTASIS
\bigcirc	10	17	4	LOS FANTASMAS DEL CARIBE	MUCHACHA TRISTI
8	8	7	11	DANIELA ROMO CAPITOL-EMI LATIN	ATAME A TU VIDA
9	11	10	6	ALVARO TORRES CAPITOL-EMI LATIN	TE DEJO LIBRI
10	14	20	4	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	MAL DE AMOR
11	12	11	8	PAULINA RUBIO CAPITOL-EMI LATIN ◆ ABRII	ENDO LAS PUERTAS AL AMOI
12	9	6	10	ANA GABRIEL SONY LATIN/SONY	TODAVIA TENEMOS TIEMPO
13)	16	22	4	GLORIA TREVI ARIOLA/BMG	ME SIENTO TAN SOLA
14	7	5	11	BRAULIO SONY LATIN/SONY	CRONICA DE UN VIEJO AMOI
15	15	15	7	WILFRIDO VARGAS RODVEN	◆ EL BAILE DEL PERRITO
16)	19	24	5	RICARDO ARJONA SONY LATIN/SONY	◆ MUJERE
17)	20	21	5	LOS TEMERARIOS AFG SIGMA	PERDONAMI
18	17	14	10	MYRIAM HERNANDEZ WEA LATINA	◆ SE ME FU
19	26	35	3	★ ★ ★ POWER TROPICAL CARIBE FONOVISA	TRACK* ★ ★ SEXO FUERT
20	21	26	4	MIJARES CAPITOL-EMI LATIN	ENCADENADO
21	18	13	9	VICTOR VICTOR SONY TROPICAL/SONY	◆ ASI ES MI AMOI
22	22	19	5	OLGA TANON' WEA LATINA	UNA MUJER ROT
23	13	12	10	CRISTIAN MELODY/FONOVISA	SOLO DAME UNA NOCH
24	35		2	LOS TIGRES DEL NORTE FONOVISA	PACAS DE A KIL
25	28	18	14	LOS BUKIS FONOVISA	VIENDOLO BIE
26	27	28	11	PEPE AGUILAR MUSART/BALBOA	◆ RECUERDAME BONIT
27	30	38	3	MARC ANTHONY SOHO SOUNDS/SONY	◆ HASTA QUE TE CONOC
<u>(28)</u>	33	-	2	JON SECADA SBK/CAPITOL-EMI LATIN	SENTI
29	29	27	6	LUNNA CAPITOL-EMI LATIN	◆ MIENTRAS VIVA
30	25	16	10	PANDORA CAPITOL-EMI LATIN	PIERDO EL CONTRO
31)	32	23	6	ALEX BUENO J&N/SONY	QUIEREM
	38	34	3	VIKKI CARR SONY LATIN/SONY	DEJAM
<u>32</u>	0.4	25	7	BRONCO FONOVISA	AQUI NOMA
32	24		2	YURI SONY LATIN/SONY	
_	34	_	-		COMO TE AM
33		30	7	BANDA MACHOS FONOVISA	LA SECRETARI
33	34	30 W >			LA SECRETARI
33 34 35	34	_	7	* * * HOT SHO	LA SECRETARI. T DEBUT * * * QUE SERA
33 34 35 36	34 23 NEV 31	w Þ	7	★★★HOT SHO MAZZ CAPITOL-EMI LATIN BANDA SUPERBANDIDO ANDREA/FONOVISA GUSTAVO ALARCO	LA SECRETARI
33 34 35 36 37	34 23 NEV 31	w ▶	7 1 2	* * * HOT SHO MAZZ CAPITOL-EMI LATIN BANDA SUPERBANDIDO ANDREA/FONOVISA	LA SECRETARI. T DEBUT * * * QUE SERA MALDICION RANCHER

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by Jeff Levenson

DOUBLING YOUR PLEASURE: Talk to some of the pianists who have recorded at the Bay Area's Maybeck Recital Hall, and a consensus emerges: The venue possesses a solemn, cathedral-like quality, which not only inspires their creativity but draws audience members (and their energy) into the performance. Try planning for that in any architectural drawing.

Concord, which has scored nicely with its live, solo piano series at the hall (now numbering better than 20 titles), is about to introduce a companion set of duo recordings, featuring some of those same keyboardists with bass accompaniment. First up is "Life's A Take" with Roger Kellaway (who, trivia mavens already know, composed the theme to television's "All In The Family" 100 years ago) and the recently departed Red Mitchell. Volume Two showcases Dave McKenna and Gray Sargent.

SWINGING SENIOR: There are precious few octogenarians in jazz who can resin their digits, switch on the charm, and turn your knees into gelatinous quills of quivering quince. (Take that, Safire, and your boy Agnew, too.) I guess Benny Carter can do that, and perhaps Doc Cheatham, as well. My vote, however, for the classiest of the lot (owing, no doubt, to his national and cultural ancestry) is violinist Stephane Grappelli. He turned 85 in January.

Grappelli's career spans 65 years, a fact made all the more remarkable because he's still at it, playing with a songful, lyrical exuberance that resonates with the soul

of youth. (At half his age, I only resonate when I eat Mexican food.)

Absolut, the spirits company that supports the spirit of artistic achievement, is planning a birthday tribute to Grappelli June 9 at Carnegie Hall. Classical fiddler Nigel Kennedy (who considers Grappelli an important influence, he says) will join the celebration as a special guest; also guesting is the Rosenberg Gypsy Trio, a group of wunderkinds known throughout Europe and certain to revive the ghost of Grappelli's soul mate, Django Reinhardt.

FORTY YEARS IN THE BIGS: Delmark, the Chicago-based label that got its start in 1953 (in St. Louis, actually, by founder **Bob Koester**), has, over the years, made a serious contribution to the worlds of trad jazz, modern jazz, and blues. Recordings by artists such as **Art Hodes** (who recently left us at the age of 88), the **Art Ensemble Of Chicago**, and **Sleepy John Estes**, represent, respectively, the categories of music that Delmark documented.

The company (which claims to be the oldest active label still run by its founder) is about to mark its 40th anniversary by kicking off the opening-night ceremonies of the Chicago Blues Festival, May 27. Performers that evening will include Delmark artists Robert Lockwood Jr., Junior Wells, Jimmy Dawkins, Jimmy Johnson, and Mighty Joe Young.

COVERING ALL BASSES: Bassist Jay Leonhart, who for years has served as the perfect utility man, complementing groups and musics of various persuasions, has been busy establishing himself as a songwriter of considerable merit. (Like your humor wry and dry? Keenly honed tongue tucked firmly in cheek? He's your man.) He's also DRG's newest signing—for two albums, at least. The first is a live date, to be recorded next month at New York's Fat Tuesday's.

BUYING GAME PUTS BOY GEORGE BACK IN ACTION ON THE CHARTS

(Continued from page 10)

gotten clearer, and more focused. The added plus is being in a band again. I'm really getting into the camaraderie and bonding that we're experiencing."

The singer's journey back to top 40 airwaves has been fraught with tension, drama, and personal growth. Perhaps most notable was George's well-publicized bout with drugs, which contributed to his absence in the U.S. due to visa problems. He also issued three underappreciated solo albums, including 1990's "The Martyr Mantras," which spawned several international club hits. In fact, George's renewed interest in the club community was among the catalysts in his formation of a dance-oriented indie label, More Protein Records.

"It was a long time before I had any real energy toward having 'hits,'" he says. "I was more focused on really developing myself as a good songwriter and singer. In terms of my career, nothing mattered more than making good music. It still doesn't."

And yet, George concedes, there is little point in releasing records that no one hears. With that in mind, he has thrown himself into the thick of promotion with the passion and determination of a new artist peddling his first single. "I refuse to lose myself in the hysteria again," he says. "But I'm also not afraid to work my ass off for something I believe in."

To that end, George and partner

Ross Fitzsimons also are vigorously shopping for a new stateside distributor for More Protein and its eclectic roster, which includes R&B/dance diva-in-waiting Eve Gallagher and producer/artist Isus A.D. George will issue his autobiography, "Take It Like A Man," co-written with Spencer Bright, later this

spring

"It was therapeutic for me to put everything that has happened to me so far on paper," he says. "It's been quite a heavy load, but I think I'm stronger as a result. It has given me a greater understanding. God only know what's waiting around the corner!"

ARTISTS IN ACTION

(Continued from page 13)

through their latest, "The Art of Rebellion," S.T.'s material worked to maximum effect. While Muir's between-song patter—part sermon on self-reliance, part narcissistic self-aggrandizing—may have flown over the heads of his listeners, it provided breathing space between the band's aural assaults.

From the opening "You Can't Bring Me Down," to the closing "Pledge," guitarists Mike Clark and Rocky George worked with Trujillo to build an impressive wall of sound, while Muir paced the stage floor like a tiger on the prowl. Although the momentum was interrupted by Muir's reflective asides, when the band played, there was no denying Suicidal Tendencies' power, versatility and intensity.

Given Muir and Trujillo's double duties, Infectious Grooves probably took on a bit too much by playing for a full hour. While the introduction of the larger-than-life lizard man Sarsippius (a rap singer in a paper mache mask) kept things lighthearted and fun, the inclusion of the Led Zep cover "Immigrant Song" proved of little tangible worth.

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FOR WEEK ENDING APRIL 24, 1993

Top Jazz Albums...

VEEK	3. AGO	S	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.
THIS WEEK	2 WKS.	WEEKS ON CHAF	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
			* * * No. 1 * * *
1	l	7	JOE HENDERSON VERVE 517 674 5 weeks at No. 1 SO NEAR, SO FAR
2	11	3	JOE SAMPLE WARNER BROS. 45209* INVITATION
3	2	9	ABBEY LINCOLN VERVE 513 574* DEVIL'S GOT YOUR TONGUE
4	· 5	7	LOU RAWLS MANHATTAN 99548*/CAPITOL PORTRAIT OF THE BLUES
5	4	7	JOHN SCOFIELD QUARTET BLUE NOTE 99586*/CAPITOL WHAT WE DO
6	21	3	JOSHUA REDMAN WARNER BROS. 45242* JOSHUA REDMAN
7	6	11	BILLY TAYLOR GRP 9692* DR. T
8	3	9	WYNTON MARSALIS COLUMBIA 53324* CITI MOVEMENT
9	17	3	LYLE MAYS GEFFEN 24521* FICTIONARY
10	7	29	TONY BENNETT COLUMBIA 52965* PERFECTLY FRANK
(11)	18	3	THE EARL KLUGH TRIO WARNER BROS. 45158* SOUNDS AND VISIONS
12	12	11	BILLY CHILDS WINDHAM HILL JAZZ 10144* PORTRAIT OF A PLAYER
13)	20	3	AHMAD JAMAL TELARC 83327* CHICAGO REVISITED
14	9	19	HARRY CONNICK, JR. ● COLUMBIA 53172* 25
15)	NE	N 	THE THELONIOUS MONK QUARTET FEAT. JOHN COLTRANE BLUE NOTE 99786*/CAPITOL LIVE AT THE FIVE SPOT
16	16	5	SCOTT HAMILTON CONCORD 538* WITH STRINGS
17	14	9	HENRY THREADGILL AXIOM 514 258*/ISLAND TOO MUCH SUGAR FOR A DIME
18	8	9	JOHNNY GRIFFIN ANTILLES 512 604*/VERVE DANCE OF PASSION
19	10	23	DAVID BENOIT GRP 9687* LETTER TO EVAN
20	NE	N >	VANESSA RUBIN NOVUS 63152*/RCA PASTICHE
21	13	9	MARCUS ROBERTS NOVUS 63149*/RCA IF I COULD BE WITH YOU
22	15	13	CHARLES FAMBROUGH CTI 79484* THE CHARMER
23	24	3	AL GREY CAPRI 74038*
24	22	5	CHARLIE SEPULVEDA ANTILLES 512 768*/VERVE ALGO NUESTRO "OUR THING"
(25)	NE	NÞ	SOUNDTRACK HOLLYWOOD 61357*/ELEKTRA SWING KIDS
	_	- A-	AANTEENANENU LETT EINUEA

TOP CONTEMPORARY JAZZ ALBUMS

1	3	7	KIRK WHALUM COLUMBIA 46931*	1 week at No. 1 CACHE
2	4	5	LEE RITENOUR GRP 9697*	WES BOUND
3	1	13	RICHARD ELLIOT MANHATTAN 98946*/CAPITOL	SOUL EMBRACE
4	2	19	KENNY G▲ ³ ARISTA 18646*	BREATHLESS
5	7	9	INCOGNITO VERVE FORECAST 514 198*	TRIBES, VIBES & SCRIBES
6	5	11	YELLOWJACKETS GRP 9689*	LIKE A RIVER
7 1	11	7	STEVE LAURY DENON 75283*/ALLEGRO	KEEPIN' THE FAITH
8 1	10	9	NELSON RANGELL GRP 9695*	TRUEST HEART
9	6	19	RONNIE LAWS PAR 2015*	DEEP SOUL
10 1	12	7	RAY OBIEDO WINDHAM HILL JAZZ 10142*	STICKS & STONES
11 1	13	5	TOM GRANT VERVE FORECAST 517 657*/VERVE	THE VIEW FROM HERE
12 1	16	3	ACOUSTIC ALCHEMY GRP 9698*	THE NEW EDGE
13	8	27	GEORGE DUKE WARNER BROS. 45026*	SNAPSHOT
14 1	15	13	KEIKO MATSUI WHITE CAT 77701*/UNITY	CHERRY BLOSSOM
15 2	21	3	SPECIAL EFX JVC 2017*	PLAY
16	18	3	JACK DEJOHNETTE MANHATTAN 99089*/CAPITO	MUSIC FOR THE FIFTH WORLD
17)	17	3	ERIC LEEDS PAISLEY PARK 45199*/WARNER BROS	THINGS LEFT UNSAID
18 1	14	21	FATTBURGER SIN-DROME 1805*	ON A ROLL
19	9	19	KEVYN LETTAU JVC 2016*	SIMPLE LIFE
20 N	IEW	/▶.	WILTON FELDER PAR 2018*	FOREVER, ALWAYS
21 1	19	37	PAT METHENY GEFFEN 24468*	SECRET STORY
22 2	25	3	JAZZ AT THE MOVIES BAND DISCOVERY 77001*	BODY HEAT, JAZZ AT THE MOVIES
23 N	IEW	/▶	OREGON INTUITION 2073*	ALWAYS, NEVER, AND FOREVER
24) N	IEW	/▶	PHILLIP BENT GRP 9694*	THE PRESSURE
25 2	24	3	ROBERTO PERERA HEADS UP 3018*	DREAMS & DESIRES
Albu	ıms \	with t	the greatest sales gains this week. Recording Industry	Assn. Of America (RIAA) certification

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

DIATIT The Lady Sings... Jazz and Blues ROSS INTERIOR OF THE LADY SINGS... Jazz and Blues ROSS INTERIOR OF THE LADY SINGS... Jazz and Blues

Diana Ross in a rare and intimate, one night only performance recorded live and now available on CD, Cassette. Home Video and Laserdisk. Like jazz, it only happens once...a stolen moment.

STOLEN MOMENTS



PolyGram





Classical KEEPING SCORE



by Is Horowitz

DELOS RECORDS enters its third decade this April with a commitment to broaden its Great American Composers program. On the marketing side, a promotional campaign will plug the label's accomplishments and future plans.

The backbone of the GAC series continues to be Gerard Schwarz and the Seattle Symphony Orchestra, says label president Amelia Haygood. They'll be heard this year in works by Diamond, Hovhaness, and Piston, as well as pieces by Lazarof, Webern, Strauss, and Honegger.

Sessions with Schwarz in May will lay down Diamond's ballet "Tom," and his Symphony No. 8. Other Seattle sessions will be devoted to the MacDowell piano concertos, with **Thomas Lorango** as soloist, and two works by Bloch.

Product to supplement the American program will come from a joint enterprise in Russia supervised by **Joel Spiegelman**. He conducts the Moscow Radio Symphony in the project's first disc, a set of works by Irving Fine.

Haygood says other American conductors, as well as soloists, will appear with orchestras in Moscow and St. Petersburg. She expects three projects will be completed this year.

Another new series will find Delos moving into the historical arena through an arrangement with the Stanford Archive. First out will be six CDs of vintage performances by Lawrence Tibbett, Richard Bonelli, and Richard Crooks. They derive from a number of sources, including radio, films, and private recordings, says Haygood. Singers to be

featured in later releases include Geraldine Farrar and Ernestine Schumann-Heink.

HEN AND NOW: Around the turn of the century, it wasn't at all unusual for composers to make piano rolls of their own music. To later generations, the rolls often provide insight into how composers wanted their music to sound.

Much rarer, and certainly unique in the case of Mahler as a piano roll performer, is a modern recording of a vocal line dubbed over the piano part. That is exactly what **Gilbert Kaplan** has done in a Pickwick CD due for release next month under the marketing aegis of Allegro Imports.

Kaplan, the magazine publisher who startled the music world some years back as "amateur" conductor of a best-selling recording of Mahler's Symphony No. 2, has had mezzo Claudine Carlson overdub two Mahler songs played by composer, and soprano Yvonne Kenny the vocal part of the last movement of Mahler's Symphony No. 4, played in piano reduction. His piano performance of the first movement of his Symphony No. 5 is also on the disc.

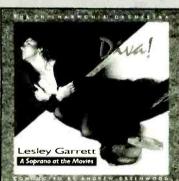
The piano rolls were made in 1905 using Welte-Mignon equipment, said to provide a truer picture of a pianist's dynamics, accents, and pedaling. Performances of both the solo piano and vocally dubbed versions are carried on the disc.

Also on the CD are spoken recollections of the composer by musicians who had worked with Mahler, as well by the composer's daughter Anna. The material was recorded in the '60s by composer/musicologist William Malloch.

ASSING NOTES: Christopher Hogwood and the Handel & Haydn Society will record Mozart's adaptation of Handel's "Ode for St. Cecilia's Day" for L'Oiseau-Lyre late this month, part of a cycle of four major Handel works reorchestrated by Mozart. It will be paired on disc with "Alexander's Feast," to be recorded by the Boston-based group in October. A "Messiah" is slated to be cut in a subsequent season. The series commenced with "Acis & Galatea" last year.

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Top Classical Albums™

2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. TITLE LABEL & NUMBER/DISTRIBUTING LABEL ARTIST
1	49	* * * NO. 1 * * * GORECKI: SYMPHONY NO. 3 NONESUCH 79282* 7 weeks at No. 1 UPSHAW, LONDON SINFONIETTA (ZINMAN)
3	25	IF YOU LOVE ME LONDON 4362672* CECILIA BARTOL
2	19	TOUS LES MATINS DU MONDE VALOIS V4640*/HARMONIA MUNDI
4	7	JORDI SAVALL PHILIP GLASS: LOW SYMPHONY POINT MUSIC 4381502*/PHILIPS BROOKLYN PHILHARMONIC (DAVIES
5	135	IN CONCERT LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA
12	3	SHORT STORIES NONESUCH 979310-2*/ELEKTRA KRONOS QUARTET
9	51	ROSSINI HEROINES LONDON 436075* CECILIA BARTOL
10	19	OPERA'S GREATEST MOMENTS RCA 61440*
18	3	THE REINER SOUND RCA 61250-2*
6	51	CSO/REINER BAROQUE DUET SONY CLASSICAL SK 46672* KATHLEEN BATTLE, WYNTON MARSALIS
7	33	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440*
11	9	AN ENGLISH LADYMASS HARMONIA MUNDI (FRANCE) 907080*
8	25	HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK48093*
13	5	DANCES FOR FLUTE RCA 60917*
14	29	SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 437189-2*
15	29	AMORE LONDON 436719-2*
16	23	IT AIN'T NECESSARILY SO EMI CLASSICS 54576*
20	9	NADJA SALERNO-SONNENBERG AMERICAN ORIGINALS DG 4358642*
17	59	PIECES OF AFRICA NONESUCH 79275-2*
19	23	BRAHMS: CELLO SONATAS SONY CLASSICAL 48191- YO-YO MA, EMANUEL AX
NEV	/	BERG: VIOLIN CONCERTO DG 4370932*
22	13	MUTTER, CHICAGO SYMPHONY(LEVINE) ENCORE! SONY CLASSICAL SK52568*
21	9	BEETHOVEN: VIOLIN CONCERTO EMI CLASSICS 54574*
NEV	/ ▶	TAVENER: THE PROTECTING VEIL VIRGIN 59052* CTEVEN ISSERTION
1	1	STEVEN ISSERLIS
	1 3 2 4 4 5 12 9 10 18 6 7 11 8 13 14 15 16 20 17 19 NEV 22 21	% % 1

TOP CROSSOVER ALBUMS™

1	1	9	* * NO. 1 * * * ILLUSIONS LONDON 4367202* 7 weeks at No. 1 UTE LEMPER			
2	2	11	THE JULIET LETTERS WARNER BROS. 45180* ELVIS COSTELLO AND BRODSKY QUARTET			
3	3	27	THE KING AND I PHILIPS 4380072* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)			
4	13	3	PAVAROTTI & FRIENDS LONDON 4401002* VARIOUS ARTISTS			
5	14	3	KIRI SINGS KERN ANGEL 54527* KIRI TE KANAWA			
6	5	7	GALWAY AT THE MOVIES RCA 61326-2* JAMES GALWAY			
7	4	61	HUSH SONY MASTERWORKS SK 48177* YO-YO MA/BOBBY MCFERRIN			
8	6	5	THE CELTIC HARP RCA 61490* THE CHIEFTAINS			
9	7	53	DIVA! SILVA AMERICA SSD 1007*/KOCH INTERNATIONAL LESLEY GARRETT			
10	9	13	THE IMPRESSIONISTS WINDHAM HILL 1116* VARIOUS ARTISTS			
11	8	23	AMERICAN DREAMER: THE SONGS OF STEPHEN FOSTER ANGEL 54621* THOMAS HAMPSON			
12	11	7	AMERICAN PIANO CLASSICS TELARC 80112* CINCINNATI POPS (KUNZEL)			
13	10	15	THE ART OF THE BAWDY SONG DORIAN 90155*/ALLEGRO THE BALTIMORE CONSORT			
14	12	27	SYMPHONIC TANGO TELDEC 9031769974* ETTORE STRATTA			
15	NE	NÞ	CHANSON D'AMORE RCA 60938-2* THE KING'S SINGERS			

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Music Video

APTISTS & MUSIC

Forti/Layne's South Beach Memoirs

Behind-The-Scenes Work With Estefan Pays Off

■ BY DEBORAH RUSSELL

LOS ANGELES—It was the Miamibased musician named Kevin Layne who, once upon a time, played the drums at the senior prom of a high school girl named Gloria.

But it was the video director named Kevin Layne who years later would help orchestrate the comeback of singer named Gloria—Estefan, that is—after she'd survived a devastating bus accident while touring with her popular Latin pop group Miami Sound Machine.

"I see it as a karmic thing," says Layne, who with his partner/producer Brian Forti, has built a thriving music video production business on the shores of Miami's tony South Beach community.

Together for close to a decade, Layne and Forti hit high gear in their production careers in 1991 when they were hired by Emilio Estefan to shoot some behind-the-scenes footage of Gloria's return to touring after the 1990 accident that nearly crippled her. The Forti/Layne portfolio included a number of commercials reeled in the duo's early years at a cable firm, as well as some dance and rap videos lensed for the Florida label Pandisc.

The Estefan job clearly looked like their "big break" in music video. The duo seized the opportunity, and edited two days' worth of backstage-with-Gloria footage into a 90-second short, which they used as a pitch to reel an entire documentary about her forthcoming tour.

"The timing was perfect," says Forti. "Emilio had just made a deal with VH1 for a special and he was looking for someone to do it."

The footage was packaged into the Telly Award-winning home video "Coming Out Of The Dark," and it has been nonstop specials and music videos ever since. The team won two 1992 Cable ACE Awards for the follow-up Disney special "Gloria Estefan: Going Home," and has reeled five clips for Estefan, including "Live For Loving You," "Always Tomorrow," and "See Your Smile," featuring fellow Floridian, actor Andy Garcia.

In addition, Forti/Layne produced



Forti/Layne producer Brian Forti, left, and director Kevin Layne flank Emilio Estefan backstage during the 1992 Cable ACE Awards. Their Disney special, "Gloria Estefan: Going Home," received awards for music special of the year and directing music special of the year. Estefan executive-produced.

Estefan's recent VH1 "Center Stage" concert performance, which was shot in a Florida studio that once was home to "Flipper."

The team's credits also include three clips for Latin crossover artist (and Estefan protégé) Jon Secada. The SBK/EMI Records Group clip "Otro Dia Mas Sin Verte" won three Billboard Music Video Awards in 1992, including a best-director nod to Layne.

The Secada videos widened the door at EMI last year, as Najee, whose sophisticated R&B videos generally are set against a New York backdrop, came to South Beach to shoot his video cover of Color Me Badd's "I Adore Mi Amore." Forti and Layne hope to attract artists in all genres to the region.

"This is a right-to-work state with

plenty to offer," Layne says. "We have killer weather and fresh locations with lots of variations, from the Everglades to the art deco architecture."

Operating outside the traditional bicoastal production hubs of the music video industry provides a number of advantages to Forti and Layne.

"It's cheaper to shoot here than in New York or L.A.," says Forti. "The budgets are lower, and the dollar goes a lot further. The government isn't strangling you with location fees. And all of the crews and talent are out to prove we can do some great stuff here."

Layne projects the team may open a West Coast office and hire an additional director someday, but for now the operation remains lean and mean. Forti and Layne are hands-on throughout the production process, from conceptualizing and directing the long-and shortform jobs to shooting and editing each project.

They have no plans to leave their production paradise, and predict a number of entertainment entrepreneurs will soon discover the unique virtues of South Beach. The signs already are in place: The Video Jukebox Network is headquartered in Miami, Island's Chris Blackwell has built a facility there, and a number of celebrities are buying property in the region.

Currently, Forti and Layne are discussing future projects with the Estefans, and are pitching their own scripts for feature films and TV pilots, complete with original music. It's a long way from the senior prom.

BET On Summer Tour; Title Transition At VJN

by Deborah

Russell

BET ON WHEELS: Black Entertainment Television is taking the show on the road this summer with its new "BET On Wheels" mobile unit. The 70-foot, 18-wheeler folds out into a 32-by-28-foot concert stage, complete with video monitors and other electronic amenities. The vehicle will be unveiled at the National Cable Convention in June.

Later in the summer, BET will hit the road to launch its "Unity In The Community Tour," scheduled to run through May 1994. The "BET On Wheels" crew will sponsor local talent contests and community outreach events and will be on the scene at various festivals around the country.

In other BET news: Prince wrote the new theme song for BET's "Video LP" program. The Prince tune "Pherodrome" will debut over the opening of the April 27 "Video LP" show, which presents an overview of the artist's career. BET will be giving away CDs and other Prince paraphernalia during the show.

So MANY TITLES, So Little Time: Jules Haimovitz, acting president/COO at Miami's Video Jukebox Network, recently was appointed president/CEO at L.A.-based

TV program distributor ITC Entertainment Group.

He retains his acting title at VJN as well as his position on the board of directors, but says, "The [VJN] title was 'acting,' and I never had any intention of running the company permanently."

Bahamas-based Island Trading Co. Inc., which manages a number of interests identified with Chris Blackwell, recently invested some \$7 million in VJN (Billboard, April 3).

"I'll retain the position through the transition until such time as [Blackwell] has an opportunity to fill the position," says Haimovitz.

He adds he will continue to spend time in Miami as VJN requires, but says he is unsure whether he will retain a seat on the VJN board of directors when Blackwell takes over.

DATES: The East Coast Chapter of the Music Video Producers Assn. will hold an open meeting at 6:30 p.m. Monday (19) at the office of Flashframe Films in New York. Call 212-477-2733 for details ... The Music Video Assn. will hold an East Coast regional meeting at 7 p.m. Tuesday (20) at Elektra's Rockefeller Plaza location in New York. Call 212-355-1600, ext. 381.

REEL NEWS: Mark Freedman Productions has signed directors Marta Houske, Jim Robinson, Toby Tilley, and Cecilia Miniucci. Mark Freedman directors Sidney J. Bartholomew and Dominic Orlando are completing the Joanie Bartels childrens' longform "The Substitute Teacher" for Discovery Music.

In other vid news: Director Claudia Castle signed with the L.A.based office of The End ... Gia DeSantis has joined the West Coast video team at Capitol Records as manager of video promotion. DeSantis, who for years hosted Anaheim, Calif.-based "Request Video," will oversee distribution and regional video promotion with the help of Susie Franz. Franz also is taking on some production duties as the assistant to Michelle Peacock, VP of

video promotion and production.

CAPITOL IDEA: And speaking of Capitol, the label recently world-premiered the Poison video "Until You Suffer Some (Fire And Ice)" on Martinsburg, W.Va.'s "Rock 60."

Viewers of the April 9 installment of the hard-rock and alternative video show were the first to see the clip, directed by **Tycoon's Jeff Stein**.

CLOSE CALL: Lori Seifert has joined the L.A. office of the National Captioning Institute as programming marketing representative. As a hear-

ing-impaired lover of music videos, she says her primary goal is to step up the NCI's global efforts to enlighten the music industry about the value of closed-captioning clips.

CONNECTING: Bob Harvey, the host and executive producer of Redlands, Calif.-based "Country Connection," reports he began shipping a 13-week series of programs to Denver's Pacific Mountain Network April 11. The satellite is delivering the hourlong program to public broadcasting stations nationwide, free of charge, and Harvey says about 35 PBS outlets, in such cities as Grand Rapids, Mich.; Lubbock, Texas; Cleveland; Nashville; and Miami, have committed to carrying the show.

A typical playlist is heavy on current hits, with clips by Billy Dean, Sammy Kershaw, and Kathy Mattea, but Harvey says he works in at least one classic (Hank Williams Sr., Patsy Cline, George Jones) and some recurrents (Garth Brooks, Clint Black, the Judds) in each program.

"Country Connection" debuted in January 1992, and has aired on the San Bernardino, Calif.-based PBS affiliate KVCR, as well as San Bernardino cable-access outlet KCSB. It also can be seen in Palm Springs, Calif., on the NBC affiliate KMIR.

April Childress directs the program; Steve Chandler is editor/cameraman; and Shirley Harlan owns Video Lady, the production company behind the weekly show.

PRODUCTION NOTES

LOS ANGELES

- Maddhatter Films director Darren Lavett directed Gruntruck's "Crazy Love" video for Roadrunner. Victoria Vallas produced.
- Director Parris Mayhew is the eye behind Biohazard's Roadrunner Records video "Shades Of Gray." Drew Stone produced the shoot.
- Adam Bernstein of Epoch Films directed Carlene Carter's new Warner

Bros. video, "Every Little Thing." Eileen Malyszko produced the shoot. Roger Tonry directed photography.

NEW YORK

• Ken Greenblatt of Akiva Films shot Gary Lucas' new Enemy video, "Skin The Rabbit." Ian Woolston Smith directed photography. Themba Sibeko produced.

NASHVILLE

• Studio Productions director Roger Pistole recently reeled Brian James' Warner Bros. clip "One Single Night." Clarke Gallivan produced the clip, shot in the Darkhorse Theatre.

• Michael Merriman of Pecos Films lensed Tim McGraw's latest Curb clip, "Memory Lane." Bryan Bateman produced the shoot.

TO OUR READERS

Billboard this week introduces Video Monitor, which features the first monitored playlists for five key music video channels. The Video Monitor appears on the following page (along with a revamped Clip List of shows not yet monitored). A complete explanation of Video Monitor appears on page 1.



Model Shoot. Director Eric Meza, third from left, is the eye behind New Model Army's latest Epic video, "Here Comes The War." Pictured on location in a former London steelworks, from left, are the band's Nelson, Justin Sullivan, Meza, and Robert Heaton.

BILLBOARD APRIL 24, 1993

Www.americanradiohistory.com

Billboard. VIDEO MONITOR...

Continuous programming 1515 Broadway, NY, NY 10036

1 Sting, If I Ever Lose My Faith In You 2 Eric Clapton, Running On Faith 3 V. Williams / B. McKnight, Love Is 4 Whitney Houston, I Have Nothing 5 Elton John, Simple Life 6 Go West, What You Won't Do For 7 Jon Secada, Angel 8 Dwight Yoakam, Ain't That Lonely... 9 Clannad, Harry's Game 10 Paul Mccartney, Hope Of... 11 Prince, The Morning Papers 12 Gloria Estefan, I See Your Smile 13 Boy George, The Crying Game 14 Chris Isaak, Can't Do A Thing 15 Bon Jovi, Bed Of Roses 16 Boy Krazy, That's What Love...



Continuous programming 1515 Broadway, NY, NY 10036

- 1 Aerosmith, Livin' On The Edge
- 2 Snow, Informer
 3 Ugly Kid Joe, Cat's In The Cradle
 4 Dr. Dre, Nuthin' But A "G" Thang
 5 Spin Doctors, Two Princes
 6 Guns N' Roses, Dead Horse**

- 5 Spin Doctors, Two Princes
 6 Guns N' Roses, Dead Horse**
 7 Van Halen, Dreams**
 8 Naughty By Nature, Hip Hop...
 9 Green Jelly, Three Little Pigs
 10 Det Leppard, Tonight
 11 Jade, Don't Walk Away
 12 Whitney Houston, I. Have Nothing
 13 Stereo MC's, Connected*
 14 Silk, Freak Me
 15 Belly, Feed The Tree*
 16 Sting, If I Ever Lose My Faith In You
 17 Michael Jackson, Who Is It
 18 Soul Asylum, Black Gold*
 19 Bon Jovi, Bed Of Roses
 20 Lenny Kravitz, Are You Gonna Go...
 21 Stone Temple Pilots, Plush
 22 Depeche Mode, I Feel You
 23 Black Crowes, Bad Luck Blue...*
 24 Positive K, I Got A Man
 25 Coverdale Page, Pride And Joy
 26 Neneh Cherry, Buddy X*
 27 Prince, The Morning Papers
 28 Tasmin Archer, Sleeping Satellite
 29 Jesus Jones, The Right Decision
 30 Duran Duran, Ordinary World
 31 Pearl Jam, Even Flow
 32 Arrested Development, Mr. Wendal
 33 Alice In Chains, Rooster
 34 V. Williams/B. McKnight, Love Is
 35 Shai, Comforter
 36 Pearl Jam, Alive

- 33 Pari Jam, Alive
 37 U2, Mysterious Ways
 38 U2, Mysterious Ways
 38 U2, Mysterious Ways
 38 SWY, I'm So Into You
 40 Joey Lawrence, Nothin' My Love...
 41 Aerosmith, Janie's Got A Gun
 42 Guns N' Roses, Don't Cry
 43 Red Hot Chill Peppers, Give It Away
 44 U2, One
 45 House Of Pain, Jump Around
 46 Arrested Development, People...
 47 Pearl Jam, Jeremy
 48 Jackyl, Down On Me
 49 Run-D.M.C., Down With The King
 50 Fiotsam & Jetsam, Wading...

- •• Indicates MTV Exclusive Indicates Buzz Bin



Continuous programming 2806 Opryland Dr. Nashville, TN 37214

1 Radney Foster, Nobody Wins
2 Mark Chesnutt, Ol' Country
3 Tracy Lawrence, Alibis
4 Clint Black, When My Ship...
5 Garth Brooks, We Shall Be Free
6 Alan Jackson, Tonight I Climbed.
7 Aaron Tippin, My Blue Angel
8 Mark Collie, Born To Love You
9 Kathy Mattea, Standing Knee...
10 Restless Heart, Mending Fences
11 Brooks & Dunn, Hard Workin' Man
12 Dolly Parton, Romeo
13 Reba Mcentire/Y. Gill, The Heart...
14 John Michael Montgomery, I Love...
15 Little Texas, I'd Rather Miss You
16 Lee Roy Parnell, Tender Moment
17 Dwight Yoakam, Ain't That Lonely†
18 Randy Travis, An Old Pair Of Shoes
19 John Anderson, Money In The...
20 Billy Ray Cyrus, She's Not Cryin'...
21 Travis Tritt, T-R-O-U-B-L-E†
22 Tim McGraw, Memory Lane†
23 Joe Diffie, Honky Tonk Attitude†
24 Lorrie Morgan, I Guess You Had...†
25 Suzy Bogguss, Heartache†
26 Confederate Railroad, When...
27 Marty Stuart, Hey Baby†
28 Patty Loveless, Blame It On...†
29 Dixiana, Now You're Talkin'†
30 Tanya Tucker, It's A Little Too Late
31 M.-C, Carpenter, Passionate Kisses
29 Nitty Gritty Dirt Band, Little Angel
33 Tracy Byrd, Someone To Give My.
41 Lari White, What A Woman Wants
35 Toby Keith, Should've Been A...
36 Doug Stone, Made For Lovin' You
37 Ricky Lynn Gregg, If I Had A...
38 Larry Stewart, Alright Already
39 Shania Twain, What Made You Say...
40 George Jones, Wrong's What I Do...
41 Dude Mowrey, Maybe You The...
42 Robert Ellia Orrall, A Little Bit...
43 John Brannen, Moonlight &...
44 Paul Overstreet, Take Another Run
45 Sammy Kershaw, Haunted Heart
46 Pearl River, Fool To Fall
47 Marty Brown, It Must Be The Rain
48 Deborah Allen, If You're Not...
49 Doug Supernaw, Honky Tonkin'...
50 Larry Boone, Get In Line

Indicates Hot Shots



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

1 Ice Cube, It Was A Good Day

2 Lo-Key?, Sweet On U 3 R. Kelly, Dedicated

2 Lo-Reyf, Sweet Un U
3 R. Kelly, Dedicated
4 Shai, Comforter
5 Silk, Freak Me
6 Run-D.M.C., Down With The King
7 Blackstreet, Baby Be Mine
8 After 7. Can He Love U Like This
9 Whitney Houston, I Have Nothing
10 Sade, Kiss Of Life
11 Portrait, Honey Dip
12 Levert, Good Ol' Days
13 Pharcyde, Passin' Me By
14 Ray Charles, A Song For You
15 Men At Large, So Alone
16 Big Bub, Tellin Me Stories
17 Prince, The Morninf Papers
18 TLC, Hat 2 Da Back
19 Chante Moore, It's Alright
20 SWV, I'm So Into You
21 Intro, Love Thang
22 Regina Belle, If I Could
23 B. Brown Posse, Drop It On...
24 Christopher Williams, Every...
25 P.O.V., Anutha Luv
26 Walter Beasley, If You Ever. . .
27 Stephanie Mills, Never Do You...
28 Lords Of Underground, Funky...
29 Pete Rock & C.L. Smooth, Lots...
30 Ramsey Lewis, People Make...

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Duran Duran, Come Undone

Expose, I'll Never Get Over You

George Michael/Queen, Somebody.. Heavy D. & The Boyz, Truthful Heavy D, Who's The Man Paris, Assata's Song

BOX TOPS

BOX TOPS

2 Live Crew, Mega Mix
Beatnuts, Reign Of The Tec
Boss, Deeper
Christopher Williams, Every
Da Youngsta's, Crewz Pop
Denis Leary, Asshole
Dolly Parton & Friends, Romeo
Duice, Dazzey Duks
Eazy E, Only If You Want It
Funkdoobiest, Bow Wow Wow
Geto Boys, Damn It Feels
Green Jelly, Three Little Pigs
H-Town, Knockin' Da Boots
Ice Cube, It Was A Good Day
Joey Lawrence, Nothin' My Love
Lid Rock, U Don't Know Me
L.L. Cool J, How I'm Comin'

Kid Rock, U Don't Know Me
L.L. Cool J, How I'm Comin'
Luke, You & Me
Naughty By Nature, Hip Hop Hooray
Onyx, Throw Your Guns In The Air
Paperboy, Ditty
The Pharcyde, Passin' Me By
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5 Restless Heart, Mending Fences
6 Doug Stone, Made For Lovin' You
7 Larry Stewart, Alright Already
8 Dwight Yoakam, Ain't That...
9 Garth Brooks, We Shall Be Free
10 John Michael Montgomery, I Love...
11 Reba Mcentire/V. Gill, The Heart.
12 Lorrie Morgan, I Guess You Had...
13 Paul Overstreet, Take Another Run
14 Sammy Kershaw, Haunted Heart
15 George Strait, Heartland
16 Alan Jackson, Tonight I Climbed...
17 Pam Tillis, Let That Pony Run
18 Mark Collie, Born To Love You
19 Radney Foster, Nobody Wins
20 Kathy Mattea, Standing Knee...
21 Joy White, True Confessions
22 Brooks & Dunn, Hard Workin' Man
23 Toby Keith, Should've Been...
24 Dolly Parton, Romeo
25 Belamy Brothers, Hard Way...
26 Lee Roy Parnell, Tender Moment
27 Shania Twain, What Made You...
28 Tim McGraw, Memory Lane
29 Suzy Bogguss, Heartache
30 Larry Boone, Get In Line

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15 Bon Jovi, Rod Chroses
16 Boy Krazy, That's What Love...
17 Whitney Houston, I'm Every Woman
18 Michael W. Smith, Somebody...
19 Madonna, Deeper And Deeper
20 P. Bryson/R. Belle, A Whole New...
21 Wendy Moten, Come In Out Of...
22 Sade, Kiss Of Life
23 David Bowie, Jump They Say
24 Carole King, Lay Down My Life
25 Madonna, Bad Girl
26 Garth Brooks, We Shall Be Free
27 Gloria Estefan, Conga
28 Duran Duran, Ordinary World
29 Carmen Electra, Everybody Get...
30 Eric Clapton, Tears In Heaven

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Take That, Only Takes A Minute
Crush, The Rain
Phillip Bent, The World is A Ghetto
Sofia Shinas, One Last Kiss
Chris Mars, Public Opinion
Frank Black, Los Angeles
4 Non Blondes, What's Up
Jellyfish, Ghost At Number One
Sunscreen, Pressure
Boss, Deeper
Ricky Lynn Gregg, If I Had A...
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Michael W. Smith, I Miss The Way
Michael W. Smith, I Will Be Here
Michael W. Smith, I Will Be Here
Michael W. Smith, Somebody Love Me

Michael W. Smith, Friend Brian Duncan, Love Takes Time Shawn Colvin, Steady On BeBe & CeCe Winans, It's OK Don Henley, Heart Of The Matter Amy Grant, Find A Way Michael Bolton, Time, Love And . . . King's X, Finding Who We Are Newsboys, I Cannot Get You DOC/Bride, God Gave Rock & Roll Petra. Dance Petra, Dance B E Taylor, Came To Me Mylon Lefevre, Invincible Love Tom Green, Lenton Song Michael Kelly Blanchard, Picture



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Lords Of Underground, Funky...
Monie Love, Born 2 B.R.E.D.
Pete Rock/CL Smooth, Lots Of Lovin'
The Pharcyde, Passin' Me By
Positive K, Ain't No Crime
Redman, Time For Some Action
Regina Belle, If I Could
Run-D.M.C., Down With The King
Shabba Ranks, What'cha Gonna Do
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Johnny Otis, Black Territory Band
Restless Heart, When She Cries
Texas Tornados, Is Anybody Goin
Jonathan Edwards, Look What We

Medialine.

Book Marks: Sales On Unauthorized Bios Slip

■ BY ERIC BOEHLERT

SHORT 'N SWEET: Brief, quickread, unauthorized biographies of pop and rock stars, once a healthy publishing niche, have slowed during the last few years, thanks to a string of unsuccessful titles, according to editors and agents.

Five to 10 years ago, the attitude among publishers seemed to be if artists sold records, their names could sell books, too. Or, as Madeleine Morel, literary agent for 2M Communication, puts it, "If they could crank out a song, I could crank out a book."

Today, artists must have an acknowledged, passionate following (e.g., New Kids On The Block, Metallica, Red Hot Chili Peppers), not simply impressive chart positions in order for writers to get the "quickie" bio go-ahead. Midlevel acts are out.

For instance, a couple of years ago a new act such as P.M. Dawn would have made a perfect bio topic, says Gary Luke, senior editor at Simon & Schuster. Not anymore. "The recession cut out that type of spontaneous book purchase," that drove healthy sales in the '80s, he theorizes.

As for the economics of the bios. writers are paid \$10,000-\$15,000, plus a 7% royalty fee. Some 30-120 days later, the writer (usually a moonlighting, pseudonym-loving magazine staffer), delivers the artist-friendly transcripts.

In order make money, trade paperback bios (priced at \$10.95), must sell roughly 15,000-20,000 copies. For the mass-market catagory (\$4.95), 60,000 copies is generally the break-even mark.

Although considered low-risk ventures, recent failed INXS and Run-D.M.C. projects, among others, have cooled publishers to the genre. Even the possibility of hitting home runs with bios doesn't seem to be enough to lure publishers back. "The odds [against those smash hits] are getting longer and longer,' says Luke.

But what beauties those hits were. After watching Michael Jackson moon-walk across the stage during the infamous Motown special, executives at Dell quickly assigned a biography on Jackson. Within months, sales of Nelson George's ensuing paperback began a climb to the million-plus mark and. say some editors, invented the genre overnight. That success was most closely repeated during the New Kids phenomenon, during which several band bios and picture books littered The New York Times' hest-seller list.

In a curious but by now familiar sign of the times, country is serving as the exception to the sales rule. Recent bios of Randy Travis, Reba McEntire, and, of course, Garth Brooks, continue to sell well.

UATA: "Top Pop Albums 1955-1992" (Record Research, \$95), by Joel Whitburn, looks like a must for chart-hungry researchers. The bulk of the 968-page tome comprises an alphabetical listing of all Billboard's album-charting artists complete with each qualifying album and every song from those records. Other bonuses include a ranking of the top 500 pop-album-sales acts (No. 500: Tommy James & the Shondells), as well as a tally of the going rate for mint condition copies of every listed record ("Elvis' Christmas Album": \$200).

IN PRINT

RANTERS & CROWD PLEASERS: PUNK IN POP MUSIC, 1977-92 By Greil Marcus (Doubleday, \$22)

Students of book marketing will note with some glee that the jacket of this new collection of essays mimics the orange, black, and white color scheme of Jon Savage's fine punk history "England's Dreaming." The similarity ends there.

As in his likewise flawed "Dead Elvis," veteran critic Marcus pulls together scattered writings with an ostensibly common subject—in this case, punk and postpunk music.

At his best, Marcus is capable of some smart reporting and on-themoney observation. For example, he crystallizes the Clash's political viewpoint in a pithy exchange between Joe Strummer and Mick Jones: A disgusted Jones suggests an album graphic of the "Sgt. Pepper" film cast hanging from gallows; Strummer, ever the rebel, suggests an image of them

swinging from lampposts. Marcus also is expert at excoriating the self-love in such rock politicking as No Nukes and USA For Africa.

But the writer's latter-day work suffers from myopia, and an excessive windiness. His notion of "punk" is exceptionally narrow, exalting left-leaning, often female or co-ed English groups while ignoring or completely misreading contemporaneous American artists (save nonpunk Bruce Springsteen, seemingly the sole standard bearer of righteous rock in the Reagan era).

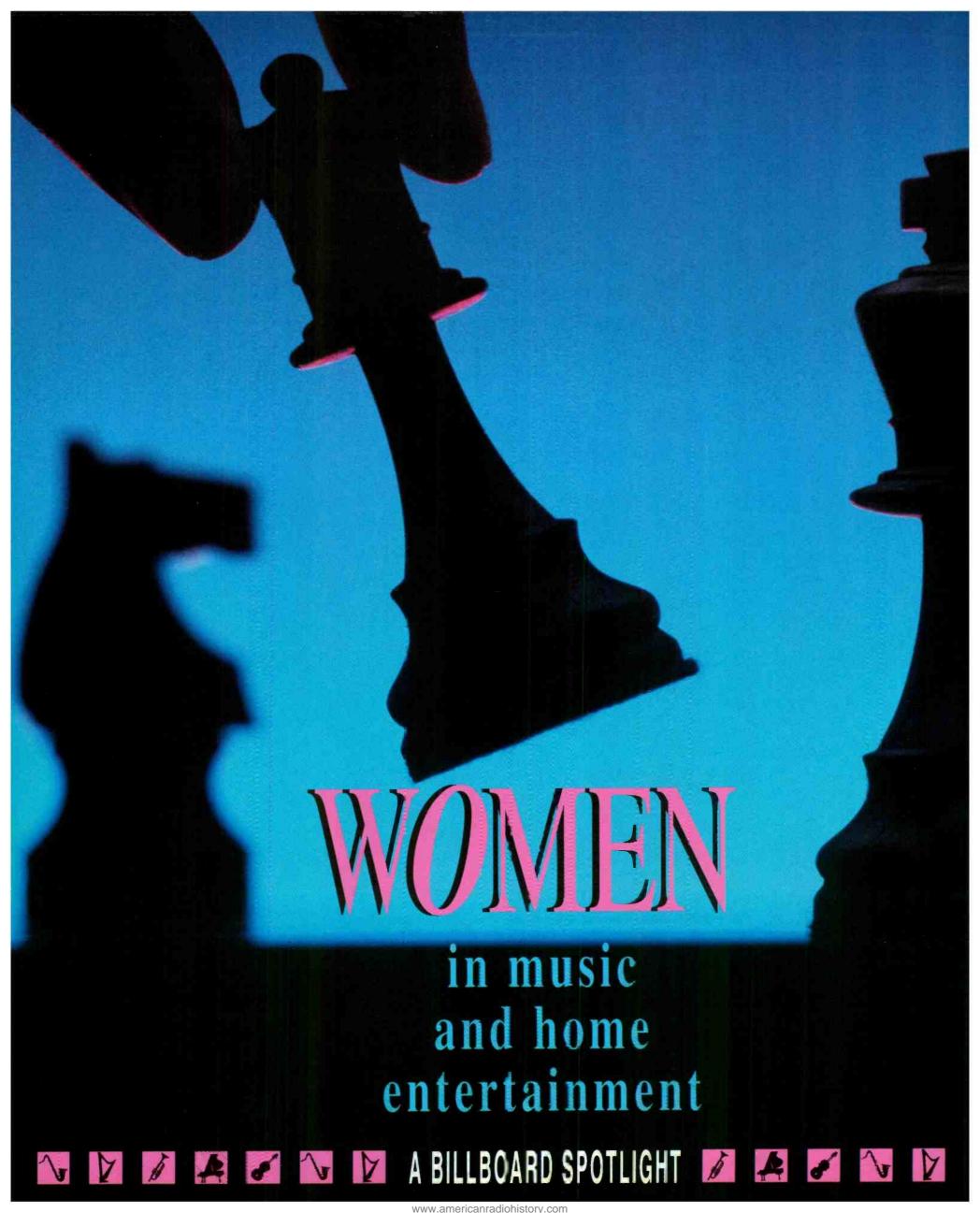
Worse, Marcus' late-'80s work, most of it for the art publication "Artforum," groans under the weight of its pretensions: When a column on the Mekons comes complete with a quote from a 17th-century heretic, you know you're in for rough sledding.

While not devoid of insight-Marcus' writing never is-this tome will be most prized by rock-crit obsessives.

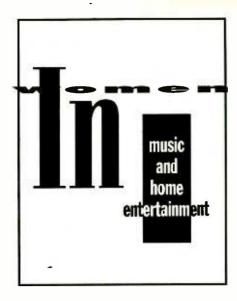
CHRIS MORRIS

BILLBOARD APRIL 24, 1993

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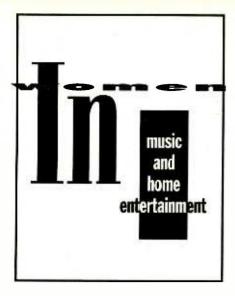
Despite The Restrictions Of Glass Ceilings And Mommy Tracks, Women Executives Are Making Music Their Business.

he Year Of The Woman began in October, 1991, when Anita Hill realed punches with Clarence Thomas. Thirteen months later, four women knocked four men out of U.S. Senate seats and Clinton headed to the White House (with husband Bill). But things weren't so hot for women at the Fortune 500 companies, knee-deep in recession. Men accounted for 499 of the CEOs and held more than 95 percent of upper-management jobs.

Meanwhile, the record business celebrated a record-breaking year with \$9 billion in sales, a good chunk of which was generated by women in high places. The phenomenal influx of women into management is documented in a March 1993 Billboard survey in which major and independent labels revealed the number of women with VP or higher titles compared to the total number of employees with similar titles. The results are dramatic: Women in music, compared to women in the Fortune 500, are far more likely to become VPs and to combine childbearing with senior management positions.

The bad news is that, despite six-figure salaries, executive women in music are probably paid considerably less than men. An earlier Los Angeles Times study found that the pay gap between men and women in entertainment may be even wider than for U.S. business overall. Their statistics showed that female directors and actresses earned an average of \$45,250 in 1989—62 percent of what similarly employed men earned. The average U.S. woman, by comparison, earns 70 cents for every dollar earned by a man doing similar work.

Entertainment attorney Lee Young Jr., who represents some of the management women in this story, believes that one reason women earn less is because they tend to come up through the ranks.



McIntire and the Lollapalooza tour. Bottom line: Women don't make much music

"Although things are starting to change, most groups tend to be all male," says Karin Berg, Warner Bros. VP and East Coast A&R director. "It's hard to say whether it's sexism or bonding. Guys in groups

compared to women in

must be very, very close. They may spend 360 days a year together and sleep in the back of a van. So I can understand that men may find it easier to bond with other men. For women, the future might bring more all-female groups, not miniskirt bands, but serious rock groups.

Finding female musicians, however, won't be easy. A survey returned by about 1,000 members of the American Federation of Musicians identified respondents as 78 percent male and 22 percent

female, which may indicate the proportion of women among the 150,000-plus union members. Women musicians tend to play only certain instruments: piano, flute, strings, harp, perhaps clarinet. But

Among high-schoolers the bias is even clearer, as NARAS president Michael Greene saw in this year's Grammy All-American Jazz Band competition. "The entire universe of high school bands is smaller now, but girls are almost non-existent—maybe a third as many as there were 10 years ago," he says. "At regional tryouts we might see 10 girls out of 150 students—and the teachers would be proud that many showed up."

At top U.S. music conservatories, including the Juilliard School, women have always outnumbered men, but, until recently, many orchestras wouldn't hire them. It took a lawsuit, filed by a woman violinist in the late '70s, to make "blind" auditions standard procedure in the classical world. Now, auditioners play behind screens and are identified by numbers; judges never see them. As a result, orchestras comprising 30 to 50 percent women are common. Of course, blind

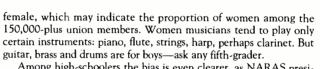
Female performers in pop music are under terrific pressure to look good, which may lead to more primping than practicing. Professional drummer Sue Evans, a successful Juilliard graduate who switch-hits between classical and rock gigs, notes, "Women in the pop field tend to put performing and entertaining before music. I'll see women singers holding tambourines wrong, or drummers who just pound out the rhythm, unaware of the harmony around them. So I can't always

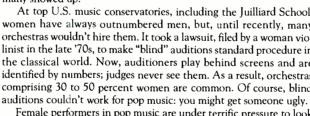
Even rarer than female musicians are female producers. As one major label VP (name withheld by request) says, "I've worked here for 21 years, and I've never seen a woman producer who wasn't working alongside a male producer." Where are the female David Fosters,

"The recording studio is the most macho environment in the world," says Nancy Jeffries, senior VP of A&R for Elektra. "The engineer is very macho, in command of all this complicated, technical stuff-like he's navigating the Starship Enterprise. The recording process itself involves marrying all this technology to a wildly creative experiment, which you have to keep together at the same time as huge recording costs are piling up. It demands a lot of control, and

Jam and Lewis are experts when it comes to control, which they've passed along to many women. "There's no shortage of females here," says Jimmy Jam, who, with partner Terry Lewis, appointed Sharon Heyward president of their Perspective label and gave Angela

'Before 'Control," Jam recalls, "Janet Jackson had a couple



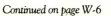


blame men who think women aren't as serious about music.'

Jimmy Jams and Terry Lewises?

men understand that control is part of the creative process.

Winbush her first production credit, on "Control.





RiAA's Hilary Rosen



Label-aueen Latifah



Motown's Lisa Chamberlain

Continued from page W-3

ultimate talent

"Companies pay more to outsiders, who are brought in as heroes with

new solutions and contacts," says Young. "It's much harder for

employees who work their way up, male or female, to get top salaries.

Basically, the more powerful friends you have, the more you're likely

to be paid." Women are starting to make the industry-wide connec-

tions that can lead to the very top jobs, where recruiting talent is the

But why is that talent so overwhelmingly male? The all-time best-

selling albums-27 titles certified by the RIAA at 8 million or

more—include 25 albums by men and one album each by Fleetwood

Mac and Whitney Houston. Similarly, the Top 20 biggest tours of

1992, according to Pollstar, consisted of 18 male acts plus Reba

Barely 15 years old, home

video hasn't had a chance

five women already are

installed as presidents.

to build a glass ceiling, and

Mary Ann Levitt President and CEO, The Record

The Record Shop, a 30-store chain run by Mary Ann Levitt, was founded by her uncle in 1956, with her father as silent partner. In 1966, Levitt joined RCA Records, where she worked in various administrative capacities for the next 14



years. "I was exceptionally lucky," she says, "getting to work in both the record and retail ends of the business." In the late '70s recession, the Record Shop suffered serious financial setbacks, and Levitt's uncle retired in 1980. Levitt became CEO and, over the next 13 years, successfully turned the company around.

Today, four of the Record Shop's nine management staffers are women, and 11 of its stores have women managers. "I have never gotten any negative feedback from the record companies or other retailers about being a woman," says Levitt, who joined NARM's board of directors in 1988. "I don't think the record business is an old boys club at all—women are doing very well these days.'



Madonna

Co-Founder and Partner,

It's been one year since Madonna, the most powerful woman in music, and Time Warner, the world's leading media/entertainment company, announced the formation of Maverick, "Maverick is the perfect marriage of art and com-

merce," said Madonna of the multi-media complex of companies that will develop feature films, network TV specials and series, cable television and pay-per-view programs, music videos

Running the operation are Madonna and Freddie DeMann, who have recruited entertainment attorney Ronnie Dashev as executive VP to hammer out the deals. Madonna's double-platinum "Erotica" was the first release on Maverick records, which is distributed through Sire. Four new acts have been signed to Maverick: rap/rock group Proper Grounds (now in release), Detroit R&B outfit UNV (scheduled for a June release), jazz-rap artist Me'Shell Johnson and Seattle-based group Candlebox. During the course of her career as a recording artist, Madonna herself has generated sales in excess of \$1.2 billion and has sold 150 million audio units.

Shelia Shipley

Senior VP of National Promotion, MCA Rcords/Nashville

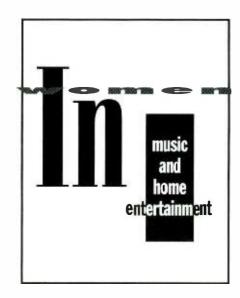
"He did practically all the talking," says Shelia Shipley of her 1984 interview with MCA's Jimmy Bowen. "He finally said, 'You make me feel comfortable, and you'll make my artists feel comfortable." " And Shipley was hired on the spot as direc-



tor of sales/marketing. Within five months, MCA moved from almost-worst to first on Billboard's country label tally

While a new head of promotion was being sought, Shipley was calling radio stations and scoring No. 1 records; she was offered the position. "I was skeptical," she says. "I knew the guys would take a lot of flak, working for a woman." Only after she found that every regional promo rep wanted her to take the job, did she. And there was plenty of flak for her and staff. "But the worst part was that my peers—the other promotion heads—wouldn't even talk to me or stand within 15 feet of me at industry events," says Shipley. "It took a good two and a half years until they began to treat me as

In 1986 Shipley became the first female promotion VP in Nashville history, and in 1992 was promoted to senior VP. During her tenure, the label's chart share has risen from 11 to 25 percent.



Continued from page W-4

albums with hardly any creative input. When she came to us, we encouraged her the same way we encourage all our acts, male or female, to learn to write and produce and control their own destinies. Jackson became the first woman ever nominated (together with Jam and Lewis) for a Grammy in the Producer Of The Year category.

"From the demos we get in, I have noticed one difference between men and women," Jam adds. "Men somehow learn enough of the technical side of producing to run a four-track machine and produce their own demos. Women, on the other hand, tend to find men to do it." Having a home studio, according to Jam, is an important step toward becoming a producer.

La La (La Forrest Cope), who wrote and produced Whitney Houston's first big hit, "You Give Good Love," and has produced tracks for Johnny Gill, Freddie Jackson and Stephanie Mills, has turned to producing full-time.

Joyce Irby, a former member of Klymaxx, learned production from

Leon Sylvers and formed her own company, Diva One Productions. She signed 17-year-old Dallas Austin as one of her producers, and. Irby says, the two "spent about three years together, working 14 hours a day.' She took one of Austin's songs, "Motownphilly," around to A&R executives. "Nobody got too excited," she says. "So I let Dallas take the song to Boyz II Men, a new Motown group, and they liked it immediately. "Motownphilly" became the first single from their 5-million-selling album, while two other tracks that Dallas cut for Irby became the biggest hits off Another Bad Creation's 2-millionseller.

"After the songs were hits, I called some of the people I'd played them for in the beginning, but everyone seemed to forget that I was involved," Irby recalls. Now starting up her own label, 1863 Records, she says she's changed one procedure: "I don't meet with record companies anymore; I send a man. Somehow people listen more seriously—or hear a song differently when it's presented by a guy.'

Other female producers include Wilma Cozart Fine, who produced classical music in the '50s and is a pioneer in the recording studio. Genya Ravan produced pop music in the

early '70s, while Chaka Khan, Barbra Streisand, Madonna, Debbie Gibson, Bonnie Raitt and Mariah Carey produce because they have

Engineering is one route to producing, but not the easiest, as Diana Reid Haig discovered. "I tried to learn engineering by osmosis in recording studios," says Haig. "But engineers spoke a completely different language, and I had to learn it." Haig studied sound engineering at UCLA and took instruction from producers and Grammy-winning engineers Bruce Swedien and George Massenburg. But education couldn't move 500-pound speakers. "Dealing with equipment is part of the job, but I'm 5'2" and 110 pounds. I can understand that studios might prefer a big, brawny engineer on dates where a lot of outboard equipment has to be loaded." Haig, who has produced and compiled a number of historical sets (Elvis Presley, Scepter), is betting that a home studio will be her ticket to hooking up with new talent looking for a producer.

A less expensive route to production is songwriting. Diane Warren ("Rhythm Of The Night") is now receiving production credit on her songs. And Wendy Waldman ("Save The Best For Last") has produced some country hits, but still finds plenty of resistance. "I don't know if it's that boys club thing or a place of insecurity, or a lack of belief that women can handle it," she told one publication.

The same holds true overseas, where women are entering the administrative side, but rarely the creative side of the music industry. The Hillary Clinton of the global record business is Nancy Berry, executive VP of Virgin Music Worldwide and wife of Virgin CEO Ken Berry. Among the 15 or so major labels' British companies, two are headed by females: Diana Graham at Arista UK and Moira Bellas at WEA/UK. Lisa Anderson, former managing director of RCA/UK is now executive producer of The Brits awards show (similar to the Grammys). In Japan is the towering presence of Misa Watanabe, who founded that country's first artist management company in 1959. Her empire now includes music production, concert promotion and music publishing.

Publishing—the business of songwriting—has developed a number of female stars, including former song-plugger Diana Graham, Tree International's Donna Hilley, and Kathy Spanberger, VP of U.S. operations for Peer Music, the third-largest independent music publisher in the world. Spanberger has recruited Miki Howard for Peer, which holds some 250,000 copyrights. She also introduced Jud Friedman to partner Allan Rich, which resulted in the Oscar-nominated "Run To You," from the 30-million-selling (worldwide estimate) "Bodyguard"



Bonnie Raitt

RIAA's board of directors is 10 percent female.
"It beats the Senate at 6 percent," notes executive director Hilary Rosen, "but both could stand some improvement."

soundtrack

Women are at the highest levels of performance societies: Frances Preston is president of BMI; Gloria Messenger is managing director of ASCAP. Karen Sherry handles ASCAP's publicity, a field that attracts many women in industries throughout the world. While some see PR as a great opportunity for women, others see it as a career dead-end: publicists don't become presidents.

"There's an unusually high proportion of women publicists in the record business," says VP of communications Dennis Fine, who oversees a 10-woman staff for PolyGram Label Group. "When the record business began, publicity was an adjunct to the main work of making and selling records. If a magazine needed a photo or a bio, a secretary would send it out. Things started changing in the late '60s, as image and personality became more important. Record companies began to need publicity departments, and the secretaries who had been sending out the photos started them."

But today's publicists aren't exactly yesterday's secretaries. Among the most successful high-powered independent publicity firms are those created by women. And halfway between corporate and independent PR is Warner Bros. publicity VP Liz Rosenberg, who is Madonna's publicist of choice. Certainly, Madonna can choose from legions of in-your-face publicists, but sticks with her Warner Bros. pal.

If publicity is at one end of the female-friendly spectrum, most of radio is near the other end. Since music first hit the airwaves in 1904, radio has been a man's world. Male radio programmers, general managers and disc jockeys make up the smoke-filled room of the communications industry. More than 95 percent of the music stations that report to Billboard are programmed by men. In a Billboard commentary (3/20/93), KVIL news personality Joyce King cited a 1990 study that found a total of some 200 women on the air, full- or part-time, in some capacity (news, traffic, sidekick) at the 11,000-plus U.S. radio stations.

"Even through the '70s, it was thought that women wouldn't listen to women on the radio, or trust women doing the news," says Whitney Allen, midday jock at KIIS-FM in Los Angeles. Like most women, she started on the night shifts. "They let women on the air at night, because supposedly men were listening and wanted to hear a sexy Continued on page W-8



Donna HilleyCOO, Tree International; Senior
VP. Sony Music Publishing

Donna Hilley first met Tree founder Jack Stapp when she was working at his radio station, WKDA. "At that time, Tree was just his little publishing company on the side," she says. When Tree became full-time work, Hilley joined its publicity depart-

ment and then was offered a position as Stapp's right-hand person. "I didn't know anything about the business of publishing, but I agreed to take the job for a year and see if I liked it," she recalls. Now celebrating her 20th year at Tree International–Billboard's No. 1 country publisher for 20 consecutive years–Hilley has negotiated all the writers' contracts and has acquired more than 50 major catalogs.

Hilley was the first major publisher to bring a contemporary Christian musical influence into country music, by negotiating the formation of gospel-music publisher Meadowgreen Music, of which she is still a partner. "I've had a lot of help from experts in the field," she says. "Work is only work if there's somewhere else you'd rather be, and I've always enjoyed what I do."

Her proudest achievement, she says, was negotiating the 1989 sale of Tree International to Sony. "Sony didn't know me personally, but they knew I knew publishing. I structured the sale and came up with a way to keep every employee's job in the process. We didn't miss a heat."

Cassandra Mills

President, Black Music Division, Giant Records

"Tenacity, perseverance, endurance and never believing that anything is impossible" are the qualities that, according to Cassandra Mills, launched her career. In only three years with Giant, Mills has delivered a double-platinum soundtrack with

Giant, Mills has delivered a double-platinum soundtrack with
"New Jack City," established triple-platinum stars Color Me
Badd, hit gold with Jade and recently put Jeremy Jordan, from
Giant's "Beverly Hills 90210" soundtrack, on the fast track.

An interesting change of plans for a woman whose earliest ambitions were to be a flight attendant and the first female attorney general. Mills did become a flight attendant but then went to work for Stephanie Mills as first her personal secretary and then personal manager. "When I came to Giant I brought my history with me," she says. "Managers are forced to look at the artist's overall capability and career. My background gave me the ability to be a little more visionary. I try to make decisions today with career development in mind." As for the future, Mills believes herself to be a "CEO in training."



Diana Graham *Managing Director, Arista Records*

"Women excel in publicity, human resources, international departments, publishing and legal. But I see very few women in creative areas of the music business, in either A&R or production," says Diana Graham, who is one of only two female managing directors (equivalent

to presidents) of major labels' British companies.

Graham was recruited by Arista in 1992, four years after she had set up BMG Music Publishing's International office in London. As managing director, she presides over a staff of 25, including four A&R managers. With their input, Graham also signs talent. Coming in April is an album from the World Wrestling Federation Superstars, whose pre-Christmas single, "Slam Jam," sold 300,000. Arista has reached the Top 10 with singles by Boney M, Lisa Stansfield, Snap and Whitney Houston, including two from the "Bodyguard" soundtrack.

"The most important part of a record is the song. I do an awful lot of song searching," says Graham, noting that 40 percent of

Arista's artists do not write their own material. Arista U.K. is now the top single label in the U.K., and 1992 was the best year in its history.



Florence Greenberg
Founder & President, Scepter
Records

Florence Greenberg was a middle-aged housewife when she founded Scepter Records in 1959. In those pre-Civil Rights days, she and her partner, black producer/songwriter Carl Dixon, formed what was an unimaginable alliance. Together they pro-

duced 17 R&B hits and 14 Pop hits within two years—and launched one of the greatest independent labels in music history

A step ahead of Berry Gordy, Greenberg took black talent to No. 1 on the pop charts in 1960, teaming her discoveries, the Shirelles, with songwriters Carole King and Gerry Goffin. She ordered Burt Bacharach and Hal David to find the girl who sang on their song demos: a 22-year-old named Dionne Warwick. And to promote her records, Greenberg hired Jerry Moss and Russ Regan.

"In the '60s, I was the only woman in music and the best 'promotion man' in the business," says Greenberg. "I worked 20 hours a day and loved every minute of it. Even when my artists were being bought by big record companies, and I didn't have enough money to compete, I couldn't bring myself to sell. Some people thought that was a mistake. But I knew I wasn't the kind of person who could work for somebody else."

Nancy C. Widmann President, CBS Radio Division

"When I joined CBS in 1972, I was the only woman in New York selling radio," recalls Nancy Widmann, who, as president of the CBS Radio Division, may be the most powerful woman in radio today. Her 1,000-employee empire governs 21 CBS-owned radio stations, provides news, talk



and sports programming to another 1,000 stations through the CBS Radio Networks, and offers sales support in 27 markets through CBS Radio Representatives.

Widmann's career path took an unusual twist in 1977, when she accepted the position of VP of recruitment and placement at CBS Inc. "I definitely took a risk, leaving a proven track in radio and moving to a staff position," she says. "But it was offered to me by the chairman of CBS, who felt I could gain some management skills there. It turned out to be invaluable experience. I went from a staff of six to over 40 and began to interact with all parts of the corporation, from legal to personnel. Most important, it gave me very high visibility within CBS." Widmann says her strongest suit is "being decisive, which is critically important to women and men."



Judy Ellis General Manager, WQHT (Hot 97) New York

As one of the highest-ranking female radio executives in New York and the country, Judy Ellis knows how to take a radio station to heights it has never reached before. Under her reign, the Top 40 station has achieved its best ratings and billing yet.

Ellis steadily worked her way up from sales manager at WKLO (99X) New York (now WRKS) in 1977 to account executive posts at WNEW-FM New York and WKTU (now K-Rock) to sales manager at WAPP New York, which eventually became Hot 97. She joined WQHT in 1986 as general sales manager and became GM in 1988.

"I really try to be a good role model," she says. "I feel like it's another responsibility I have—to show other women that it can be done."

Connie Bradley Southern Executive Director, ASCAP

Connie Bradley, ASCAP/Nashville's highest-ranking executive, is in charge of a 20-state area, where her main objective is to sign rising young songwriters. Under her reign, Garth Brooks, Alan Jackson, Randy Travis, George Strait, Mary Chapin Carpenter, Reba



McEntire and countless other superstars have joined ASCAP She also serves on the boards of the Country Music Assn., Country Music Foundation, Gospel Music Assn., Copyright Society of the South and many others.

Bradley paid her dues in various secretarial posts at Famous Music Publishing, Dot Records and RCA Records for several years before joining ASCAP in 1976 as assistant director. She was promoted to Southern executive director in 1980.

"It's been very rewarding to be in country music when the move toward more female country singers is happening, Looking back to the 1970s there were few hit female country singers, now there are a lot of them," she says.



Diane Warren Songwriter

Plain and simple: Diane Warren is a hitmaker and a career-maker. Not only is she the hottest female song-writer, but she's the hottest contemporary songwriter. Warren has written a total of 34 Top 10 hits on Billboard's Hot 100 and AC charts, including Michael Bolton's

"How Can We Be Lovers," Cher's "If You Could Turn Back Time" and Heart's "Who Will You Run To." She also heads up her own publishing company, Realsongs.

Her songs appear on more than 23 platinum albums, and in 1989 Warren became the first songwriter in Billboard history to log seven hits, by different artists, on the Hot 100 chart. Aside from the countless Grammys and other music awards her songs have received, Warren has won the L.A. Music Awards' songwriter of the year in 1991, ASCAP songwriter of the year in 1989 and 1990, and Desi Awards' song of the year for Gloria Estefan's "Live For Loving You."

"It doesn't matter if you're a woman or a man," says Warren. "You have to be great at what you do. That is what will break those barriers. Songs don't have gender."

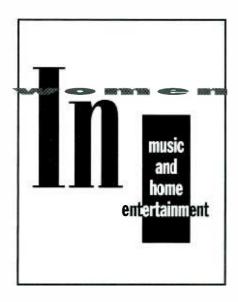


Ann Daly

President, Buena Vista Home Video

After working in retail, Ann Daly joined Disney 10 years ago, at the advent of the video industry. A marketing pro, she extended her vision to the rest of the company and last year became the first president of Buena Vista Home Video.

As the highest-ranking executive at the home video industry's top company, Daly is one of the true pioneers in her field. She was a key player in the advancement of the video rental business and the development of the sell-through industry, was responsible for the first major marketing breakthrough with "Sleeping Beauty," and initiated the first network television advertising campaign for video rental with "Down And Out in Beverly Hills." Additionally, Daly was the force behind the huge success of the two best-selling videos of all time: "Beauty And The Beast" and "Fantasia."



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voice. I remember being told to sound sexy." At one time, Allen was one of three women with air shifts at Q106 in San Diego. "There'd never been anything like it on radio. And the ratings proved that women didn't tune us out: We were No. 1."

During the '80s, women invaded one area of radio: sales. When a 1992 *Radio Sales Today* survey asked stations to identify their top billers by gender, responses from the 300-plus stations indicated that women made up slightly more than half of the stations' sales staffs—and outnumbered men as top billers by a three-to-two margin.

Rivaling radio as a means of exposing music is MTV, which exposes quite a bit more than music. "Sexy videos are one of the good things about MTV," executive VP Judy McGrath told one publication, "but obviously there's a difference between sexist and sexy. I've seen a tremendous evolution for the better, in terms of the image of women on video on MTV." But, let's face it, "video ho's," as one record company VP called them, epitomize the "do-ya-think-I'm-sexy" image that offends many women, and more than a few men.

"Sexy as opposed to sexist is in the mind of the perceiver," says Ronnie Dashev, executive VP of Maverick, the entertainment complex owned by Madonna and Freddie DeMann. Dashev, a top entertainment attorney recruited from private practice, and the mother of an 8-year-old girl, is rarely offended by sexuality in entertainment. "A beautiful body presented in a positive manner is sexy to me, but the same body, presented as the object of violence, for example, would be sexist." Madonna has become a symbol of sexual marketing, although sex sells in almost all U.S. business.

"I've worked in other companies, including the Red Cross and a community arts program," says Capitol's black music GM Jean Riggins. "I don't think there's more sex in music than there is in any other business. Some people might complain that all the sexy videos degrade women, but it's a double-edged sword. Some women may use it [to their advantage]."

A "sexy" woman attracts men in the streets and in the office, but an "authoritative" woman, to some men, has all the charm of fingernails on a chalkboard. Cassandra Mills, president of Giant's black music division, rose from management, where being demanding was often in the best interest of the artists. "One comment I've heard throughout the industry," says Mills, "is that women who are vety specific about what they want to do and which direction they're taking are considered bitchy. Women have to be smart enough to know how to get what they want without irritating so many people that they defeat their purpose." The flipside of the "bitchy" stereotype seems to be "emotional."

"I'm extremely emotional," says Virgin's sales VP Joyce Castagnola. "But I think it's one of my best points. I'm passionate about my job and the people I work with. I barge through closed-door meetings—I go after things! I'm just passionate about working."

For the past 20 years, employers had their pick of a huge crop of post-graduate talent and were able to choose males almost exclusive-

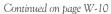
ly for the executive track. Simply stated, women weren't needed in management. But a demographic upheaval is changing all that. Since 1959, the birth rate has dropped 40 percent. Women now account for about 25 percent of the people in MBA programs and almost 50 percent of law candidates. As a result, employers who want to recruit the cream of the crop—graduates in the top 10 percent of the best schools—will have to hire women, or dip down to men in lower percentiles.

So says Felice Schwartz, founder of Catalyst, a group that studies and makes recommendations about women in business. Schwartz has spent years tracing the "glass ceiling"—the invisible barrier between women and top management. Her 1990 *Harvard Review* article set off an avalanche of controversy. Quite a few women were appalled by Schwartz's notion of a slower-paced "mommy track" for women with families. Her new book, "Breaking With Tradition," describes what Schwartz calls a conspiracy of silence among (male) management.

Men, for fear of being called male chauvinists, have bottled up a lot of misconceptions about female biology as it relates to ability. One former record company president who was interviewed for this story insisted on anonymity, admitting that he feels menopausal women are ill-equipped to handle the stress of senior management.

Men are also mum about the "maternal aura" that they see around women (they'll probably marry; they'll probably have children; they'll probably leave their jobs). It is an inaccurate stereotype, since only 35 percent of executive women in U.S. business have children, compared to 90 percent of executive men. But it is one reason that women may be treated less seriously by management, which hands them smaller paychecks and smaller jobs. And that may be why women executives are 2.5 times more likely to leave their jobs than are men, according to Schwartz's research. Departing executives, male or female, represent a huge waste of companies' investments in their training.

Motown's Karen Sherlock was told that VPs couldn't handle babies. She had worked in international for eight years when she first became pregnant, in 1982. "While I was on maternity leave, my boss was fired and the president asked me to run the department from home. But after I gave birth and returned to the office, he wouldn't give me my boss' job. He said he didn't think I could run the department and take care of the baby at the same time. Well, the man he





Elektra's Nancy Jeffries

The Perfect Frozen Asset.





Roxanne Lippel Senior VP of Music, Universal Television

As music became a more integral part of television, major studios began beefing up their music departments. Enter Roxanne Lippel. She has been the key individual in choosing theme songs for such shows as (the upcoming) "Danger

Theatre" and "Delta," for which she also selected the bar band to be featured in the show.

Lippel also helps find music for TV movies and other series, such as "Northern Exposure," "Quantum Leap," "Law And Order," "Crime And Punishment," "Major Dad," "Coach" and others.

As senior VP of music, she coordinates recording sessions, handles the budget, and oversees the department that handles the contracts, licensing and soundtrack albums, such as the one for "Northern Exposure" released last year.

Lippel started in 1979 as an attorney at Manatt, Phelps and Phillips, which has represented Diane Warren, Barbra Streisand and Guns N' Roses, and later joined Warner Bros. Records as an attorney in its business and legal affairs department. She joined Universal in 1985 as director of music business affairs for Universal Pictures and Television.

Vallery Kountze Executive VP/General Manager, ITC Home Video/Domestic

As one of only five female home video heads, Vallery Kountze has helped change the face of home video. While GM of RCA/Columbia Pictures Home Video's mass merchant division, Kountze was instru-

mental in the company's move

toward non-traditional video distribution. She also created the company's music video line, MusicVision.

As president of Republic Pictures Home Video, Kountze created the classic film line "Hollywood Stars," helped bring Hallmark Hall of Fame features to home video, and took the business from 7.6 million a year in revenue to 30 million in a span of four years.

She then formed her own company, Mainstreet Marketing, before joining ITC to help develop a domestic home video label of its own. The first of its titles, "Doppelganger," "Mortal Sins" and "Trouble Bound," are due out this summer.



Wilma Cozart Fine Producer

Due to her vast knowledge and genuine love of classical music, Wilma Cozart Fine found that working her way up from an assistant in Mercury Records' classical department in 1950 to VP of the company and head of the classical division six years later was an easy climb.

In 1962, Fine led the first American-run recording sessions in the former Soviet Union. She also produced the 1951-1956 recordings that became Mercury's "Living Presence" series in 1990. After retiring from the label in 1964, she returned in 1988 to supervise that reissue project and transfer those classical recordings from analog to digital.

'When I first started working in the business,'' says Fine, "women were primarily in promotion and publicity jobs. When I came back, I saw that women were so prominent...it makes my heart sing. Unfortunately, they're still not as active at the level where records are being made, but that too is changing rapidly.'

Wendy Waldman

Songwriter/Producer, Artist

When she's not playing in her own band, Wendy Waldman is writing or co-writing such hit songs as her latest. Vanessa Williams' "Save The Best For Last." She also co-wrote the 1983 Crystal Gayle song, "Baby What About You," and The Dirt Band's "Fishin' In The Dark,



which are now in the BMI Millionaires performance club. Waldman recorded her own "Heartbeat" in 1982, and actor Don Johnson later covered it. Additionally, she co-wrote "Wind" and "Oh Industry" for the Bette Midler film "Beaches."

It seems that just about every country hotshot, and some pop stars, have recorded Waldman's songs. They include Kim Carnes, Linda Ronstadt, Johnny Mathis, Randy Travis, Kathy Mattea and Cher, among countless others. Her song "I Owe You One" will be Aaron Neville's next single.

Waldman's first solo album, "Love Has Got Me," came out in 1973 on Warner Bros. Records and seven albums followed. It was her Cypress release in 1987, "Letters Home," that gained her attention as a producer. Following that release, she produced Suzy Bogguss for Capitol, the Forrester Sisters for Warner Bros., Jonathan Edwards for MCA/Curb and many

"There aren't a lot of female producers in country music," says Waldman. "Some people say I'm a pioneer. But unless others follow behind me, I'm just a token, not a pioneer.'



Ann Marie Wilkins Wilkins Management

While keeping a very low profile, Ann Marie Wilkins manages the careers and finances of two of the music industry's top performers: Branford Marsalis and Harry Connick Jr. After working as a CPA with the Peat Marwick firm, graduating from Cornell University and Harvard Law

School, and working in corporate transactions in Washington, she formed Wilkins Management in 1986.

The firm recently signed two new acts: Connick's guitarist Harry Russell and piano player Monty Alexander, who comes from Wilkins' native Jamaica. Describing her company as a "boutique" firm, Wilkins says she likes to groom the artists and break them one at a time.



President, Tommy Boy Records

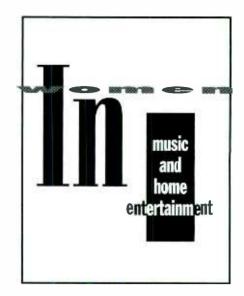
Monica Lynch is a one-woman pep squad for the hip-hop nation. She has made Tommy Boy one of the most important dance/hip-hop labels in the world and has helped shape the image and career direction of such acts as Naughty By Nature, Queen Latifah and De



An Illinois native, Lynch came to the biz after answering a "Gal Friday" advertisement in the Village Voice. With no concrete music experience, save stints as "lead hairdo" in a band and as a go-go dancer, Monica began working with Tom Silverman in 1981. In 1982 she became VP (of the two-person company), and in 1985 she was promoted to label president. She was made VP at Warners when that organization acquired an interest in Tommy Boy.

"I have always been tenacious," says Lynch. "I tell people that I think my working as a waitress qualified me for other lines of work. I really think that everybody should have a mandatory sixmonth term doing that, because it teaches you basic values and skills that you can apply anywhere.'

Continued on page W-12





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hired didn't work out, and then I gave birth to a second child. The president came to me, apologized, and said, 'You sure made a liar out of me.' Personnel told him that I hadn't missed any work in two years. He offered me the vice presidency." Now a senior VP, Sherlock took seven acts overseas and spent 20 weeks on the road in 1992—and also posted the biggest sales in the label's international history.

A newer attitude toward maternity is reflected by Atlantic Group co-chairman and co-CEO Doug Morris, the first record man to promote a woman (Sylvia Rhone) to CEO. "Women are half of the mental assets of this world. I really believe that men and women are exactly the same when it comes to working. And because women feel there are barriers against them, they're even more aggressive and work even harder." But Morris remembers that Andrea Ganis, his senior VP of promotion, was frazzled when it came to telling him about her pregnancy.

"I was so nervous about telling him that I couldn't get the words out," Ganis recalls, "so I glued a photo of my face on the pregnant picture of Demi Moore. I finally worked up the courage to show it to him, but he didn't get it!" Morris says that the pregnancy had "an almost negligible" effect on the company, thanks to Ganis' meticulous planning.

Ëpic's Polly Anthony, senior VP of promotion, rejects the image of women being the sole nurturers of children. "Nine of my 18 local promotion managers work out of their homes," she says. "When a child is ill or has a problem, it's been my experience that the available parent, regardless of gender, stays home and takes care of things. Everybody works today, and the available parent is often the father. Men are much more involved in raising their children today."

But it was Motown CFO Lisa Chamberlain—not her husband—

who took the baby to work. "I gave birth eight weeks prematurely, and hadn't had time to find day care," says Chamberlain, "So the baby ended up sharing an office with me for almost three months. If she cried during a meeting, I'd feed her." Discreet breast-feeding became

Continued on page W-12



Saturday evening June 12, 1993 the National Kidney Foundation of New York/New Jersey will be holding its Annual Awards Banquet at the New York Hilton.

Terri Santisi, Executive Vice President and
General Manager of EMI Records Group North America,
will be honored at this gala dinner as "Woman of the Year"

for her support and dedication to the Foundation and its programs.

Hope you can join us!

(For more information contact the Foundation at

212-629-9770.)

Congratulations Terri, from all of us at

EMI Records Group

North America

WOMEN IN UPPER MANAGEMENT

(VICE PRESIDENTS OR ABOVE)

AT RECORD COMPANIES

	(information volu	nteered by rec	ord companies in	March 1993
	COMPANY	#FEMALE VP: OR HIGHER		% FEMALE or HIGHER
	FORTUNE 500 & SERVICE 500 COMPANIES (per a 1990 surv since then.)	ey by Catalyst	; numbers have n	3-5% ot changed
	A&M ANGEL	2 1	23 5	9% 20%
	ATLANTIC GROUP (Atlantic, EastWe Records America [includes Atco], A		43	28%
	Entertainment)			
	BMG (RCA,	16	88	18%
	Zoo, Arista) CAPITOL	4	20	20%
	ELEKTRA	7	28	25%
ı	EMI (EMI, Chrysalis, SBK)	9	33	27%
	GEFFEN	2	10	20%
	GIANT	3	11	27%
	HOLLYWOOD LIBERTY	4 4	10 10	40% 40%
	MCA	(Decline	d to participate in	ı survey)
	MERCURY	5	19	26%
	MORGAN CREEK	0	4	0%
	MOTOWN PERSPECTIVE	6 1	15 1	40% 100%
	POLYGRAM LABE	_	-	10070
	GROUP (London, Island,	4	19	21%
	Polydor, Atlas) RHINO	2	12	17%
	SONY MUSIC (Columbia, Epic and all other Sony-owned label		ovide specific no.)	25%
	SPARROW	0	8	0%
	VIRGIN	7	19	37%
	WARNER BROS (WB, Def Jam, Paisley Park, Maverick)	16	62	26%
	TOTAL	105	440	24%
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Continued from page W-10

part of many high-level meetings, but COO Harry Anger didn't mind. "Frankly, I think it was great that she brought her daughter to work," he says. "She was able to bond with her baby at a crucial time, which I think made her happier, more able to concentrate on work—and she could always stay late."

The RIAA, the record industry's trade association, is seeing women move into the highest management echelons. "For years I was the only woman at the RIAA's board of directors meetings," says RIAA executive director Hilary Rosen, a former political lobbyist. "Now, Michele Anthony [Sony executive VP] and Terry Santisi [EMI executive VP and GM] have joined the 22-member board, making it 10 percent female. It beats the Senate at 6 percent," she notes, "but both could stand some improvement."

Among the gutsiest women in music are its entrepreneurs. There's Jenniene LeClercq, founding partner, executive VP and GM of Next Plateau Records, which has Salt-N-Pepa, the only million-selling female rap act in the business. Queen Latifah's Flavor Unit Records, distributed by Epic, just released its first album, "Flavor Unit MCs," a compilation that introduces the label's whole posse. Pebbles (aka Perri Reid) has formed Savvy Records, a joint venture with MCA. Her first act is Parental Advisory, who are heard on the "CB4" soundtrack. This fall Paula Abdul's Captive label will issue its first album, distributed through Virgin. In Atlanta, Nina Easton co-founded Ichiban Records, where she is sales, marketing, distribution and production manager. And, from her South Central L.A. offices, Pat Charbonnet

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Ann LiefPresident, Specs

"There are two boys and two girls in my family, and the girls chose to go into the business," explains Ann Lief, who presides over Specs, the Florida retail music chain founded by her father. (Lief's sister is Specs' executive VP.) After graduating from college



in 1974, Lief went to work full-time at the family shop. "I'm very fortunate that my father gave me a lot of responsibility, she says. "He wasn't concerned that I was a female. From what I can see it's a pretty male-dominated industry, but all of the men I've come in contact with have been very nice in their dealings with me and I've never had any problems."

Lief notes that women executives tend to handle business in a more humanistic manner, saying, "I hate to stereotype, but women are more tuned in to child-care issues and issues of trying to balance work and home life. We have no choice. I think the main thing is that, if you can do the job, there are tremendous possibilities. If you have good credibility, you will get ahead."



Pam LewisPartner, Doyle/Lewis
Management

Not only is Pam Lewis one-half of the management team behind Garth Brooks' rise to the top, but the native upstate New Yorker also runs PLA Media and has formed Oasis Discs, distributed by Atlantic. Despite her multimedia success, Lewis can

recall times when she was assumed to be her male partner's secretary.

Lewis attended a small woman's college, a choice she cites as very empowering, saying, "I got an awful lot of encouragement from some wonderful role models." After graduation came an internship at Ms. magazine and then a stint at Warner Amex Satellite, where she was part of the publicity team that brought the nascent MTV to the world.

Lewis moved to Nashville to head RCA's media and development department, and in 1988 she expanded into personal management with her first client, an unknown Garth Brooks. For their efforts, she and partner Bob Doyle were named 1992's Personal Managers of the Year by *Performance magazine*—the first non-rock managers to receive the honor.

Lewis often cites women who helped her out along the way. "We have to reach out to other women as opposed to being jealous and infighting," she says. "Men have succeeded because of that good-ol'-boy network and that's new to us. We need to do more nurturing. We do it for our kids at home and then in the business world we eat our young."

Terry Santisi

Executive VP/GM, EMI Records Group North America

Terry Santisi came to EMI from the accounting firm Ernst & Young, where as a partner she headed the recorded music side of the media and entertainment group. While participating in the negotiation of EMI



Music's acquisition of SBK Songs, Santisi met Charles Koppelman, EMI's chairman and CEO, who was so impressed with her skills that he asked if she was interested in a career change. Santisi came over to the newly created company as the chief financial officer, setting up publishing operations in 23 countries. When SBK, Chrysalis came under the Thorn-EMI umbrella, so did Santisi, who took over all of the business affairs, serving as co-GM before being promoted to her current position.

"I've never encountered sexism," says Santisi. "Here at

EMIRG, about 27 percent of our executives are female. To me, it boils down to your talents, your knowledge, your focus—that's the fact of the matter."

Judy McGrath

Creative Director, MTV

As creative director, Judy McGrath is the guardian of MTV's image. McGrath and her team of producers have won Clios and have been nominated for Emmys. She's helped make the cable network a major force in the artistic and music communities by bringing such nota-



bles as Spike Lee and Robert Longo to the masses.

McGrath came to MTV precursor Warner Amex Satellite in 1981 from what she calls "the old-girl network" at Conde Nast and quickly went from copywriter to editorial director.

Nast and quickly went from copywriter to editorial director. "Over the last two years," says McGrath, "we have tried to support the breadth of roles that women can play on MTV. Although we don't make the videos, we do determine how to program them. It's not for me to be the cultural police, but it is for me to say whether or not a video is really great. Neneh Cherry and Belly are in the Buzz Bin now, and that's not accidental. Some of the interesting things happening in music are good for women."

Pam Horovitz

Executive VP, National Association of Recording Merchandisers

Pam Horovitz got her start in the music business by working in record shops as a teenager in Minnesota. After college, she worked in the WEA office in Minneapolis doing promotion. As an example of the attitude toward single working women back then, Horovitz recalls that when she

entertained male clients they were shocked when she'd pick up the dinner tab.

When Horovitz began her tenure with NARM, she relocated to Philadelphia. She has held her current title since 1989. As the chief staff person for the small but powerful association, Horovitz oversees the day-to-day operations of NARM and all its ventures, including lobbying efforts, retail concerns and the yearly convention.

"My being a woman in the music business is just a point of fact," says Horovitz. "There are three women currently sitting on the NARM board of directors. Our organization has what I would consider a pretty good track record in that department."

Frances Preston

President and CEO, BMI

Fortune magazine has called Frances Preston one of the true powerhouses in the pop music business, and she was cited as one of the most powerful people in country music by Entertainment Weekly. As head of one of the world's largest music licensing organizations, she is one of the

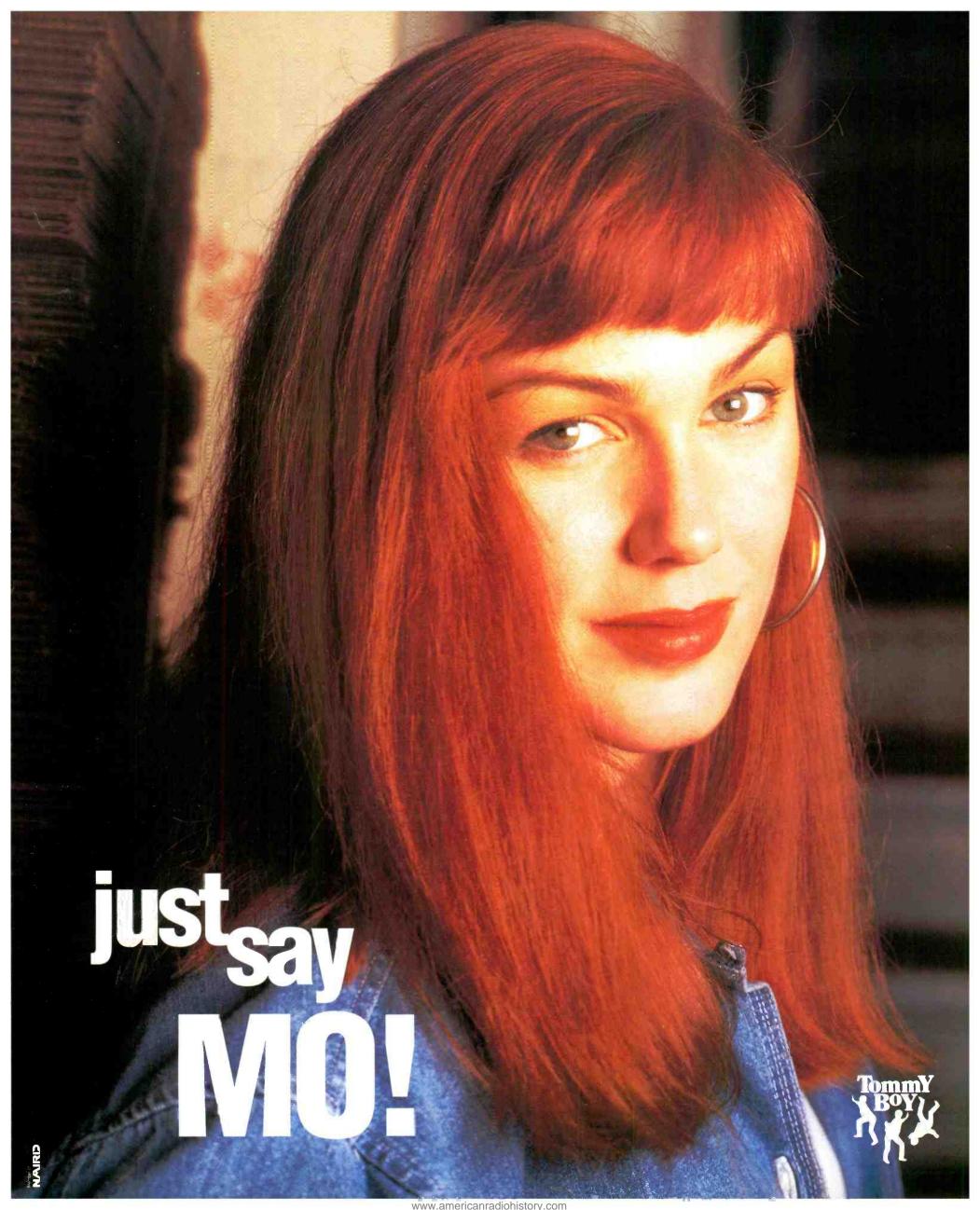


most respected and honored women in the business. Preston joined BMI in 1958 and opened the company's southern regional office. She was named VP in 1964, and

in 1986, after relocating to New York, she became president and CEO.

Preston, who was a "working mother" before the term existed, recalls, "When I started, there were very few women in the music industry other than secretaries. I was very fortunate to have gone to a company that had women officers and was hired by a man who really believed in the talents of women in the work force. Of course, once you were there you had the uphill battle, the so-called pioneer-

Continued on page W-14



Continued from page W-12

ing. I think what helped me is that I really refused to think of myself as `a woman in business.' I thought of myself as a businessperson. Now the doors are open to women because we've proven ourselves to be very valuable in the music industry."



Gloria Messenger *Managing Director, ASCAP*

A leading advocate for creators' rights in the international community, Gloria Messenger was the first woman in the world to become chief of a performing-rights society. She has held that position since 1981.

A Yale Law School graduate at a time when women didn't do

that, Messenger has been at ASCAP her entire career, arriving there via her expertise in copyright laws. She has lectured at universities around the world on that subject and was on the executive bureau of CISAC from 1986 to 1988.

"I had the good fortune of working with the general counsel of ASCAP, who had no problem working with women," says Messenger. "I also had the professional status and education, which helped as to how I was treated. You didn't make a pass at me that easily—not that it didn't happen. I do think it's tough for women; it's hard to get treated seriously. But you deal with it by just doing your job."

Michele Anthony Executive VP, Sony Music

Michele Anthony first caught the attention of Sony Music as a partner in a major entertainment law firm, where she helped bring the "Seattle sound" to national prominence. She joined Sony in 1990 as senior VP and helped oversee the management and

operation of the various divisions of Sony Music. In addition, she established and managed the regional A&R offices. In 1993 she was made executive VP.

The industry is second nature to Anthony, whose father was Tony Bennett's manager. He later brought over English rock bands, such as Traffic, Jethro Tull and Ten Years After. As a teen, she worked at her dad's management firm, spending part of her senior year of high school with Humble Pie in Japan and Europe.

At Sony, Anthony has played a key role in securing deals for Pearl Jam, Alice In Chains, Aerosmith and Chris Whitley, and she has been instrumental in the revitalization of the A&R departments. "Gender really has not been an issue," says Anthony, "and I know that's not typical. I have always found that intelligence, passion and creativity can really break through. I'm really fortunate and excited to be part of a generation of executives who help ensure that those attributes will always break through—regardless of gender. We are really in a climate of change, evidenced by the number of qualified women in very visible and important positions."



Sylvia Rhone Chairman and CEO, EastWest Records America

EastWest chair and CEO since 1991, Sylvia Rhone is the first African American woman to rise through the ranks to the top of the music industry. Rhone was raised in New York City and has always loved music. After graduation

from Wharton Business School, Rhone entered the financial world but left after one year to follow her heart into the music business.

Starting as a secretary at Buddah Records, Rhone eventually was promoted to national promotion director. She joined the Warner family in 1980, and in 1986 was moved over to Atlantic Records, where she was named

national director of black music promotion and was elevated to senior VP in 1988.

As someone who has been on the receiving end of both sexism and racism, Rhone has had a unique perspective on the industry. "The roles of women in the corporate structure have changed dramatically," she says. "The power behind the throne, the unsung heroes who are women, are now stepping out in positions of power and influence. A lot of women are breaking through the glass ceilings because there are more women in positions that directly impact the bottom line."

Moira Bellas

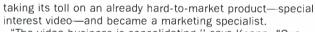
Managing Director, WFA Records UK

Moira Bellas began her record career 28 years ago at the legendary Pye Records, which distributed Warner/Reprise. In 1971 she moved to WEA/UK where, 21 years later, she took the company's top job. Over the past year, WEA has kept R.E.M.'s double-platinum, No. 1 album riding high with singles in the Top 10, along with hits from k. d. lang, whose album reached No. 3, and a platinum album from Mike Oldfield.

Bellas considers marketing her strongest suit. "Women tend to do well in product management, marketing and publicity," she says, "and are now moving into A&R." Although Bellas has held the MD title for only six months, she has set A&R as her next priority. "I signed the Pretenders in the '70s, and I will be concentrating again on A&R. It's the starting point for any company: The repertoire you sign is the most important element."



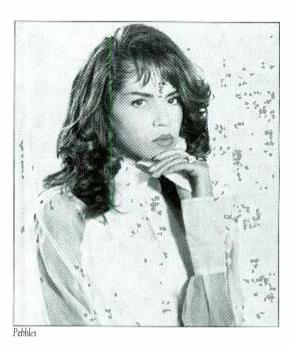
Even after producing "Angela Lansbury's Positive Moves," an exercise/lifestyle video that sold over 350,000, Wood Knapp & Co. didn't plunge into production. Instead, Betsy Wood Knapp saw that the recession was



The video business is consolidating," says Knapp. "Our company, unlike others, has continued to market and sell its product to all retail and direct-response channels, and we also produce a few titles a year. Through licensing agreements, Knapp developed a product line large enough to feed her full sales staff. "We became very good at gauging risk," she notes. "And we were extremely careful about how much product we shipped to stores." In 1991 Wood Knapp & Co. acquired a catalog business—a new distribution channel for their large library, which has more than doubled since 1990. Today, Wood Knapp's Special Interest Video catalog carries 900 video titles. New products include the Children's Circle Studio video library, never before available to the public. Knapp has also taken on a new product category, spoken-word audio tapes, and has found a market for them in video stores. With her solid background in computers, Knapp is considering producing, marketing and licensing interactive programming as well.

Profiles for this special section were contributed by Terry Barnes, Carrie Borzillo and Amy Linden.





Continued from page W-12

not only manages Ice Cube, but is a partner in his entire Street Knowledge empire, which includes the EastWest-distributed label and Da Lench Mob.

Female entrepreneurs in retail are also carrying on family traditions: Ann Lief and Mary Ann Levitt run their family businesses, Specs and the Record Shop. Besides tapes and CDs, many record retailers carry the products of a brand new business: home video.

Barely 15 years old, home video hasn't had a chance to build a glass ceiling, and five women already are installed as presidents. At the helm of Time-Life Video & Television is president Candice Carpenter, a partner in two of the biggest special interest videos in recent years: "The Civil War" and "Trials Of Life." Ann Daly is now president of Buena Vista Home Video—and the first woman to be named as a president of any division of Walt Disney Studios. And at Playboy Home Video, Christie Hefner (CEO, Playboy Enterprises) is reaching women with the successful "For Couples Only" series. Such titles as "Secrets Of Making Love To The Same Person Forever" and "101 Ways To Excite Your Lover" have created a 50 percent female consumer base.

Virtually every woman who started in the music business before the '80s either sang or typed—or, in the case of Diana Ross, did both. But when the change came, it came at the speed of sound, far surpassing the feminization of America's largest companies. Today, more than 100 women at record companies have earned at least VP stripes, making up about 24 percent of all VPs or higher at the labels surveyed by Billboard. Women in music are about six times more likely to join the ranks of upper management than women at Fortune 500/Service 500 companies, where women account for 3 to 5 percent of the VPs and higher

Perhaps it is this large talent pool, with executives of both genders, that has enabled the record business to rack up its biggest-ever sales—15 percent higher than the year before—right in the middle of a recession. Especially in music, it has been the year of the woman.

International



Global Development. Arrested Development's recent show at the Hammersmith Palais in London was part of a six-day event staged by EMI Music International to promote nine EMI-affiliated acts. It involved 20 journalists from four continents—Asia, Australia, South America, and Africa. Gathered at a postshow party and surrounding Arrested Development front man Speech, from left, are band member Eshe, Silvina Otero, marketing manager, EMI Argentina, David Stockley, chief executive, EMI Music International, Mario Ruiz, VP of marketing, EMI Music International, Shig Fujita, international product manager, Toshiba-EMI Japan and Virginia Irving, marketing manager for U.S. product, EMI Music International, and Headliner of Arrested Development.

Megastore Off To Slow Start Hong Kong Proves Tough Mkt. To Crack

HONG KONG-The slow growth of the city's only music superstore has been disappointing for its investors, but it has taught other outlets here some interesting lessons about the

Megastore, the superstore that opened last year in Causeway Bay, a major shopping center, was supposed to be the music fan's dream, with 12 floors and 14,000 square feet of retail space. But competition from smaller outlets emerged almost right away.

Says GM Sam Ho, "It's difficult for any record store to make money now because there is so much undercut-

Music retailing here has never been a high-margin business, but the main lesson learned from the Megastore experience is that price, not selection, remains the consumer's main

A business characterized by small, family-run stores is keeping retail

prices closer to cost than in other industrialized countries.

A typical first-run CD sells for \$14.80, some 75 cents over cost price, say store managers. Back-catalog items can be priced as low as \$11, and there is no lack of outlets willing to cut prices even lower to attract cus-

Gross profit margins have dropped below 20%, high in comparison with Western outlets, but much lower than the 50% expected in industries such as video.

High rents and the burden of an inventory unsuited to local tastes have hobbled operations. But Ho says the store was undercapitalized at its start-up, had problems with equipment and advertising, was unprepared for managing such a large floor space, and made the mistake of mixing hardware and software.

But the key factor, says Ho, was that record companies said the store's turnover did not merit a broader variety of stock, when variety was supposed to be the store's major advan-

Restructuring has solved some of these problems. Retail space has been cut to 6,000 square feet on just five floors, and the store now relies on music sales alone. Yet a more flexible relationship with record companies

has yet to emerge, says Ho.

STILL AIMING FOR 20%

When Ho and three other Hong Kong investors planned the Megastore, their aim was to grab about 20% of the local market, worth an estimated \$77 million annually. So far it has managed to secure only about 7%, or about \$5 million. Yet Ho feels 20% is still possible now that most of the early kinks have been ironed out.

"We need that 20% so that we have more muscle with the record companies. Otherwise we are at their mercy over selection and quantity," he says.

Plans to franchise out a chain of smaller stores have been delayed until the main store is in the black. Ho says he is now more interested in expanding into China than growing in Hong Kong. Target areas are Shanghai and other northern cities, as the southern cities already have established sales networks.

Preliminary talks have been held with Tower Records and Virgin over a joint venture in Hong Kong. International chains have so far stayed out of the city because of rental costs. Rents here can be as high as 50% of overall costs, some five times more than the 10% that such chains are

INDEPENDENT OUTLETS

Hong Kong has about 400 record stores, 90% of which are independent outlets taking in fewer than 1,000 square feet. Apart from Megastore, Hong Kong Records and United Records, large operations tend to be wholesalers operating under licensing agreements in department stores. Limited space and more aggressive marketing styles are squeezing record stocks even tighter.

Chief casualty has been international repertoire, which has dropped from 50% to 10% in the last 20 years.

EXPORT MARKETS

Lucrative re-exports, although technically illegal, also were a major cash generator. Yet these export markets have dried up as Asian countries establish their own distributors and exchange rates have stopped Western customers from buying.

Now record companies limit their supplies to the few artists they know will sell, mostly "Canto-pop" and a few international artists.

"Music sales are healthy but not growing like they used to because of the world recession," says Thomas Chan, manager of Hong Kong Records, the territory's second-largest retailer, with three stores on Hong Kong Island.

Chan's outlets also suffer from the record company policy of "no return, no parallel imports," which makes stores limit catalogs to sure sellers. "Without a bigger inventory, we are competing on price with all the [family-run] stores with lower overheads, complains Chan.

Wong Shuen, owner of Wong Kee Music, says record companies are not happy with discounted sales, "but this is Hong Kong style. People like convenience and low price, so we have no choice but to meet that demand."

Megastore, meanwhile will adapt to fit the status quo. Says Ho, "We will have to use a supermarket style, where some items are priced low to bring people in, and where others sell for premium prices."

As a backdrop to the problems of growing the market, pirate CDs from China have started to work their way into smaller stores and street vendors, undermining the bread and butter of Hong Kong retailers.

Piracy Still Hurts Spain's Audio, Vid Biz

■ BY HOWELL LLEWELLYN

MADRID—Spaniards spent \$307 million (35 billion Spanish pesetas) on video rentals and purchases in 1992, an increase of 17% over the previous year, according to statistics from UVE, the Spanish Videographic Union.

The sum was divided between \$219 million spent on video rental and \$88 million on sell-through, according to UVE. The body forecasts an 8.5% increase in sales and rental this year, to reach a total income of \$333 million.

Piracy continues to plague the market, despite advances made in recent years. Fraud last year cost the business \$66 million, of which \$40 million was accounted for by pirate transmission by local community TV stations. Illegal copying accounted for \$22 million and the remaining \$4 million related to unauthorized transmission of video on long-distance buses.

Audio piracy also is still prevalent in the market. On April 10, the Civil Guard tax squad seized 55,443 pirated cassettes and 6,917 compact discs in a raid in Barcelona. The material was imported from Italy, and was worth an estimated \$1.1 million, according to the Civil Guard.

Destined for sale at gas stations and newspaper kiosks, the pirated material featured works by international acts including Madonna, Eric Clapton, Elton John, Dire Straits, Bruce Springsteen, Michael Jackson, and Iron Maiden.

'Lost Tapes' Are Found To Be More Trouble For Dutch Label

■ BY WILLEM HOOS

bought "Neil Young—The Lost Tapes" will get their money back, say the producers and distributors of the CD.

Blaricum CD, which issued the tracks on its Movieplay Gold label, and the CD's distributor, Bertus, both believe the voice on the tape belongs to Young. Yet they have admitted there are serious flaws in their claims that masters used in the production are authentic vintage Young performances.

The 17-track CD has been on sale since mid-December and, according to Bertus, it has sold 7,000-8,000 copies, far fewer than the 20,000 claimed by the company earlier this year. Bertus says any copies that found their way into the German or Dutch market did not do so through them.

Warner Music Holland, which holds the Dutch rights to Young's recordings, already issued a lawsuit against Blaricum CD (BCD), after its sister company, Los Angeles-based Warner Bros., consulted Young himself. The artist swore an affidavit that he did not make the recordings, and that the production has injured his reputation.

A summary judgment Jan. 29 in Amsterdam courts ruled that an independent third party should decide on the authenticity of the masters. Bertus obeyed the interim injunction of the court and stopped distributing the CD. It has now decided to take the record out of circulation permanently.

TNO, the Institute of Sensory Physiology, in Holland was given the job of determining whether the voice on the tape belonged to Young. A compilation of 12 tracks was submitted to the institute, with only three from the alleged Young tapes and three original Young songs. The other six were made up of former on the tape.

both parties March 29, but this information was not made public. The week before the outcome of TNO's investigation, BCD and Bertus issued a joint statement saying customers who bought the CD, costing 25 Dutch guilders (\$13.90), would get their money back if they wanted it.

Bertus and BCD say investigations made because of the Warner Bros. lawsuit make them believe they were misled over the tape's origins

BCD managing director Huub Hermus says, "I have the strong impression we have been fooled." The company is considering what action to take in the

Blaricum purchased the master tapes from Robert Vincent, a Nashville auctioneer. BCD says the masters came with a certificate of authentication from John Noland, a studio engineer at Qua-

The recordings supposedly were made in 1967, but it has been discovered that the facility was not operating at that time. The studio went bankrupt in 1988 and is now closed.

manager Rob Schouw says he is pleased that a final decision has been made and that the name and reputation of Neil Young have been cleared.

issued the recordings: "It has cost me 10,000 guilders [\$5,500] and two months of lost work.'

mus still believes the recordings were made by Young. If they weren't, says Hermus, "I want to know who it is, If I find out I'll give him a contract."

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three each from Richie Furay and Loudon Wainwright III, who both have AMSTERDAM—Customers been suggested as the possible per-

The TNO delivered its findings to

light of new evidence.

drophonic Studios in Nashville.

Warner Music Holland marketing

Hermus now says he regrets having

Like many other Dutch experts, Her-

BILLBOARD APRIL 24, 1993 www.americanradiohistory.com



Heritage Man. Frankie Valli found he had friends in high places when he was presented with a gold disc by two of his biggest U.K. fans, secretary of state for national heritage Peter Brook, and minister of parliament Greg Knight. Valli was whisked to Downing Street, home of prime minister John Major, for the presentation, in honor of his 150,000 sales of "The Very Best Of Frankie Valli And The Four Seasons." Pictured, from left, are Brian Berg, PolyGram TV managing director; Brook; Paul Walden, Flying Music; Valli; Flying Music's Derek Nicol; Knight; and PR rep Jennie Halsall.

Industry Chiefs Assess Euro Copyright Law 3-Pronged Gathering To Scrutinize Plans For Digital Era

■ BY MIKE HENNESSEY

BONN—European copyright law's lack of protection for rights owners in the digital age will be the subject of a top-level meeting between representatives of the German phonographic, music publishing, and broadcasting industries Wednesday (21) here.

The music business will meet with federal government representatives to consider the technical, economic, and legal implications of digital dissemination of music (Billboard, April 17).

Initiatied jointly by the German music publishers association (DMV) and the record industry association (BPW), the discussion will be moderated by Dr. Reinhold Kreile, president of Germany's authors rights siciety,

GEMA.

Principal speakers will include independent publisher and GEMA board member Hans Sikorski, BPW managing director Norbert Thurow, head of entertainment for broadcaster WDR Rudolf Heinemann, and secretary of state for the German Ministry of Justice Rainer Funke.

tice Rainer Funke.
Says Sikorski, "We want to achieve a better knowledge of the development of digital diffusion, and to see to it that [federal government in] Bonn is

aware of the potential dangers to rights owners inherent in new technology—such as the possibility of delivering music direct to the home and bypassing rights societies.

"There is urgent need for Europewide legislation in this area. Now that it is possible to transmit perfect digital recordings from computer to computer via modem, it is clear we shall have to consider a levy on diskettes and hardware."

Matsushita, Pioneer Tout Hi-Def Laserdisc Players

■ BY STEVE McCLURE

TOKYO—Matsushita Electric Industrial and Pioneer Electronic Corp. have introduced high-definition laserdisc players that promise greatly improved picture quality compared with existing LD decks.

Matsushita's LX-HD10 goes on sale in Japan May 20 at a list price of 600,000 yen (\$5,357), with monthly production set at 500 units.

The product is aimed at Japan's small but steadily growing high-definition (or "Hi-Vision," as it's known here) market. Matsushita expects annual demand in Japan for HDTV sets to reach 50,000 units in fiscal 1993, ending in March 1994.

Pioneer's HLD-1000 will go on the market in Japan in July for 650.000 yen (\$5,800), with monthly production of 800 units.

Both are based on the specifications for Hi-Vision laserdiscs in the Japanese MUSE format, agreed on in 1991 by Matsushita, Sanyo, Sony, Toshiba, and Pioneer. With MUSE, pictures are reproduced using analog signals. In contrast, HDTV research in Europe and North America is moving toward a system using digital technology.

Users will be able to play existing NTSC-format laserdiscs on the LX-HD10 and the HLD-1000.

A Pioneer spokesman says his firm may introduce a digital HDTV laserdisc system if the need for one arises.

Simultaneous with the unveiling of the HLD-1000, the company's software production firm, Pioneer LDC, announced four Hi-Vision laserdisc titles: "Terminator 2" and "Basic Instinct," priced at 25,000 yen (\$223), and "Atlantis" and "F-1 Grand Prix '91-'92,"

priced at 20,000 yen (\$178).

Pioneer LDC plans to introduce six more Hi-Vision LD titles this



newsline...

SONY SOFTWARE CORP. says it is considering "significant expansion" in Thailand after meetings held between the company's president, Michael Schulhof, and the King of Thailand. Sony already has a record label, Epic Thailand, but considers that further multimedia expansion in films and electronic publishing would be possible once effective copyright laws are made and enforced.

SHARP CORP. has announced the development of a new audio format using "flash memory" technology. A prototype unveiled by Sharp features random access, instant skip replay, and compatibility with personal computers. It isn't known when and if the product will come onto the market.

REINHOLD KREILE, chairman of the board of German rights body GEMA, has been elected president of CISAC, the international confederation of authors rights societies. The decision was made April 6 at the European committee meet of CISAC in Warsaw.

THE PERFORMING Right Society in the U.K. has appointed Nick Lowe to the new post of PRS director of legal affairs. PRS has been without a chief executive since the resignation of Michael Freegard last November, and PRS board chairman Wayne Bickerton has in the interim period taken on the powers of CEO.

VIRGIN RETAIL is to open two new stores in the U.K., bringing the chain's total to 72 shops. Stores in central Coventry and Chester, both in northwest England, will open in the fall, with trading areas of 9,500 square feet and 11,500 square feet, respectively.

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THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

LAPLAND: Spread across the Northern extremes of Sweden, Norway, Finland, and the former Soviet Union, this Arctic region of Scandinavia is home to a small population with a distinctive folk music tradition. By far the most celebrated Lapp singer is Marie Boine, a former teacher from Gamehisnjarqa. For more than a decade, she has been writing and recording music based on traditional poetry and incorporating elements of "joik," a Lapp song style often involving circular breathing techniques. As one of the acts selected for the cultural entertainments being staged in connection with the 1994 Norwegian Winter Olympics (Pulse, April 17), she is now poised to achieve wider international acclaim. On her fourth album, "Goaskinviellja" (Eagle Fellow), released on Sonet Grammoofon, her voice soars with a light, jazzy touch above a spellbinding combination of Lapp drums, violins, guitar, bass, Indian flutes, and charango. The central theme of the album is her belief that everyone has an eagle inside him/her and that through her music she can "make people fly. There are so many women who bundle their wings together," she says.

KAI ROGER OTTESEN

SOUTH AFRICA: Quincy Jones' cross-cultural, genre-hopping treatment of Handel's Messiah has had a dramatic influence here. A Zulu translation of the Messiah, written by former cattle herder Sam Shabalala, was performed for the first time March 20. "It is my way of thanking the Lord for the opportunity of bringing classical music to the masses," he said when the performance, in the Pietermaritzburg City Hall, was announced. The South African Broadcasting Corp. carried the concert on its Radio Zulu station and filmed it for local TV transmission and for international marketing. Shabalala, who presents a classical music programme on Radio Zulu, also has translated work by Ramirez and Vivaldi.

JAPAN: One of the year's most interesting albums by a Japanese artist is "Wheels Of The Sun" (Teichiku Records), by Kazu Matsui. A shakuhachi (bamboo flute) player, who has lived in Los Angeles since the '70s, Matsui has worked with Joni Mitchell, Ry Cooder, Ravi Shankar, and Kenny Loggins, and has contributed to the soundtracks of such films as "Empire Of The Sun," "Golden Child," and "Red Heat." This new, mostly instrumental album owes much to the multitalented guitarist David Lindley, who played on all tracks and arranged five of them. The result is a fascinating melange of Matsui's mutated Japanese sensibility and Lindley's rock/bluegrass/Middle Eastern plank-spanking madness. One track, the reggae-ish "Bakemono Shuffle," takes its title from Lindley's Japanese nickname, "Bakemono," meaning "monster." The monster and Matsui make mellifluous music.

GERMANY: Phillip Boa & the Voodooclub's eagerly awaited spring tour, taking in 24 cities April 2-May 3, marks a return to live performance after an absence



of two years. Despite his considerable commercial success, Boa remains one of the most innovative and critically acclaimed acts of the underground scene, an artist who has made the transition from indie- to major-label status without losing his "alternative" fan base. He has long been compared with David Bowie, with whom he shares a passion for musical experimentation along with certain vocal mannerisms and even a strangely similar name. Boa's fifth album, "Boaphenia" (Polydor), which he co-produced with E. Roc and (ex-Bowie producer) Tony

Visconti, is a heady combination of bizarre, rebellious lyrics, driving electric guitars, voodoo drums, and electronic effects. It remains lodged in the top 20, while his current single, "Love On Sale," featuring the haunting backing vocals of his wife, Pia Lunda, currently is in its seventh week on the chart.

ELLIE WEINERT

AUSTRALIA: When an unknown director/actor/writer named Yahoo Serious made his first feature film in 1988, he invited a few musician friends to remake some of his favorite songs. Mental As Anything tackled Chuck Berry and the Saints did an Easybeats number for the soundtrack of "Young Einstein," which became one of the five most successful Australian films of all time. Now this self-styled "music-orientated film maker" has repeated the trick, and the soundtrack CD to his second film, "Reckless Kelly" (Picture This/Mushroom), opens with Steppenwolf's "Born To Be Wild" as rendered by INXS and carries on

with such barnstormers as the Troggs' "Wild Thing" played by Divinyls and the Beatles' "Happiness Is A Warm Gun" by the Dukes, the band fronted by former Models singer Sean Kelly. The 17-track disc also includes performances by Yothu Yindi, Steve Kilbey (of the Church), James Reyne, Mental As Anything, and many others. Serious says he "attempted to select and record the most eclectic bunch of Australian music of our time." He would appear to have done just that.

GLENN A. BAKER



International

Spanish Act On Straight Line To Success

■ BY HOWELL LLEWELLYN

MADRID—A low-key Spanish band that sold more domestic copies of its last record in 1990 than any other act in Spain is odds-on favorite to repeat the performance in 1993.

El Ultimo De La Fila (Last In Line) is a curious phenomenon. Led by an "odd couple" of musicians, working outside the star machinery, the band now is probably Spain's biggest money-spinning outfit after undisputed leader Mecano.

El Ultimo De La Fila's new album, "Astronomia Razonable" (Reasonable Astronomy), on its own Perro Records, distributed by EMI-Hispavox, has been been No. 1 on the Spanish albums chart since its release March 1. It has sold 300,000 copies and is expected to surpass sales of 1 million in Spain alone.

The group's 1990 album, "Nuevo Pequeno Catalogo De Seres Y Stares," (loosely traslated as "New Small Catalogs Of States And Beings"), which was released outside Spain with the more succinct title "Musico Loco" (Crazy Music) sold 750,000 copies worldwide, including domestic sales of 600,000.

The event chosen to launch the new album was typical of the band—a tiny concert in the small town of Vic, near Barcelona, in Catalonia, northeastern Spain, the group's home region.

What makes this band a phenome-

non? Listeners notice first the unusually sharp lyrics sung by the flamenco-tinged voice of Manolo Garcia against the tight, often complex Spanish Arabic rock arrangements of his partner, Quimi Portet. This means that although the group is first and foremost a rock outfit, it has an unmistakable sound that draws on the Spanish traditions without succumb-

ing to the clichés expected by visitor

"Astronomio Reasonable," in fact, takes a slight departure from El Ultimo De La Fila's style to date. It is more acoustic, a little less flamenco, and more rural—not surprising, since it was recorded between September and December 1992 at Peter Gabriel's Real World Studios deep in the (Continued on next page)



El Ultimo De La Fila, led by Manolo Garcia, left, and Quimi Portet, has hit No. 1 on the Spanish album chart with the new release "Astronomia Razonable" (Reasonable Astronomy) on the band's own Perro Records label, distributed by EMI Hispavox.



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Ireland's Retail Race Heats Up With Tower Debut, HMV Growth

■ BY KEN STEWART

DUBLIN-The capital's music retailing sector is set to take a double leap forward here, with one HMV store almost doubling its trading space and Tower Records opening its first Irish outlet July 1. The move is sure to expand the market, say industry observers here.

HMV's Grafton Street store, one of two in Dublin, opens an extra 12,000 square feet of trading space at the end of this month. It will contain a new games shop for Sega, Nintendo, and PC software, with space for customers to test games.

A larger classical department offers what GM Alan Townsend calls "the widest range of specialist CD in Ireland within its own enclosed environment."

The importance of Irish music on the international scene will be reflected in a new Irish section, and The Bassment aims to provide the newest dance, indie metal, and rap releases.

HMV plans to open two more stores this year, in the Dublin satellite town of Tallaght and in the southwestern town of Limerick.

Tower will open on Wicklow Street, near HMV's enlarged store, and will introduce opening until midnight for a trial period.

IFPI chairman Peter Price welcomed Tower's decision to open its first Irish store in Dublin, hailing it as "proof again of the power of Dublin city center as a shopping area."

Says Price, "From an industry point of view, I say thank goodness they're coming because they're great buyers of catalog. Most retailers were worried when Virgin and HMV came in, but I believe they grew the market.'

The company's approach will acknowledge the retailing situation in the capital, says product controller Malachy Magee. "We'll be coming in with a different style, different attitude, and a better depth of stock,'

"Wherever we've gone, where we've had stiff competition, the market has grown. The last time we opened in that situation was in Glasgow, a similar-sized city," he continues. "It then had two HMV and two Virgin stores. They're still in business and we have a profitable store there.'

Says Magee, "Our stores are run autonomously. There's no central buying. Buyers and managers react to the market they're in. We give them as much freedom as we can."

The Tower Dublin store will be managed by Caroline Downie, currently with Tower in Glasgow.

Canadians Work To Lure Acts Up North Execs Pitch Parent Labels For Tours, Promotions

■ BY LARRY LEBLANC

TORONTO-Due to its proximity to the U.S. and its population of only 26 million, Canada has often been overlooked as a separate market by many American-based acts, as well as those international acts seeking access to the North American marketplace.

For years, Canadian-based divisions of the multinationals have been aggressively pitching their parent labels and the managers of superstar and developing acts with potential here for increased promotion and tour commitments. But the response has been mixed. Only recently, labels have seen an increase in artist traffic from the U.S. and abroad.

"Ten years ago, most of the U.S. [record executive] mentalities dealt with just the U.S. market; you'd be begging them to send somebody,' says Joe Summers, president of A&M/Island Records Canada. "We'd call managers and do our own things, but often we wouldn't know about some of the new acts until we saw a success story building there. Today, with any act going out on a promo tour, we're called and offered

"It isn't being initiated down there [in the U.S] any more than it has been," says Dave Tollington, senior VP/managing director of the domestic/international division at Warner Music Canada. "We're just trying to be on it more and earlier. If it's an artist from the U.K. that we want up here, and if we hear anything about them coming over to do New York or Los Angeles, we're in there fighting.'

Adds Peter Diemer, VP of national promotion at EMI Music Canada, "Almost every act we have with current, active records has been in our market or is about to be.'

Industry observers here generally cite increased globalization of the varied entertainment industries and a general lessening dependence on radio, television, and print media in breaking new acts and records as reasons for the increased foreign

"You can't depend upon press reviews, radio, and video airplay to sell a lot of records anymore," says Stephen Tennant, VP of marketing at MCA Records Canada. "The days of that sort of marketing, especially for new bands, is over in this country. You have to get the bands up here, doing publicity, touring, and meeting the fans. And not just in Toronto or Vancouver either.'

ACT AVAILABILITY

From the point of view of the Canadian distributor, a foreign act is ideally available in advance of the album for in-person or telephone interviews to cover key monthly music magazines; is available on release for radio and retail promotion; and is available to tour several months after the album's release. While the timing is what the Canadian label deems suitable for the act's development, any such activities must fit the band's schedule and the parent la-

bel's international strategy. Sometimes there's no choice in timing of promo trips or tour, and it's an "either-take-them-now-or-wait-sixmonths" situation.

"It's a little late down the road to ask us what we're going to do here when the band has broken big in America and [now] has this touring circuit which pays them a lot of money," says Tollington. "Where were they when we were trying to break [the album] simultaneously?

FAILURE FACTORS

U.S. popularity, long distances between key Canadian cities, and such economic factors as the lesservalued Canadian dollar and lower club and concert grosses are often cited as reasons that labels here fail to get tour or promotion commitments from foreign acts.

'We're finally getting Blues Traveler," says Summers. "Here's an act that's 300,000 to 400,000 on their two albums in the U.S., and we've only been selling 10,000 to 12,000 /units. We were able to get three dates [to promote the album "Save His Soul"]. Another act we've wanted for some time is the Gin Blossoms. We're getting them up here in May, their first availability. We had the band here only once before, about 18 months ago. A&M [U.S.] is probably 160,000 units with 'New Miserable Experience'; we're only at 5,000 units. Our airplay has been limited, but we know there's something there.

"With both these acts," he continues, "I don't think it's neglect that they haven't been here. It's just that they can work five nights a week in

COUNTRY ACTS RELUCTANT

Canadian labels have also found that American superstar country acts are generally reluctant to invest time in this market-particularly

for touring. Earning sizable incomes touring the U.S., many of these acts are wary of reduced Canadian concert receipts. Also, developing American country acts often either will not come to Canada on a timely basis or will not come at all, preferring to work on breaking the U.S.

"Getting more touring from developing acts and, more importantly, the superstar acts, is an ongoing problem," says Tennant. "We keep fighting and we keep pushing and, as much as we understand the economics of it all, we could certainly do more business if they were more interested. The Nashville roster is terrifically cooperative in doing promotions, meet-and-greets, meeting winners backstage [at U.S. shows], but we're missing the profile of the live performance.'

EMI's Diemer notes some American country managers have realized the potential of the Canadian marketplace. "Chuck Morris [of Chuck Morris Entertainment, which handles Suzy Bogguss and the Nitty Gritty Dirt Bandl, has made upfront commitments to this market for his artists," he says. "The same with the managements of Tanya Tucker and Sawyer Brown. Of course, Garth Brooks has done a number of dates here and a great deal of promotion for us, and it's paid off."

If increased promotion and touring is needed to further boost country music sales, for alternative acts, such activities are essential to building any kind sales base in Canada. according to industry executives here.

"It's important for those types of acts to make an appearance in Can-ada," says Diemer. "The true alternative network in this country is not as deep as it is in America, so they're going to have to make a few more stops here to get a base going on a street level.'

SPANISH ACT FOLLOWS LINE TO SUCCESS

(Continued from preceding page)

heart of the southwest English countryside.

Garcia and Portet both look like students or trainee priests, but this is their sixth album as El Ultimo since 1985. (They recorded a couple prior to that as Los Burros.) Garcia is the son of immigrants from Andalusia, south-

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ern Spain, hence the flamenco-tinged voice. Portet is out-and-out Catalonian, serious, studious, and industri-

The band already has sold out eight concerts in Barcelona, where the band has an unconditional following; seven more in Madrid, and a string of others around Spain. Most of 1992, prior to the recording sessions at Real World, was spent touring around Europe. The act is big in France, Italy, Mexico, and Venezuela.

Its manager, Ana Carrascal, points out that "since they started in 1985, not one group has managed to imitate them." This says much about El Ultimo in a country where so many bands sound like Anglo-Saxon clones.

Garcia, a graphic designer who lays out all the band's album covers (vinyl is still big in Spain), says, "If you want to continue communicating with people, you've got to stay in the real world and not in the galaxy of the stars." Asked about the acoustic influence on the new album, he says, "We wanted the record to be moved by animal attraction, so that everything would sound as if it really had been touched by a person. And after the human voice, the most animal thing is an acoustic instrument."

Portet says his lyrics revolve around two concepts. "The after-dinner air, those easygoing chats conceived with the typical glass of brandy and coffee, and the narrowgauge philosophical air. That's to say, philosophical lyrics typical of two guys who haven't been to university.'



Flying High. Executives of MCA Canada present recording group the Arc Angels with platinum awards in Canada (representing sales of more than 100,000 units) for the band's self-titled debut. The Arc Angels recently performed a sold-out show at Toronto's RPM. Shown, from left, are guitarist/ vocalist Doyle Bramhall II; marketing manager Sarah Norris; sales coordinator Carolyn Taylor; bassist Tommy Shannon; drummer Chris Layton; publicity coordinator Cori Ferguson; Ontario sales representative lain Taylor; Ontario marketing representative Rich Wharton; guitarist/vocalist Charlie Sexton; and sales representative Brian Hetherman.

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CA	NAD	(The Record) 4/5/93
HIS	LAST WEEK	SINGLES
1	1	HIP HOP HOORAY NAUGHTY BY NATURE ISBAT TOMMY BOY
2	3	CAT'S IN THE CRADLE UGLY KID JOE MERCURY/PL
3	2	ORDINARY WORLD DURAN DURAN CAPITOL/CEMA
4	4	I FEEL YOU DEPECHE MODE SIRE/WEA
5	6	DITTY PAPERBOY NEXT PLATEAU/LONDON
6	5	THAT'S WHAT LOVE CAN DO BOY KRAZY NEXT PLATEAU/LONDON
7	NEW	THE RIGHT KIND OF LOVE JEREMY JORDAN GIAN WEA
8	7	BED OF ROSES BON JOVI MERCURY/PGD
9	NEW	NO LIMIT 2 UNLIMITED QUALITY
10	8	MR. WENDAL ARRESTED DEVELOPMENT
		CHRYSALIS/CEMA
		ALBUMS
1	1	ERIC CLAPTON UNPLUGGED REPRISE/WEA
2	2	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGINICEMA
3	5	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY
4	4	SOUNDTRACK THE BODYGUARD ARISTAVBMG
5	6	COVERDALE PAGE COVERDALE PAGE GEFFEN/UNI
6	3	STING TEN SUMMONER'S TALES A&M/PLG
7	7	SNOW 12 INCHES OF SNOW EASTWEST/WEA
8	NEW	DEPECHE MODE SONGS OF FAITH AND DEVOTION SIRE/WEA
9	9	THE CULT PURE CULT VERTIGO
10	10	BARENAKED LADIES GORDON SIRE/WEA

		© 1993, Billboard/BPI Communic
THIS WEEK	LAST WEEK	SINGLES
1	1	YOUNG AT HEART THE BLUEBELLS LONDON
2	3	INFORMER SNOW EAST WEST AMERICA
3	2	OH CAROLINA SHAGGY GREENSLEEVES
4	10	AIN'T NO LOVE (AIN'T NO USE) SUB SUB featu MELANIE WILLIAMS ROB'S
5	5	WHEN I'M GOOD AND READY SYBIL PWIL INTERNATIONAL
6	6	SHOW ME LOVE ROBIN S CHAMPION
7	4	MR. LOVERMAN SHABBA RANKS EPIC
8	9	DON'T WALK AWAY JADE GIANT
9	12	U GOT 2 KNOW CAPPELLA INTERNAL
10	8	NO LIMIT 2 UNLIMITED PWL CONTINENTAL
11	NEW	REGRET NEW ORDER LONDON
12	NEW	WIND IT UP (REWOUND) THE PRODIGY XL RECORDINGS
13	17	COME UNDONE DURAN DURAN PARLOPHONE
14	11	CATS IN THE CRADLE UGLY KID JOE MERCURY
15	28	SLOW IT DOWN EAST 17 LONDON
16	13	GO AWAY GLORIA ESTEFAN EPIC
17	NEW	DO YOU LOVE ME LIKE YOU SAY? TERENCE TRENT D'ARBY COLUMBIA
18	7	FEVER MADONNA MAVERICK
19	29	IS IT LIKE TODAY? WORLD PARTY ENSIGN
20	14	WRESTLEMANIA THE WWF SUPERSTARS ARIS
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TENNESSEE ARRESTED DEVELOPMENT 21 18 SING HALLELUJAH! DR ALBAN LOGIC ARISTA 24 22 COPACABANA (AT...) (1993 REMIX) BARRY MANILOW ARISTA LIVIN' ON THE EDGE AEROSMITH GEFFEN 19 SHOTGUN WEDDING ROD STEWART WARNER BROS 26 15 NEVER FELT LIKE THIS BEFORE MICA PARIS EVERYBODY HURTS REM WARNER BROS 27 NEW 23 YOU'VE GOT ME THINKING THE BELOVED LITTLE BIRD/LOVE SONG FOR A VAMPIRE ANNIE I FNNOX PCA 29 ARE YOU GONNA GO MY WAY LENNY KRAVITZ 20 30 IT'S A SHAME ABOUT RAY LEMONHEADS ATLANTIC ONE VOICE BILL TARMEY ARISTA
GIVE IN TO ME MICHAEL JACKSON EPI 16 31 I'M BACK FOR MORE LULU AND BOBBY WOMACK 34 27 JAMAICAN IN NEW YORK SHINEHEAD FLEKTRA 30 SWEET FREEDOM POSITIVE GANG PWL JUMP THEY SAY DAVID BOWIE ARISTA 21 NEW BROWN GIRL IN THE RING BONEY M ARISTA NEW 39 TRUGANINI MIDNIGHT OIL COLUMBIA
I'M EVERY WOMAN WHITNEY HOUSTON ARISTA

ERIC CLAPTON UNPLUGGED DUCK/REPRISE ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS
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TAKE THAT TAKE THAT AND PARTY ROA HOLLIES THE AIR THAT I BREATHE-THE BEST OF 33 18 30 31 33

DAVID ZINMAN GORECKI: SYMPHONY NO.3 ELEKTRA NONSUCH RANDY CRAWFORD THE VERY BEST OF RANDY CRAWFORD DINO K.D. LANG INGENUE SIRE EAST 17 WALTHAMSTOW LONDON DURAN DURAN DURAN (THE WEDDING WWF SUPERSTARS WRESTLEMANIA-THE ALBUM ARISTA ALBUM ARISTA
MICHAEL JACKSON DANGEROUS EPIC BRYAN FERRY TAXI VIRGIN GLORIA ESTEFAN GREATEST HITS EPIC
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THE MACHINE EPIC
IRON MAIDEN A REAL LIVE ONE EM

HUE & CRY LABOURS OF LOVE-BEST OF HUE AND CRY CIRCA

Hits Of The World is compiled at Billboard/London by Julie Boodhoo. Contact 71-323-6686, fax 71-323-2314/2316

ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS, & 2 DAYS IN THE LIFE OF... CHRYSALIS METALLICA METALLICA PHONOGRAM SONIA DADA SONIA DADA FESTIVAL

FRIC CLAPTON LINIPLLIGGED WARNER MUSIC KENNY G BREATHLESS BMG

JIMMY BARNES HEAT MUSHROOM/FESTIVA

SOUNDTRACK THE BODYGUARD BM

DEEP FOREST DEEP FOREST COLUM

UGLY KID JOE AMERICA'S LEAST WANTED

DAVID BOWIE BLACK TIE WHITE NOISE BMG

BOOM CRASH OPERA FABULOUS BEAST WARNER

ALL THAT SHE WANTS ACE OF BASE METRONOME

HOPE OF DELIVERANCE PAUL McCARTNEY

GIVE IN TO ME MICHAEL JACKSON EPIC
SWEET HARMONY THE BELOVED EASTWEST

POWER OF AMERICAN NATIVES DANCE 2

I'M EVERY WOMAN WHITNEY HOUSTON ARISTA

I WILL ALWAYS LOVE YOU WHITNEY HOUSTON

OPEN SESAME LEILA K COMA
ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT

STING TEN SUMMONER'S TALES POLYDOR MICHAEL JACKSON DANGEROUS EPIC
THE DOORS THE BEST OF THE DOORS WARNER

COMPANY OF STRANGERS COMPANY OF

STRANGERS COLUMBIA
THE SEEKERS SILVER JUBILEE ALBUM EMI

DEPECHE MODE SONGS OF FAITH AND DEVOTION LIBERATION/FESTIVAL

WHAT IS LOVE HADDAWAY COCONUT

NO LIMIT 2 UNLIMITED ZYX
SING HALLELUJAH! DR. ALBAN LO

LEFEL YOU DEPECHE MODE MUTE

OPEN YOUR MIND USURA RCA

ICE-T HOME INVASION VIRGIN

GERMANY (Der Musikmarkt) 4/6/93

SINGLES

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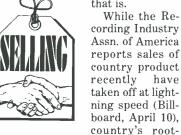
Bluegrass Retailing That's A Cut Above The Rest

This is another installment of "Selling," an occasional Billboard series that focuses on new retail strategies for the '90s.

■ BY CATHERINE APPLEFELD

NEW YORK—If you carry it, they will come. Customers looking for

bluegrass music, that is.



sier, instrumental-leaning cousin has yet to break out of its specialty niche, according to those familiar with the genre. Retailers who have found success with bluegrass, however, say it could be a boon to music stores—if only more of them would stock it.

Meanwhile, bluegrass has a loyal friend at the WaxWorks/Disc Jockey chain, based in Owensboro, Ky., which heavily stocks the genre at all of its 131 outlets. Owner and president Terry Woodward has been such a staunch supporter that he recently cut the ribbon on a local club that features bluegrass singer/songwriter types and carries his surname. Woodward also serves on the boards of the International Bluegrass Music Assn. and the National Bluegrass Museum.

"[Bluegrass] is a small segment of the music industry, and I'm not claiming everyone could make a living selling it," notes Woodward. "But every big music store should have a bluegrass section."

For example, a typical "full-line" WaxWorks store stocks about 335 bluegrass titles in the CD configuration and about 515 cassette titles, according to Woodward. If other stores made that kind of commitment to bluegrass, "they'd sell it if they had the right product," he says.

While it might seem like a basic concept, stocking the "right" product, in the right section of the store, is an obstacle some retailers may be struggling with.

Dan Hays, executive director of the Owensboro-based IBMA, says he thinks many merchants are caught in a vicious circle: They don't keep up with the hot bluegrass acts, therefore don't stock their albums, and then become frustrated when the product they do carry doesn't move.

"A lot of managers just aren't aware of what's going on out there," Hays says. "And if they don't carry the product the fans want, they aren't going to shop there anymore."

SITUATING PRODUCT

Once the product is in stores, retailers say situating it in well-defined sections with proper signage and category cards is an important factor in luring potential bluegrass customers.

Gene Berger, owner of the 2,000-square-foot Horizon Records store in Greenville, S.C., has developed his own solution to the placement predicament. Because Horizon's stock leans heavily toward what Berger terms adult-alternative genres—many of which share musical elements and fans—he has designated a "Pickin" section, which comprises bluegrass, folk, Cajun, and other roots-based recordings. Berger says the store stocks about 600 bluegrass titles on CD and about 400 on tape.

"A lot of the time, [bluegrass] artists' albums are filed in the wrong section of stores, and I think that hurts their credibility," says Berger. "Most people who know anything at all about this music can tell if a store knows what the hell it's

Greenville, S.C.'s Horizon Records is pick-y when it comes to placement of

photos and memorabilia from stars of bluegrass and other genres.

bluegrass product. The store's "Pickin" section, pictured here, is embellished with

doing. With our method, we can automatically cross-merchandise."

Horizon's dedication to bluegrass is, literally, written on the wall. Since opening the store in 1975, Berger has been collecting bluegrass memorabilia, such as LP covers, photographs, and concert billings, which he showcases prominently on the wall behind the Pickin section. A 2-by-3-foot image of mandolin/fiddle player Sam Bush, for example, is a particular favorite.

Like WaxWorks, Horizon stocks deep on catalog product. "Bluegrass isn't exactly a hit-oriented music," explains Berger, "although there are some titles that create a buzz." The trick to spurring and maintaining sales, he says, "is knowing what the strong catalog titles are and servicing them. It also has a lot to do with radio."

RADIO SUPPORT

Indeed, although there are only about two dozen radio stations that program solely bluegrass music, according to IBMA's Hays, there are more than 1,000 outlets that feature bluegrass artists in their regular programming mix or as part of special features, he says.

WaxWorks hosts a weekly bluegrass radio show on Owensboro's WBKR-FM, which is broadcast over an area that takes in four of the chain's stores, according to Woodward. In addition to simply helping familiarize listeners with the music, the company also uses the outlet as a means to advertise various bluegrass promotions.

And Berger says Spindale, N.C., radio station WNCW, which is



The Owensboro, Ky.-based WaxWorks/Disc Jockey chain takes stock in bluegrass, featuring extensive sections in all of its stores. Here, Angie Woodward, manager of the Disc Jockey superstore in Lexington, Ky., proudly shows off some current bluegrass titles.

heard in several parts of the Carolinas, has been a tremendous asset to Horizon Records. In May, the station will be expanding its reach into Greenville via an additional transmitter tower, says Berger. "That station plays an eclectic mixture of things. It's really broken down barriers so you can say, listen to a Lucinda Williams cut back to back with a Tim O'Brien."

Because of the void in bluegrass product at many music stores, several mail-order businesses stocking the genre have sprouted up and begun to blossom. Dave Freeman started up County Sales, a mail-order operation out of Floyd, Va., about 28 years ago. He also now operates a distributor, Record Depot, which services national and foreign accounts with product from about 110 labels, mainly bluegrass imprints.

"A lot of the salable stuff is not in stores in the malls. If people don't have a specialty store to go to, they buy through the mail," he says, adding, "There are still retailers that think bluegrass is hillbilly or don't know anything about it or ignore it. I get the feeling some just wish it would go away."

Freeman does sympathize with the plight of retailers who do not have the room for a large bluegrass section. "We realize our place in the market when you're dealing with major releases," he says. "[At County Sales] we probably carry more than 5,000 pieces," he says.

Although Freeman does not have the dollars to put toward advertising in the mainstream press, he places spots in about four special-interest publications, including the monthly Bluegrass Unlimited and Banjo Newsletter, both published out of the greater Washington, D.C.,

"Now it's grown to the point that when something gets a good review [in the special-interest magazines], you can feel it at the retail and wholesale level," he says.

"Bluegrass has definitely been treated as a stepchild for years and since the key decisions in the music industry are made in New York and Los Angeles, it suffers," he adds. "They really don't know what it's all about."

FESTIVAL MARKETING

Freeman and others cite the literally thousands of bluegrass festivals, many of them multiday events, that take place around the U.S. every spring and summer as golden

(Continued on page 46)

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42 BILLBOARD APRIL 24, 1993

Top Pop. Catalog Albums...

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THIS	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	WKS. ON CHART
1	1	★ ★ ★ NO. 1 ★ ★ PINK FLOYD ▲ 12 CAPITOL 46001 (9.98/15.98) DARK SIDE OF THE MOON 2 weeks at No. 1	101
2	2	ERIC CLAPTON ▲ ³ TIME PIECES - THE BEST OF ERIC CLAPTON POLYDOR 825382 (7.98 EQ/11.98)	101
3	3	BOB MARLEY AND THE WAILERS ▲ 3 LEGEND TUFF GONG/ISLAND 846210 /PLG (9.98/16.98)	90
4	4	ENYA ▲ 2 REPRISE 26774*/WARNER BROS. (10.98/15.98) WATERMARK	78
5	5	MEAT LOAF ▲ 7. CLEYELAND INTL 34974 /EPIC (7.98 EQ/11.98) BAT OUT OF HELL	101
6	7	JIMMY BUFFETT ▲² SONGS YOU KNOW BY HEART MCA 5633 (7.98/11.98)	101
7	6	JOURNEY A 4 COLUMBIA 4493* (9.98 EQ/15.98) JOURNEY'S GREATEST HITS	101
8	8	JAMES TAYLOR ▲ 4 WARNER BROS. 3113 (7.98/11.98) GREATEST HITS	101
9	9	THE EAGLES ▲ 12 GREATEST HITS 1971-1975 ELEKTRA 105 (7.98/11.98)	101
10	11	MICHAEL JACKSON ▲ 21 THRILLER EPIC 38112* (9.98 EØ/15.98)	13
11	10	METALLICA ▲ 3AND JUSTICE FOR ALL ELEKTRA 60812* (9.98/15.98)	92
12	20	ENYA ● ENYA ATLANTIC 81842*/AG (7.98/11.98)	56
13	15	AEROSMITH ▲ 6 GREATEST HITS COLUMBIA 36865* (5.98 EQ/9.98)	99
14	24	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98) GREATEST HITS	95
15	13	PINK FLOYD & 8 COLUMBIA 36183 (15.98 EQ/31.98)	101
16	14	STEVE MILLER BAND & GREATEST HITS CAPITOL 46101* (7.98/11.98)	101
17	22	THE EAGLES ● GREATEST HITS VOL. 2 ELEKTRA 60205* (7.98/11.98)	99
18	16	GUNS N' ROSES ▲ 10 GEFFEN 24148* (9,98/15,98) APPETITE FOR DESTRUCTION	101
19	12	METALLICA ♠ 2 ELEKTRA 60396* (9.98/13.98)	86
20	18	ELTON JOHN GREATEST HITS 1976-1986 MCA 10693* (7.98/12.98)	20
21	17	METALLICA ▲ ² MASTER OF PUPPETS	87
22	23	ELEKTRA 60439* (9.98/13.98) JANIS JOPLIN & 2 GREATEST HITS	60
23	21	COLUMBIA 32168* (5,98 EQ/9.98) THE DOORS ▲ BEST OF THE DOORS	90
24	19	ELEKTRA 60345* (12.98/19.98) MICHAEL JACKSON ▲ 6 EPIC 40600* (9.98 €0/15.98) BAD	9
25	33	JIMI HENDRIX ▲ 2 SMASH HITS REPRISE 2276/WARNER BROS. (7.98/11.98)	46
26	26	BEASTIE BOYS ▲ 4 BEF JAM 40238*/COLUMBIA (7.98 EQ/11.98) LICENSED TO ILL	39
27	49	PETER GABRIEL ▲ 3 GEFFEN 24088* (9.98/13.98)	3
28	27	U2 ▲ 5 ISLAND 842298/PLG (9.98/16.98) THE JOSHUA TREE	69
29	35	THE BEATLES ▲ 8 SGT. PEPPER'S LONELY HEARTS CLUB BAND CAPITOL 46442 (9,98/15,98)	34
30	30	BON JOVI ▲ 9 SLIPPERY WHEN WET MERCURY 830264* (7.98 EQ/11.98)	41
31	34	BILLY JOEL ▲ 4 COLUMBIA 40121* (11.98 EQ/28.98) GREATEST HITS VOL. I & II	101
32	31	PATSY CLINE ▲ 4 MCA 12 (4.98/10.98) GREATEST HITS	101
33	25	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (10.98 EQ/15.98) HYSTERIA	91
34	29	THE POLICE A 3 A&M 3902* (9.98/15.98) EVERY BREATH YOU TAKE - THE SINGLES	80
35	32	CREEDENCE CLEARWATER REVIVAL CHRONICLES VOL. 1 FANTASY 2 (11.98/18.98)	13
36	28	FLEETWOOD MAC ▲ GREATEST HITS WARNER BROS. 25801 * (9.98/15.98)	80
37	38	SADE ▲ 2 EPIC 39581* (7.98 EQ/11.98)	4
38	36	MICHAEL JACKSON EPIC 35745* (7.98 EQ/11.98) OFF THE WALL	9
39	39	CHICAGO ▲ GREATEST HITS 1982-1989 REPRISE 26080/WARNER BROS. (9.98/15.98)	92
40	37	LYNYRD SKYNYRD ● BEST - SKYNYRD'S INNYRDS MCA 42293* (7.98/12.98)	19
41	43	LED ZEPPELIN № 10 ATLANTIC 19129/AG (7.98/11.98) LED ZEPPELIN IV	97
42		NEIL YOUNG ▲ ³ HARVEST WARNER BROS. 2277* (7.98/11.98)	4
43	42	METALLICA ▲ KILL 'EM ALL ELEKTRA 60766* (9.98/13.98)	61
44	44	KENNY G ▲ ² LIVE ARISTA 8613* (13.98/16.98)	23
45	47	THE BEATLES ♠ 9 CAPITOL 46446* (9.98/15.98) ABBEY ROAD	25
46 -	41	RIGHTEOUS BROTHERS ▲ BEST OF RIGHTEOUS BROTHERS CURB 77381* (6.98/10.98)	98
47	45	BOB SEGER & THE SILVER BULLET BAND ▲ 3 NINE TONIGHT CAPITOL 12182* (12,98/15.98)	59
48	40	CAROLE KING ▲ 2 TAPESTRY COLUMBIA 34946* (7.98 EQ/11.98) TAPESTRY	7
49	_	LED ZEPPELIN ♠ 6 ATLANTIC 19127/AG (7.98/11.98) LED ZEPPELIN 2	51
50		SOUNDTRACK ▲ 5 COLUMBIA 40323* (7.98 EQ/11.98)	24

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. 1993, Billboard/BPI Communications, and SoundScan Inc.

Long Island Sound Sails Into 21st Year

3-Store Beach-Town Chain Stresses Service, Familiarity

■ BY ED CHRISTMAN

SMITHTOWN, N.Y.—Although Long Island Sound's stores are more than 50 miles from New York, the small independent chain is dependent on that city for its customers. That is because two of the chain's three stores are located in the Hamptons, a Long Island beachfront area that New Yorkers have been fleeing to on summer weekends for more than 70 years.

When stores are located in a summer resort area, it means the retailer has a whole different set of obstacles to overcome as well as alternative opportunities to maximize, according to Gary Madison, who co-owns Long Island Sound with his partner, David Press.

Business during the summer can be phenomenal, Madison says. Overall, that season represents about 50% of the chain's annual business. Christmas, meanwhile, is usually a shorter season for the chain, comprising about 10%-15% of the company's annual business, compared with the 40% most other music merchants take in during the holiday selling season.

"Some of these towns are like ghost towns after the summer," says Madison. "But this area was always a summer resort; it enjoys its share of stars and wealthy people. Even if you look back to the '20s, this area was used by the upper class as a summer resort. You can see that in F. Scott Fitzgerald's 'The Great Gatsby,' which used the Hamptons as a geographic backdrop."

Accordingly, Long Island Sound has a very sophisiticated clientele, according to Madison. "A lot of music industry people and movie industry people have summer homes out here." Among the well-known names Madison counts as part of Long Island Sound's customer base are Steven Spielberg, Billy Joel, Paul McCartney, Paul Simon, and Quincy Jones.

"People with money will always be here," says Madison. "On a typical summer day, you can look outside the store and it wouldn't be unusual to see 10 Mercedes Benzes and BMWs



In keeping with its surrounding environment of the Long Island beaches, the chain designs its stores to resemble a boat's deck and cabin. The chain's Smithtown store takes the motif a step further, designing CD bins in the shape of a wooden boat. (Billboard photo)

back to back. We are very fortunate to have that type of customer, but it's not just a coincidence that I chose this area to open stores."

Madison, 41, who was born and raised in Manhattan, opened his first store, under the name of Long Island Sound, back in 1972 in Southampton. Long Island Sound is a body of water north of the island. Madison says he really can't remember how he came up with the name but "it fits so well."

Prior to opening that store, "I spent quite a few summers on Nantucket, where a friend opened a record store."

After spending a lot of time in that store, "on a lark I came out here, rented a store with \$10,000 that I borrowed from my father, and opened a record store in the fall of 1972."

BUILDING A REPUTATION

After a few years of operating the Southampton store, Madison met his partner, Press, who was born and raised in the Hamptons. The two started a mobile disco service together, spinning records at all the

"biggest, best, and chi-chi parties out here," Madison remembers.

Subsequently, Press bought into the original Long Island Sound store and, around 1975, the two opened their second outlet in Riverhead. They opened a third store in East Hampton in 1977.

Then, says Madison, "The Riverhead area [began] to decline, so we closed that stores and opened one in West Hampton in about 1982." About five years ago, they opened a store in Smithtown, and this year they recently closed the West Hampton location, leaving them with their current total of three outlets, each averaging about 1,100 square feet. "The lease was up so we are looking for a better location in that town," he says.

Madison is located at the East Hampton store, while Press spends his time in the Southampton outlet. In dividing the work, Press does the buying, which is mainly from onestops, although both discuss what to buy and how much. Madison, meanwhile, works the stores.

Since the name Long Island Sound conjures the image of the Atlantic Ocean, the stores are designed to resemble a boat, with wooden walls that look like the inside of a boat's cabin. The Smithtown store also has a wooden floor designed to look like the deck of a boat. Also, three of the fixtures in that store are carved in the shape of a boat. "We try to run all the stores in a similar fashion but each town has its own stringent codes," says Madison.

The summer season helps the chain endure the long winters when sale revenues are hard to come by. During the winter, Long Island Sound gets hit by a double-whammy. Not only does it lose the summer crowd, but Long Island, a bedroom community to New York City, sheds many of its college-age residents, with many of them going to out-of-state schools.

Moreover, Long Island has been hit harder than most other places by

(Continued on page 46)



Long Island Sound suffers little in the way of employee turnover. Employees usually work for the chain during summer breaks from high school and college. Pictured is Will Neville, who has worked at the company's Smithtown, N.Y., location for the last four years, while attending nearby Univ. of Farmingdale. (Billboard photo)







Wherehouse Sets Up Shop; Future Of The (Trans) World

N THE HOUSE: Track hears that Wherehouse Entertainment has signed a letter of intent to buy the 30-unit Record Shop. If the deal closes, it would give Wherehouse Entertainment a total of about 345 stores. More importantly, it would diversify the chain beyond its main stronghold of California, which is mired in a recession that has significantly impacted Wherehouse performance. Record Shop has stores in seven Western and Midwestern states.

The deal also would help Wherehouse follow through on its goal of diversifying its retail concept thrust. Currently, the chain's portfolio is dominated by free-standing and stripcenter-based combo stores. The 30 Record Shop stores, 29 of which are in enclosed malls, would give Wherehouse about 80 mall-

based outlets.
Wherehouse
has been reinvigorated since
Merrill Lynch
and chain management pulled
off a leveraged
buy out of the

chain last year. If the Record Shop deal goes through, it would mark the second acquisition for Wherehouse, as late last year it bought seven outlets from Rocky Mountain Records. Executives at the Record Shop were unavailable to comment, and Wherehouse Entertainment officials decline to comment.

by Ed Christman

As the world turns: Trans World Music Corp. held a very successful awards dinner at the Rainbow Room in New York at the end of March. The winners were printed in Billboard's April 10 issue. But before the winners were announced, Trans World chairman, CEO, and president Bob Higgins let loose with a few tidbits as to where the chain is headed during the next year or so. He pointed out that in 1992, Trans World, which has 653 stores, added five more states to its portfolio-Arizona, Texas, Oregon, California, and Washington—bringing total penetration to 37 states. The company likely will beef up its presence in the new markets as it moves to expand its gross leasable area by 20% to reach a total of 2.5 million square feet by the end of 1993, according to Higgins.

Among the stores that will be adding to the chain's total square footage are an 11,000-square-foot store in Tyson's Corner, Va.; an 11,000-square-foot store in Northpoint shopping center in Atlanta; a 6,000-square-foot store in Roosevelt Field on Long Island, N.Y.; and a 23,000-square-foot store at 66th Street and Broadway near Tower Records' Lincoln Center store.

In addition, he said he expected further growth from two strategic alliances. He pointed out that the chain will open its third outlet inside an Incredible Universe in October. So far the Incredible Universe, an electronics superstore run by Tandy Corp., contains an 8,500-square-foot Trans World store, which uses a discount pricing strategy designed to drive traffic. Higgins said Incredible Universe should grow to 15 outlets by the end of 1994, and that new Trans World departments will be ex-

panded to about 10,000 square feet.

He also gave an update on the alliance with **The Limited**, one of the largest specialty retailers, with more than 10 chains taking in some 3,000 outlets, by noting that Trans World will open its second outlet in conjunction with the Ohio-based merchant. That outlet, to take in 15,000 square feet, will be located in Northshore Mall, outside Boston.

Looking back, Higgins said he was pleased with 1992's performance. He described 1992 as "an up-and-down year," with the company posting strong numbers in the first quarter followed by weaker numbers in the second and third. "But in the fourth quarter my people didn't let me down," he said. "The fourth quarter gave us a good, decent year."

MEY Appointment: Super Club Music Corp. has been the object of much speculation this year as to what the future holds for the

chain. At first, it seemed Philips' investment in Blockbuster Entertainment would lead to a sale of the Atlanta-based chain to the Fort Lauderdale, Fla.-based video giant. But all has been quiet on that front, as well as other fronts, and the industry has been waiting for Philips to give it a vote of confidence that Super Club will be an ongoing entity or some kind of sign whether it will be sold.

Against that backdrop, Super Club appoints William Luckert as executive VP of marketing and merchandising at Super Club Music Corp. Luckert formerly served as a VP of Laura Ashley Inc., where he was responsible for planning and distribution for the 200-store chain.

Darrell Baldwin, president and CEO of Super Club Retail Entertainment, declines to comment on industry speculation about the future of Super Club. "This shows that we are running the business to try to make it even more profitable than it already has been. [Luckert] represents the third outside executive we have brought in to improve the chain's performance." Previously, the company appointed Mike Loftus, formerly with the Upton's deparment store chain as director of distribution, and George Waybright, from Athlete's Foot, as director of MIS.

INALLY, WORD COMES from Universal One Stop that the company will celebrate its 40th anniversary in 1995 and, in anticipation of that event, it is preparing a history of the company. The release notes that since so many of the industry leaders began their careers at the wholesaler, it used to be nicknamed "Universal U." Universal VP Frank Lipsius is putting out a call to the industry, asking for help in compiling the company's history. He is looking for "documents and interviews pertaining to the company." Lipsius can be reached by phoning Universal, which is based in Philadelphia.

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44

Mammoth Effort For L.A. Club Jabberjaw; Satanics Sing; Insane Jane On The Brain

COFFEE, ANYONE? Last weekend, DI trundled down to the Los Angeles coffee house/rock venue Jabberjaw to catch what proved to be an estimable set by C/Z Records' all-female rock group 7 Year Bitch. It was a great show, but the venue itself has points of special interest.

Jabberjaw, located on one of the scruffier stretches of Pico Boulevard's industrial wasteland, has been in business as an all-ages alternative rock club for more than three years, according to co-owner Gary Dent. During that time, the java-only spot (capacity: 150) has played host to the cream of indie rock acts; part of its ceiling is festooned with DayGlo-bright posters advertising the likes of Bikini Kill, Helmet, Gas Huffer, and the Laughing Hyenas, to name a handful. Few venues in the city are as comfortable and intimate.

But Jabberjaw has had some run-ins with the fire marshals in recent months, among other problems. "The club's so small, they're having trouble staying open," says Mammoth Records president Jay Faires.

To lend a helping hand, Mammoth later this year will issue three 7-inch, four-track compilations featuring bands that have played the club; a 16-track compilation, with four brand-new, unissued songs, will then be released.

"The bands are donating their royalties to the club," says Faires, who adds the EPs and album will be distributed independently through RED, and not via Atlantic/WEA, with which Mammoth



by Chris Morris

recently pacted on a first-look basis.

While the list of contributing acts hasn't been finalized yet, Faires says groups expressing interest in the benefit project have included Helmet, Ween, Unrest, Mecca Normal, Jawbox, Teenage Fanclub, and Gumball.

NEW PRIORITIES: Leading rap indie Priority Records in L.A. has set up a division that will develop the label's rock and alternative acts. This fresh arrangement supplants the company's Priority Rocks imprint, which so far has issued a debut album by hard-rock unit Slammin' Gladys.

Priority executive VP Stephen Drath and recently appointed divisional VP/GM Jeff Neben, formerly a promotion exec with Impact Records, will head up the new team. A spokesman says the division plans to debut six new acts this year, with a first signing to be announced next week.

The move to beef up the rock side comes as little surprise: Priority president **Bryan Turner's** trip to Austin, Texas, for South By Southwest this year was predicated on beating the rock'n'roll bushes for talent and contacts.

HEIR SATANIC MINSTRELS: If the Necronomicon-fed fantasies of Slayer aren't enough for you, you might take solace in "Speak Of The Devil!," a conceptual trip to the seventh circle of the Inferno by Boston's Satanics. on Chicago's Limited Potential Records.

Lead singer Devlin Carnate serves up such hellbound hits as "Devil Music," "Pure Evil" ("It ain't half bad," it proclaims), "Helena Handbasket," "Let's Make The World A Worse Place To Live," and "Save A Bullet For Me (Anthem Of The Teenage Suicide)."

Really, DI is not making any of this up. But, yes, it is a joke. The aforementioned Mr. Carnate (get it?) is none other than Nat Freedberg, former lead singer for Boston's sensational Titanics; he is joined here by hot-as-hell ex-Turbines guitarist Dave Fredette and a hard-rocking rhythm section. The point, of course, is to spoof metal-flaked worshippers of the Beast 666, and their self-righteous opponents; the music is straight-ahead, highly potent raunch, and quite hilarious, but durable enough to withstand repeated spins. Best indielabel gag of the month.

LAG WAVING: Tom Branch, lead guitarist for the Atlanta-based band Insane Jane, admits that one of the biggest problems in talking about the band is its indefinable sound.

"I would just call it rock," Branch says. "I'm not really sure. We've got a lot of similar influences, and a lot of unsimilar influences."

The band's bouillabaise of styles is heard to great effect on its second album, "Each Finger," on Atlanta's Sky Records. The group, whose members met while they were all living in a midtown Atlanta apartment building, previously recorded their own seven-song 1989 cassette, "A Green Little Pill," which was followed two years later by an augmented 13-song version on Sky.

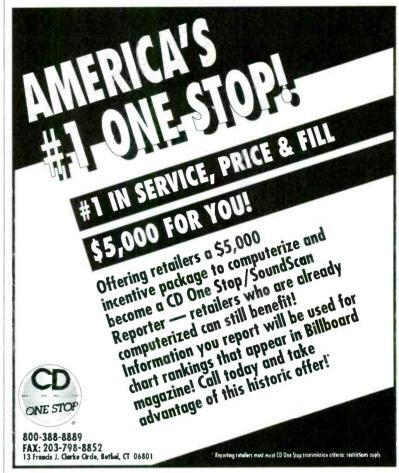
The band's sound is hard to finger; maybe "pop-oriented modern rock" fills the bill. But the powerful vocalizing of singer Yellow and the pungent playing of Branch, bassist Dave Roth, and drummer Tim Campion definitely call up vague memories of rock bands past.

Some comparisons crack the band up, Branch says, "Some people compared us to old **Rush!** I've never understood that one ... A lot of people want to say Yellow sounds like **Janis Joplin**. [Yellow] really hates that"

About the only bona-fide clue to the group's musical antecedents—and a surprising one at that—may be found on the album track "I'm Flying," in a lyrical reference to and a sample (from "Kick Out The Jams") by the MC5.

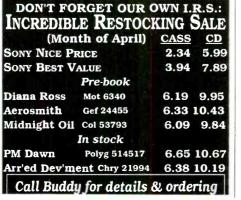
"That's one of the few bands we're all into," Branch says. And, not surprisingly, one of the few that is not immediately apparent in its sound and style.

Insane Jane, which received its widest exposure last spring when it toured the Midwest. Northeast, and Southeast in support of Matthew Sweet, doesn't have a firm 1993 itinerary together, but will hit the road in support of "Each Finger" in late May, with plans calling for its first West Coast dates.













Retail

BLUEGRASS RETAILING THAT'S A CUT ABOVE THE REST

(Conatinued from page 42)

opportunities for retailers to cross-promote product.

Horizon's Berger takes the concept of tying in with festivals one step further. He not only waits for events to pass through town, he actually produces and promotes some concerts himself and in conjunction with various companies.

"We really get into total merchandising," says Berger, explaining that he and other Horizon employees have been known to bring truckloads of a bluegrass act's recordings to a concert site. "Around here, bluegrass is almost a way of life," he says. "Most of the great names that have to do with the history of the genre as well as current acts are born of or rooted to the Southeast."

OUTSIDE APPALACHIA

But bluegrass is not landlocked to one portion of the country, of the world, for that matter. Witness Hear Music, a 3-year-old company based in Wellesley, Mass., that began as a catalog operation and just opened its first music shop in September in Berkeley, Calif.

Tor Hansen, music resource director, says his company sees the Berkeley locale as a perfect landmark because it is situated next to a popular restaurant and therefore attracts a lot of foot traffic.

The Hear Music Catalog, which is sent out quarterly to the company's mailing list of approximately 200,000 people in the U.S., takes a word-of-mouth approach to introducing bluegrass music, with the word often coming from noted artists of a variety of genres. Each edition features interviews with about six acts.

"We talk to [artists] about what



Browsers at Hear Music in Berkeley, Calif., can listen and learn about bluegrass artists at 60 different listening booths, such as this one, which features New Orleans music.

they like to listen to," explains Hansen, "and then we market those albums with the story and the person who is reading can purchase them through the catalog." Recent featured artists have included John Prine, Lyle Lovett, and Mary-Chapin Carpenter.

Customer service is the key at Hear Music's Berkeley store, which takes in about 1,800 square feet. Although the shop is "boutique" size, according to Hansen, it features 60 listening booths that each contain nine CD albums and literature on the acts. The booths, which are updated every three months to coincide with the catalog, are arranged by musical genre; about four of them feature bluegrass.

"The way I see it, if people were to go to a bluegrass festival, they'd come back loving the music," says Hansen. "It's the experience of it all that makes people get into the music, and if you can make that happen in a retail store with the images and

graphics, the music speaks for itself."

Like Horizon, Hear also believes in cross-merchandising bluegrass with other musics. The store's artist category cards contain background information on each act and suggestions about other recordings fans might want to check out. Because the store caters so strongly to browsing, Hansen says many customers end up walking away with inpulse buys. "Most people walk in and probably had no idea they were going to walk out with an Alison Krauss or Nashville Bluegrass Band [album]," he says.

COLLECTORS CHOOSE CDs

As in many other genres, bluegrass sales gradually have been expanding from the cassette format to CD. Country Sales' Freeman and Horizon's Berger say CD grabs the lion's share of bluegrass sales at their operations, while Hansen says Hear's bluegrass sales are "almost all" on CD.

"LPs used to be what sold the best, and CD has replaced LP as far as collector goes. Those who are into acoustic music want the CD," says Freeman. "A lot of cassettes are sold in bluegrass music, but these are sold more by the artist out at the shows, in the festival market."

Woodward says that while cassettes still dominate the bluegrasss sales at WaxWorks/Disc Jockey, the cassette/CD margin is growing ever smaller. Likening the move over to CD with that of country music, Woodward says, "We're seeing a change happening this year with more growth in the CD market [for country], and it is the same thing in bluegrass."

LONG ISLAND SOUND SAILS INTO 21ST YEAR

(Continued from page 43)

Because "you have to do 12 months of business in five months, you have to be exteremely careful with your inventory," Madison says. "You can't sit with \$1 million in inventory from January through March."

Consequently, the 7,000-8,000 titles each in CD and cassette that the chain's three stores carry during the summer season wind down to about 1,500-2,000 titles in the dead of winter. The chain has a point-of-sale system that aids in that task.

Because of the changing flow of business, high rents, and the tight rein that must be kept on inventory, Madison says he believes music retailers must be owner-operated to keep overhead down, service up, and in general be successful in the Long Island resort areas.

INVENTORY REMAINS STABLE

In terms of inventory, the stores don't vary that much. "Basically, you will find the top 40 in all of our stores and catalog titles from Streisand, Sinatra, and Michael Bolton. The Smithtown [outlet] sells more heavy metal, while the Hamptons stores sell more classical, easy listening, and pop."

The chain merchandises cassettes behind glass, while its CD fixtures are built to accommodate the longbox. With the current changeover to jewel-box-only packaging, the chain is using "keepers until something better comes along," says Madison.

As for pricing, the chain's slogan says it all: "All the hits and big new hits on sale always," which means Long Island Sound usually has 400-500 CD titles on sale at \$12.99-13.99, with the remainder of the product priced at list.



Service is an extremely important element of Long Island Sound's success, according to Madison. "Our stores are not threatening," he says. "We greet everyone when they come in. If they want help we supply it. If they want to browse, that's fine too. If they want to listen, we will play it if it is already opened in the store."

That service has allowed the chain "to build up a very loyal clientele," Madison says. After all, he notes, "A lot of our customers go back to Manhattan during the week, so we are competing against Tower, HMV, Sam Goody, Coconuts," and a wide array

of independent retailers.

The chain also has competition from Record World, now run by Philadelphia-based Wee Three, which has opened up a couple of outlets on Long Island. Also, Long Island Sound competes with other independent outlets as well as mass-merchandiser Caldor.

Despite competing against New York and Long Island merchants, Long Island Sound's sales per square foot approach that of a chain-store volume, Madison says, declining to be more specific.

Another ingredient that helps keep the customer comfortable is that the chain doesn't have a lot of turnover among its employees. "In some of these stores, the manager might manage for the summer and then go back to school in the winter," Madison says. "During the summer, we fill in with seven to 10 more employees. But some of them we have had since high school, and they continue to work with us all the way through college."

Madison says the store's loyal customers depend on the chain for musical recommendations. "We have people who have been customers for over 10 years and they say, 'You know what I like. Pick out five albums for me.' People come in and tell us we are their musical gurus."

Joint Project From Jive, New Line Poses 'Menace' To Society

■ BY DON JEFFREY

NEW YORK—Jive Records is marketing the rap-heavy soundtrack to the new film "Menace II Society"—which its directors refer to as a full-length version of a rap song—in close cooperation with the film makers.

The effort involves a variety of cross-promotional activities across the country in anticipation of the movie's May 26 opening.

"It's probably the most synergistic relationship with any record company we've dealt with to date," says Chris Pula, president, theatrical marketing, New Line Cinema Corp. "We are completely utilizing our field organizations together. This is, at least, unprecedented for this company"

The soundtrack, which will feature new raps by Brand Nubian, DJ Quik, Too Short, and others, and new R&B tunes by acts such as Hi-Five, will hit the stores the day before the movie opens.

At least two singles will precede the album's debut. The first, "Trigga Gots No Heart" by Spice 1, came out April 9. The second, MC Eiht's "Streiht Up Menace," ships to radio May 10. About the time the movie hits the theaters, two R&B tracks, by Smooth and Hi-Five, will be released as singles.

The movie's directors are identical twin 21-year-old brothers Allen and Albert Hughes, who have directed rap videos for Jive artists such as KRS-ONE, Spice 1, and Too Short. Their first video was for Hollywood Records act Digital Underground.

The picture is about a teenager who grows up in the mostly black Watts section of Los Angeles and falls into a life of crime and violence. Tyrin Turner plays the lead. Also appearing are acclaimed actors Charles Dutton, Samuel L. Jackson, and Bill Duke. Rappers making their acting debuts in the movie are Too Short, Pooh Man, and MC Eint (of Compton's Most Wanted). The script was written by Tyger Williams.

In production notes for the film, Allen Hughes says, "'Menace II Society' is about the guys who didn't have fathers for role models. They're hustling. On the street. To make a buck. Good or bad. It's based on true, day-to-day Watts."

Julia Lipari, Jive's director of product management, says of the film: "It's targeted to the same audience that listens to rap music." But she adds that because the Hughes brothers are new to moviemaking, "Jive felt we really needed get early awareness beyond the traditional marketing and advertising of film companies."

In January, five months before the film's debut, a "complex marketing plan" was started, she says. It began with teaser advertisements in rap and R&B magazines. Then came the distribution of tens of thousands of stickers, as well as a flood of baseball caps, with the film's logo and name. "We wanted to get the name out there," says Lipari. A press junket was set up in February in Oakland, Calif., where journalists met the directors and were on hand as some of the rappers recorded songs for the soundtrack.

On April 16, Jive and New Line were scheduled to launch a 20-city joint promotion with The Source magazine. An eight-passenger van with large speakers is expected to stop at schools, independent record stores, chain outlets, radio stations, beaches, and community events.

Spice 1's 'Trigga Gots No Heart' will be the soundtrack's first single

"They'll be handing out paraphernalia, pumping out music, and generally creating a buzz," says Lipari.

The van stops first in the San Francisco Bay area; its last stop, on May 20, is in New York. Other cities on the tour include Los Angeles, Dallas, Houston, New Orleans, Atlanta, Birmingham, Memphis, St. Louis, Milwaukee, Chicago, Detroit, Cleveland, Pittsburgh, Norfolk, Richmond, Baltimore, Washington, D.C., and Philadelphia.

For the first day of the tour, the van's itinerary included the following music stores: Leopold Records in Berkeley, Music People in Oakland, Tower Records on Jones Street in San Francisco, T's Wauzi Records in Oakland, Tower Records on 20th Street in San Francisco, Wherehouse Entertainment in San Francisco, and Creative Music in San Francisco. During the evening it was to stop at six clubs in San Francisco and Oakland.

The van tour was supposed to

start April 9, but it was postponed because, Lipari says, "There were some concerns about the current climate in Los Angeles." Referring to the Rodney King beating case, on which jurors were deliberating at press time, she adds that it would have been "irresponsible, on the West Coast, putting a vehicle that was going to create crowds in some neighborhoods."

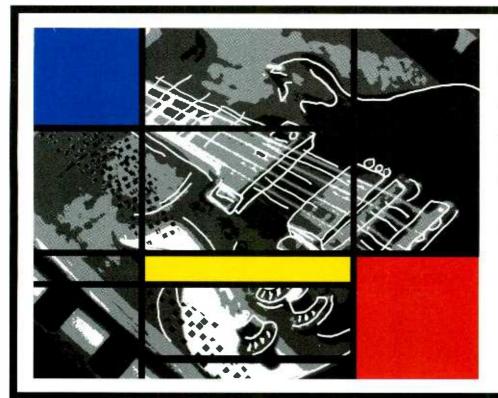
In other marketing support for the film, Jive and New Line will cosponsor a national promotional media tour of 12 cities in which the directors and some of the artists on the soundtrack will participate.

Jive was chosen over other record companies to do the soundtrack, says Toby Emmerich, senior VP of music, New Line, in part because the Hughes brothers and their manager, Darryl Porter, "had a relationship" with the label." Emmerich continues, "There was a certain comfort level, a familiarity. But most importantly, we felt that their artist roster itself and the way they approach recording-not only A&R but in marketing, advertising, and promotion-was not that different from the way the movie is positioned." New Line, Emmerich claims, is a "niche-marketing company and Jive is a kindred spirit, having a niche market and creating products specifically for that market. Ultimately that was the reason to go with Jive.'

In selecting tracks, the Hughes brothers worked with Jive A&R staffers and served as executive producers of the soundtrack. The tentative tracks on the album are "Trigga Gots No Heart," Spice 1; "Streiht Up Menace," MC Eiht; "Pocket Full Of Stones," UGKz; "Only The Strong Survive," Too Short; "Packin' A Gun," Ant Banks; "Can't Fuck Wit A Nigga," DJ Quik; "The 'P' Is Still Free," BDP; "Stop Lookin' At Me," Cutthroats; "Nut'N Nice," Kam; "Death Becomes You," Pete Rock & C.L. Smooth; "All Over A Ho," Kilo; "Like Dem Muthafuckas," Brand Nubian; "You Been Played," Smooth; and "Top Of The World," Kenya Gruv. There will also be a new track by Hi-Five, but Lipari says it has not yet been determined which one. And, the soundtrack will serve to introduce music fans to new Jive acts Smooth, Cutthroats, and Mz Kilo. BMG will distribute the album.

This is the second collaboration between Jive and New Line. Jive produced the soundtrack for the movie company's "Nightmare On Elm Street 5." It also did the soundtrack for "The Jewel Of The Nile," which yielded Billy Ocean's No. 2 pop hit, "When The Going Gets Tough, The Tough Get Going."

Jive, which is part of privately held Zomba Recording Corp., was formed in 1980 by Clive Calder in the U.K. Its first big hits were by Ocean and Samantha Fox. Over the years the label gradually signed American acts, including Whodini, D.J. Jazzy Jeff & the Fresh Prince, Kool Moe Dee, and Boogie Down Productions. Its current roster also includes the acts A Tribe Called Quest, Angela Bofill, Fu-Schnickens, R. Kelly & Public Announcement, and Shaquille O'Neal.



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Album Reviews

POP

► GEORGE MICHAEL AND QUEEN WITH LISA

Five Live PRODUCERS: Various Hollywood 61479

In this live recording from the Freddy Mercury tribute concert, Michael and Queen perform stellar versions of the band's "Somebody To Love" and "These Are The Days Of Our Lives," featuring Stansfield. Also included from a Michael show (without Queen) is a medley of Seal's "Killer," the Temptations' "Papa Was A Rolling Stone," and the theme from "Baghdad Cafe." Artist royalties and label's net profits go to benefit the Mercury Phoenix Trust for AIDS

► THE KINKS

charities.

PRODUCER: R. Douglas Davies Columbia 48724

When the brothers Davies rock, they rock, and on this album-their 30th and first for Columbia—they have their moments. The title track, "Drift Away," and first single "Hatred (A Duet)" are all fired-up rock'n'rollers in league with their best. Others offer glimpses of past greatness, like "Scattered" and "Only A Dream." Much of the rest is flat, but there's enough fuel on those tracks to ignite interest among fans and at rock radio.

RADIOHEAD Pablo Honey

PRODUCERS: Sean Slade & Paul Q. Kolderie Capitol 81409

U.K. quintet is primed to blast onto the American scene with initial modern rock track "Creep," a tense, guitar-dominated number that appears in unexpurgated form on this debut album. Certain tracks here may remind listeners of U2 (thanks largely to Thom E. Yorke's vocal mannerisms and overall guitar texturing), but lyrics have enough bite to make it on their own. "Ripcord," "I Can't," and "Blow Out" all contain excitement enough to heat up at target radio markets.

THE FILLID Purplemetalflakemusic PRODUCERS: Mike Hosley & the Fluid Hollywood 61445

Denver unit steps into the wayback machine again for first blast of major-label fireworks, first perfected on the Sub Pop roster. Five-

piece fronted by John Robinson reaches back into the Stooges' garage, and into the Stygian depths of Detroit rock history, for brazenly imitative yet truly electrifying punkola, played hard and without affectation. "My Kind," "She Don't Understand," "Lies," and "Said That I'm Through" are 'tude-packed tracks aimed at modern rock bangers.

MONSTER MAGNET Superjudge PRODUCER: Dave Wyndorf A&M 31454 0079

Big ugly noises are emitted by New Jersey foursome that clearly believes the '60s still exist. Major-label debut rattles the same cages that units like Blue Cheer and the MC5 once did; comparisons to latter-day loose nuts like Thee Hypnotics are similarly apt. Dumb, loud as all gitout, and vastly enjoyable, album includes thud-and-blunder originals like "Twin Earth" and title cut, and loony covers of Howlin' Wolf's "Evil" (in Derek & the Dominoes' stop-time arrangement) and Hawkwind's "Brainstorm." Crazed and hilarious.

THE PURSUIT OF HAPPINESS The Downward Road PRODUCER: Ed Stasium Mercury 314 512 972

On the Canadian group's third album, front man Moe Berg's kinky charm and intellect subvert an otherwise innocent, power-pop sound that's made to jell by first-rate performances and by the skills of hard-rock veteran Stasium. The entire affair works exceptionally well throughout, but particularly on tracks like "Nobody But Me," "Pressing Lips," and "A Villa In Portugal" (co-written by Jules Shear). A strong candidate for alternative and albumrock channels

BOY ON A DOLPHIN Words Inside PRODUCERS. Various Modern/Atlantic 92242

Sheffield, U.K., quartet opens its debut album with the beautiful, Senegaleseflavored "Nouwê O N'Mazei," then pulls from its hat one exquisite pop gem after another; the running motif is a delicate flamenco guitar that works surprisingly well in the different settings. First single "Fire," title track, Caribbean-flavored "One World," and "Malaika—Your Land" give a hint of what project is all about. There's

SPOTLIGHT



CHRIS ISAAK San Francisco Days PRODUCER: Erik Jacobsen Reprise 45116

One can't say Isaak rushed to capitalize on the success of his big hit; it's been four years since the release of last album "Heart Shaped World," which spawned top 10 single"Wicked Now Isaak returns with a largely unchanged formula: ingratiating ballads and brisk but never overbearing country- and rockabilly-tinged tunes. Leadoff single "Can't Do A Thing (To Stop Me)" is a sultry number that should cash in on vocalist's singular sex appeal; other top cuts include Fogerty-esque "Beautiful Homes," up-tempo "I Want Your Love," and adept cover of Neil Diamond's "Solitary Man."

something here for pop, AC, alternative, and world-music outlets. Dive in.

PERE UBU Story Of My Life PRODUCER: Al Clay Imago 72787 21024

Cleveland alternative-rock idols move to a new label, bringing with them a refreshed, funky sound that could score at modern ninky sound that could score at modern outlets. First single "Sleepwalk" is a good starter; other tracks to watch for are "Heartbreak Garage," "Come Home," and "Fedora Satellite II," the catchiest of the bunch. Upcoming Roadshow tour with other Imago acts will help build a base of support for the record.

ORIGINAL CAST RECORDING Kiss Of The Spider Woman PRODUCER: Martin Levan RCA Victor 30

The improbable—a musical version of the book-turned-movie about cellmates in a South American prison—is a fact of life, a hit in London, and coming to the U.S., where it had its creative origins. The score by John Kander and Fred Ebb is something of a mix of Kurt Weill and Stephen Sondheim. Whatever the influences, it's got a lot of fine songs, including three lovely ballads in "Dear One," "Marta," and "You Could Never Shame Me." Chita Rivera leads this London cast album, beautifully recorded for posterity.

R & B

► ONYX Bacdafucup PRODUCERS: Various JMJ/RAL/Chaos/Columbia 53302

There's nothing subtle about Onyx. From the rap group's members' extreme baldie haircuts to their angry rhymes and agressive delivery, they're all about ghetto toughness and pure sonic assassination. On tracks like "Black Vagina Finda," "Bust Dat Ass," and the frothy street-corner anthem and radio hit "Throw Your Guns," Onyx brilliantly represents the rap-ain't-no-joke aesthetic and, throughout this set, is manically playing to win.

► INTRO PRODUCERS: Various Atlantic 82463

Another R&B/new-jack vocal outfit? What makes this debut stand out amid a slew of similar young vocal troupes is the production by the Untouchables: D.J. Eddie F, Nevelle Hodge, Dave Jam Hall, and Kenny Kornegay. Their incomparable ability to set up repetitive yet irresistible grooves and soul-stirring hooks works well, while trio of unquestionably talented writer/singers brings it all home with earnest lead vocals and melting harmonies. Treats are "Let Me Be The One," Stevie Wonder nugget "Ribbon In The Sky," first single "Love Thang," and ballad "Don't Leave

CURTIS MAYFIELD People Get Ready: A Tribute To Curtis Mayfield PRODUCERS: Joe Ferry & Jon Tiven Shanachie 9004

Stars from disparate galaxies pay homage to soul master by performing his songs in accordingly diverse arrangements. Former Impressions mate Jerry Butler chips in the controversial "Choice Of Colours," Bunny Wailer offers "I Gotta Keep On Moving," and David & Jonathan Sanborn deliver a jazzy instrumental version of the title track. Other notable contributors include Huey Lewis & the News, Delbert McClinton, and Living Colour's Vernon Reid and Will Calhoun. Half of the royalties from the album go directly to Mayfield, who was partially paralyzed in a 1990 stage accident.

JAZZ

STEVEN SCOTT Aminah's Dream PRODUCERS: Brian Bacchus & Steven Scott Verve 314 517 996

This 24-year old pianist's inventive second outing as a leader should establish him fully as an astounding player who understands pace and texture

VITAL REISSUES_{TM}

PINK FLOYD The Dark Side Of The Moon Twentieth Anniversary

PRODUCERS: Pink Floyd Capitol 81479

With 741 weeks logged, the mighty Floyd's 1973 release is all-time chart longevity champ; last week the durable set rose to No. 1 on the Top Pop Catalog Albums chart, in its 100th consecutive week there. Little wonder Capitol is celebrating the beginning of "Moon's" third decade with this snazzy boxed anniversary package, which includes an illustrated lyric booklet, dandy-looking card inserts, and digitally remastered sound. Bet your "Money" that collectors are already moving on this commemorative edition.

EURYTHMICS In The Garden PRODUCERS: Conny Plank & Eurythmics RCA 66195

Eurythmics lovalists and fans of Annie Lennox's and Dave Stewart's solo work will want to augment their collections with this long-out-of-print debut from the synth-pop duo. Recorded in 1981-on the cusp of the group's breakthrough-the disc presents a more uptempo, less techno-driven, and less polished version of the sound one associates with the Eurythmics. It also reveals that many of the U.K.'s new-school alternative acts may not be blazing trails as much as they're walking on tracks laid by works such as this one. A record of irrefutable archival and musical merit.

and never falls into youthful tendency to overwhelm. Scott shows plenty of facility and original vitality here, aided by masterful rhythm section of Ron Carter and Elvin Jones plus horns. There are also hints of past masters in his quirky, elegant style and writing. Fans who liked him on Joe Henderson's Grammywinning "Lush Life" should heed the call.

REGGAE

BLACK UHURU Mystical Truth PRODUCERS: Black Uhuru Mesa 79044

Prismatic vocals and a glistening array of melodies are the hallmarks of this surprisingly diverse Uhuru triumph. Nightclubbers will love the libidinous sway of "Don't You Worry" and the "Get Up Stand Up"-tinged cover of War's classic "Slippin' Into Darkness." Meanwhile, the conscious crowd should delight in the dignity-minded Rasta soul strut of "Questions," "Dreadlock Pall Bearers," "Young School Girl," "One Love" (not the Marley standard, and featuring a tuff guest shot by Louie Rankin), and "Living In The City." Last but not least is the mesmerizing, albumclosing rendition of Peter Gabriel's "Mercy Street," a brilliant track that brings a pan-cultural dimension to the song's message and merits special attention from modern rock and alternative programmers

LATIN

BANDA SONORA 10 Grandes Exitos De La Dinamita PRODUCER: William Vargas New World Presents 07794

Upstart Hollywood label has recruited a 14-piece male/female ensemble to sing Sonora Dinamita's perky evergreens, set to a catchy banda/cumbia hybrid. Most of the tracks adapt nicely to banda's oom-pah groove, except "El Africano," which sounds convincing only when rendered as a merengue number. Contact: 213-871-

RAMON RODRIGUEZ Y SU CONJUNTO CLASE

El Dulcero PRODUCER: Ramón Rodríguez NRT/MP 1001

One of the newest releases from MP's new NRT imprint, this spry salsa set crackles from the get-go, powered by punchy brass arrangements and lead singer William Duval's rangy tenor. Furiously-paced entries "De Padre A Hijo" and "Cualquier Lo Baila" are ear-opening entries, as well as mournful, slower-tempo love ode "Sigo Pensando En Ti."

COUNTRY

TIM O'BRIEN & THE O'BOYS Oh Boy! O'Boy! PRODUCER: Jerry Douglas Sugar Hill 3808

Having written hits for Kathy Mattea and come painfully close to a major-label deal, O'Brien stays left-of-Nashville on his second indie-label solo release. But when he wraps his distinctive voice and mandolin around these songs, from the consoling "Time To Learn" to the wistful "The Church Steeple," it sounds like mainstream success may not be far away for this Boulder, Colo.-based bluegrass vet.

* CACTUS BROTHERS PRODUCERS. Allen Reynolds, Mark Miller Liberty 80473

Former members of Walk The West add electric dulcimer and dobro and come up with a slightly twisted, hit-and-miss country mix. High points include debut single, "Crazy Heart," the heartfelt "Our Love," and the wah-wah fiddle-driven "Devil

NEW & NOTEWORTHY

ELLA FITZGERALD First Lady Of Song COMPILATION PRODUCER: Michael Lang Verve 314 597 898

Not far behind GRP's excellent

compilation of her Decca sides, Verve steps in with first installment of its year-long Ella celebration. Three-CD retrospective, which touches on almost every album Fitzgerald cut for the label, couldn't be more handsome: Folio-style CD album-with-booklet looks like a hippocket version of label's stylish Billie Holiday box. Inside is a sublime collection of Verve gems, with sizable selections from classic "Songbook" series (to be issued complete in mammoth box late in '93) and other jewels. Satchmo, the Count, and the Duke are among ace accompanists

THIS MORTAL COIL 1983-1991

PRODUCERS: Ivo Watts-Russell, John Fryer 4AD 45135

If it's moods for moderns you're in the market for, 4AD's typically stylish four-CD box will supply all the subdued, trance-inducing TMC one could want. The brainchild of label founder Watts-Russell, studio group excelled in atmospheric

modern rock during its three-album existence; members of the Cocteau Twins, Modern English, Dead Can Dance, and the Wolfgang Press were among prominent contributors. Set compiles albums "It'll End In Tears," "Filigree & Shadow," and "Blood"; fourth CD niftily puts together original versions of songs covered by the "group."

VARIOUS ARTISTS Capricom Records Presents The Jewel/Paula Records

Story
COMPILATION PRODUCER: Diana Reid Haig
Capricom 42014

Capricorn continues its ramble through the history of historic independent labels with this two-CD retrospective devoted to Stan Lewis' Shreveport, La.-bred operation. More up-to-date than previous Capricorn comps, set follows the Jewel and Paula imprints from the '60s through late '80s, during which Lewis recorded hot blues, R&B, and soul by Lightnin' Hopkins, Ted Turner, Little Johnny Taylor, Toussaint McCall, John Lee Hooker, Joe Turner, and Roosevelt Sykes, among many. As usual, sound is great, annotation is impeccable, and music is smokin'.

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.

Home Video

BILLBOARD'S VIDEO NEWSWEEKLY

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DICTURE THIS By Seth Goldstein

SCALING THE HEIGHTS Warner laid heavy numbers and high prices on distributors who attended its sales conference April 7-8 at the Four Seasons Resort in Dallas. Direct-to-sell-through got stiffed in its 12-title product reel. Warner pegged "The Bodyguard," once rumored for \$24.95 release, at \$99.95 and figures to deliver 500,000 units when it ships in late July. "Unforgiven," due in late June, also arrives at \$99.95; the goal is 450,000 units. For three other A titles, \$94.95 is the norm: "Forever Young" (early June, 350,000), "Malcolm X" (mid-July, 275,000); and "Sommersby" (early August, 325,000). "Falling Down" has been tentatively set for late August, probably at \$94.95. Warner will tie lesser titles to hits, such as linking TV series "North And South" with "Sommersby."
They'll arrive day and date.

GREENER PASTURES: CTI has taken its business away from A*Vision, which has too many lines to suit the tiny New York-based CD and video label. But there's a catch attached to any new deal: CTI wants a cable outlet for its glossy jazz productions. A*Vision did one title.

VIDBITS: Disney may advance the sell-through release of "Aladdin" a week, to the end of September. Columbia TriStar, meanwhile, is still mulling a \$24.95 list for "A Few Good Men"... Supermarket video revenues rose 17.8% to \$1.59 billion last year, according to Supermarket News, which estimated 1991 volume at \$1.35 billion. Its annual survey places rentals at \$1.24 billion and sell-through at \$350 million, with inand-out promotions 32% of purchases. Sell-through broke down as follows: new releases, 55%; children's and family, 20%; catalog, 18%; videogames, 4%; special inter-... GoodTimes Home Video will be a first-time attendee at the NAVD conference, May 2-5 in Indian Wells, Calif. It's got a full card of meetings since dropping Ingram as its exclusive wholesaler and creating a rental label. Also new: A*Vision, CapCities/ABC Video Publishing, and PolyGram Video ... Paramount, as expected, has the rights to the library of "Peanuts" TV shows. We couldn't name it several weeks ago (Billboard, March 6).

Stores Shy From Better-Sex Vids Tape Content Limits Retail Exposure

BY TRUDI MILLER

NEW YORK—Sex sells. Instructional sex is harder.

In the never-ending search for an untapped consumer base, a number of companies are targeting couples by producing erotic how-to videos that promise fulfillment in the bedroom. Their content, however, limits retail exposure, and suppliers have turned to a variety of alternative marketing techniques.

For example, the eight-tape "Better Sex" series, produced by Stephen Kapelow, has sold more than 300,000 copies in its three-and-a-half years of release. Yet Kathy Brummitt, director of the Chapel Hill, N.C.-based Townsend Institute, which markets the series, estimates only 1% has come from video stores.

Instead, Townsend relies on direct mail, particularly ads placed in main-stream publications including Cosmopolitan, USA Today, and The New York Times. Townsend also has several catalogs, and recently launched Explorations, a free "magalog" that features sex-related articles and order forms for videos and other products. The tapes retail for \$29.99 each.

Passway Productions' three-volume "Great Sex" has had unit sales of more than 30,000 since its release a year ago, according to Leslie McClure of 411 Video Information, which markets the series. The tapes are sold via catalogs—Critics Choice, Wood Knapp, Playboy, and the erotically inclined Xandria—and to sex therapists, libraries, and colleges, she says. Series creator Dr. Frank Sommers was featured on HBO's Valentine's Day special, "Real Sex."

However, retailer doors remain shut. "Sex has become a topic that's so ta-

boo," says McClure. "These videos are trying to say that it's an important part of your life and there's nothing wrong with these terms. Yet chains are so afraid of anything that might be explicit."

Playboy Enterprises has little or no trouble getting its instructionals into stores, mainly because retailers know Playboy avoids explicit sex. While other programs teach the viewer different techniques and positions (without showing genitalia), titles like Playboy's "101 Ways To Excite Your Lover" and "Secrets Of Making Love To The Same Person Forever" focus on creating a romantic atmosphere, massage, and sharing fantasies.

"Our programs are produced within R-rated guidelines," says Playboy PR director Jim Nagle. "These are not so much sex manuals as advice on how to use sex to keep the spark alive in your relationship, by using sex games, body oils, dressing up for your partner."

Nagle finds that 50% of the tapes'

Nagle finds that 50% of the tapes' sales are to women. "It's an interesting psychology," he says. "Women whose husbands are not normally receptive to this kind of tape find it's easier to get them to watch it because of the Playboy name. Guys are always willing to watch a Playboy video. The women can kind of disguise what it really is."

Playboy suffers from a Catch-22, however. Its name gets tapes into stores, but often only onto X-rated shelves—a turnoff to porn customers. "Retailers who place us in the X-rated sections don't sell, because a customer who's looking for an X-rated tape is not going to be satisfied by a Playboy tape," says Nagle. Moreover, women are often intimidated by the idea of browsing through X-rated titles.

"Sex has become a topic that's so tabrowsing through X-rated titles."

Basking In Oscar's Glow. Skouras Home Video president Danny Kopels, shown at center, chats up VSDA's Southern California chapter president Glen Powers, left, at the party held in Los Angeles the night of the Academy Awards. Veteran retailer Sid Spinak observes. The party drew 400, including 150 dealers and 12 celebrities.

In contrast, the recently released "Penthouse Kama Sutra" does focus on sexual positions and shows couples demonstrating them. However, no genitalia are shown, and the tape strives for a "classy" tone, with high-end production values, romantic music, an emphasis on loving relationships, and a narrator describing activities with a cultured British accent.

"It's erotic without being pornographic," says Lee Stimmel, product manager for New York-based A*Vision, which markets the Penthouse video line. "It's natural and loving, not a T&A tape. We're hoping to tap into the women's market." The tape has shipped 6,000 units, says A*Vision national sales director Mike Smith.

About 60% of the Penthouse units are sold in video stores and 40% in music outlets, Stimmel adds. The latter has also been successful for Playboy. "Music stores are heavily trafficked by young guys in the 18-25 age bracket," Stimmel notes

A*Vision also is cross-promoting the tape with a new edition of "Kama Sutra" from Harper Books. Bookstores

(Continued on next page)

VSDA Opens The Book On New Chapters

BY EARL PAIGE

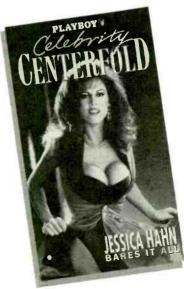
LOS ANGELES—Small video specialty chains and independents, reflecting the maturity of the business, are looking to organize.

That's why for the first time in the past five years there is talk of forming new regional chapters of the Video Software Dealers Assn. Rick Karpel, VSDA's director of regional activities and legislative affairs, is excited, although he cautions, "Don't count new chapters before they happen." Rick Veingrad, owner of Florida-based Video Connection, says, "We're just testing the waters, there's no guarantee it will take off."

Nevertheless, startup chapters on Florida's West Coast and in West Virginia are gestating. West Virginia begins organizing Wednesday (21), Florida the next day; Karpel will address both gatherings.

(Continued on page 52)

ANIMATION OF ANOTHER KIND.



This week, *Playboy Celebrity Centerfold: Jessica Hahn* is the only live-action feature in *Billboard's Top 5*. That means lots of action at your cash register— from customers who want much more than cartoons.

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CD-ROM Rental Uncertain; **Double Take Touts Catalog**

by Earl Paige

RENTAL WRANGLE: Video retailers are reminded of the early home video problems surrounding rental when it comes to two of the latest software offerings—CD-ROM and CD-I.

A spokesperson at **Baker & Taylor Software** in Chatsworth, Calif., says, "There are some legal issues [with CD-

ROM]. Right now, it's not being offered for rental." However, a number of retail outlets, including Blockbuster Video, are of-

Video, are offering CD-I titles on a rental basis.

Tom Adams, an analyst at Paul Kagan Associates, says, "The rental of CD-ROM is controversial. It may end up being something that the publisher has to decide on. There may be the need for a new law."

"Rental is a very interesting situation," says Sonya Gustafson, product manager at Microsoft, which offers a single-disc encyclopedia called "Encarta," retailing for \$395—a prime candidate for rental. Although Gustafson says that may have a place in the early stages of CD-ROM distribution, she thinks "Encarta" likely will be available only for purchase.

"Encarta" illustrates a glimpse of

what CD-ROM has to offer as the new technology rolls out. There are 21,000 articles in 94 categories, 100 animations, seven hours of sound, 800 color maps, more than 7,000 illustrations, a dictionary of 83,000 words, and a thesaurus with 40,000 entries.



program called

"Double Takes," according to promotions director Lynn Petersen.

The promotion hypes actors and directors with rental-case inserts that mention previous movie credits. In the case of Geena Davis, for example, titles are: "The Fly" (1986); "The Accidental Tourist" (1988); "Beetlejuice (1988); "Earth Girls Are Easy" (1989); "Quick Change" (1990); "Thelma And Louise" (1991); and the title in current release, "A League Of Their Own."

Supplier representatives were recently introduced to the catalog promotion at Sight & Sound's first vendor conference held at the Ritz Carlton in St. Louis. According to J.D. Man-

(Continued on next page)

Top Video Rentals.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			,	* * * No. 1 * * *			
1	1	5	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
2	2	8	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	P(
3	3	7	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
1	NEV	V >	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	F
5	4	7	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-
)	6	3	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-
	12	2	MR. SATURDAY NIGHT	New Line Home Video Columbia TriStar Home Video 76063	Billy Crystal David Paymer	1992	F
3	10	3	CANDYMAN	Columbia TriStar Home Video 9463-5	Virginia Madsen Tony Todd	1992	·
9	7	8	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-
0	9	3	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 81231	Tom Selleck	1992	PG-
1	13	2	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	PG
2	5	10	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda	1992	
3	8	9	UNLAWFUL ENTRY	FoxVideo 1977	Jennifer Jason Leigh Kurt Russell	1992	<u> </u>
4	NEV	V •	THE PLAYER	New Line Home Video	Ray Liotta Tim Robbins	1992	
5	11	7	COOL WORLD	Columbia TriStar Home Video 75833 Paramount Pictures	Greta Scacchi Kim Basinger	1992	PG
6	16	6		Paramount Home Video FoxVideo 1978	Gabriel Byrne Brandon Lee	1992	-
			RAPID FIRE		John Malkovich	-	-
7	15	5	OF MICE AND MEN	MGM/UA Home Video 902693 Warner Bros. Inc.	Gary Sinise	1992	PG
8	21	2	PURE COUNTRY	Warner Home Video 12593 Warner Bros. Inc.	George Strait Anne Parillaud	1992	P
9	18	4	INNOCENT BLOOD	Warner Home Video 12570	Robert Loggia Joe Pesci	1992	
0	25	27	MY COUSIN VINNY	FoxVideo 1876	Marisa Tomei	1992	_ '
1	14	9	MO' MONEY	Columbia TriStar Home Video 51313-5	Damon Wayans	1992	
2	27 .	26	PINOCCHIO+	Walt Disney Home Video 239	Animated	1940	'
3	20	5	WHISPERS IN THE DARK	Paramount Pictures Paramount Home Video 32756	Annabella Sciorra	1992	
4	22	5	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	
5	26	4	WIND	Columbia TriStar Home Video 70733	Matthew Modine Jennifer Grey	1992	PG
6	17	11	RAISING CAIN	Universal City Studios MCA/Universal Home Video 81285	John Lithgow Lolita Davidovich	1992	
7	23	12	A STRANGER AMONG US	Hollywood Pictures Hollywood Home Video	Melanie Griffith Eric Thal	1992	PG
8	29	3	MEDITERRANEO	Miramax Films Touchstone Home Video 1593	Diego Abatantuono Claudio Bigagli	1992	
9	19	16	HOUSESITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn	1992	F
0	RE-E	NTRY	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	
1	NEV	N ▶	GAS FOOD LODGING	Columbia TriStar Home Video 92533	Brooke Adams Ione Skye	1992	
2	32	3	MISTRESS	Live Home Video 9864	Robert Wuhl Robert De Niro	1992	\vdash
3	30	6	LIGHT SLEEPER	Live Home Video 69006	Susan Sarandon	1992	
4	40	11	DIGGSTOWN	MGM/UA Home Video M902692	James Woods	1992	H
5	31	11	3 NINJAS	Touchstone Pictures	Louis Gossett Jr. Victor Wong	1992	F
6	39	3	CROSSING THE BRIDGE	Touchstone Home Video Touchstone Pictures	Jason Gedrick	1992	-
_			CONSENTING ADULTS	Touchstone Home Video 1584 Hollywood Pictures	Josh Charles Kevin Kline	1992	+
37 NEW ►			CONSCITING ADOLIS	Hollywood Home Video 1523	Mary Mastrantonio Harvey Keitel	 -	\vdash
R -	38 NEW >		DECEDIAND DAGS	Live Home Vidoo 69003		1002	
8 -	NEV 24	15	RESERVOIR DOGS BOOMERANG	Live Home Video 68993 Paramount Pictures	Tim Roth Eddie Murphy	1992	\vdash

♦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.

RETAILERS SHY FROM BETTER-SEX VIDS

(Continued from preceding page)

are carrying each side-by-side. "We're trying to get into every nook and cranny we possibly can," he says. The Penthouse line is carried by Tower Video, Camelot, Spec's, Sound Warehouse, Wherehouse, and distributors including Ingram, Star Video, and Baker & Taylor.

Many video chains, though, will not stock sex instructionals, even if they do carry centerfold programming. Suncoast Motion Picture Co. president Gary Ross believes chains have every right to avoid product that is inappropriate or inconsistent with their image. "We passed 'em around our people, and most of them felt the videos were too explicit. Even though they're supposed to be educational, we felt they showed too much and could be misconstrued by



a number of people." Musicland and Blockbuster also consider the tapes in-appropriate.

The lack of video-chain interest is a source of frustration to some video companies. "Chains like Blockbuster feel they are family-oriented, but we feel these types of videos are meant to help the family. This series was produced by a doctor. They're not porno stuff," says McClure.

Deborah Giusti, marketing director of Santa Rosa, Calif.-based Wishing Well Video Distributors, thinks the real problem isn't the sexual aspect, but the instructional aspect. "Video chains are mostly interested in theatrical releases, and that's what distributors push," she says. "Most stores are pretty narrow-minded about self-improvement and just haven't allowed for instructional videos to be part of their store."

But some mainstream outlets already have. Sacramento, Calif.-based Tower Video carries the Playboy line and has ordered the "Penthouse Kama Sutra." "The Playboy ones did really well, so we expect the 'Kama Sutra' to do fairly decently," says video purchasing VP John Thrasher. "The sensual massage videos do well, too." Where X-rated sections exist, Penthouse and Playboy tapes generally are stocked separately.

Thrasher thinks these instructionals offer stores a competitive edge: "It's something you won't find in mass merchants or a Target store. We seem to do well with these videos because customers can't find them in other places."

50

'River' Runs On Disc; Pioneer Prepares Double Versions

COLUMBIA TRISTAR is about to release two of 1992's best films on laserdisc. Robert Redford's "A River Runs Through It" (widescreen, side 3 CAV, \$39.95), with Craig Sheffer, Brad Pitt, and Emily Lloyd, will launch May 19. "Howards End" (wide, \$39.95), with Emma Thompson and Anthony Hopkins, has a June 2 street date. Just out: "Husbands And Wives" (wide, \$34.95), the Woody Allen comedy starring Allen, Blythe Danner, Mia Farrow, and Juliette Lewis.

MORE NOTABLE DISCS: Pioneer has two more acclaimed 1992 movies. each in double versions. "Glengarry Glen Ross" (wide or pan-scan, \$34.95), with Al Pacino and Jack Lemmon, bows May 19, while "Chaplin" with Robert Downey Jr. (wide or pan-scan, \$39.95) debuts June 9. Another of last year's best is being launched by MGM/UA on June 16: "The Lover' (wide, \$34.98) is a romantic-erotic tale based on a novel by Marguerite Duras and directed by Jean-Jacques Annaud ("Quest For Fire," "The Name Of The Rose," "The Bear").

LASER MERGE: Pioneer Communications of America Inc. and Pioneer Laser Entertainment Inc. have been consolidated into Pioneer New Media Technologies Inc. The new entity, based in Long Beach, Calif., now encompasses Pioneer's Multimedia Systems Division, Business Systems

STORE MONITOR

(Continued from preceding page)

delker, president, "Our idea is that the distributor becomes the link between the dealer and Hollywood, and we need to fit better into that pattern. We believe it involves our learning to speak 'vendorese,' if you will, a kind of special language and jargon.

The concept behind the two-day confab is outlined by senior VP Larry De-Vuono: a review of the distributor's sales and marketing tools; a critique of evaluation surveys of suppliers and staff; and private discussion of sales performance and future sales objectives.

Sight & Sound is developing another merchandising feature, "Coming Soon," a display featuring 40 upcoming releases. Consumers can tear off ballots and inform the store on their interest "as another help to dealers in their buying decisions," says Petersen.

Developer of the store display, Richard Pinson of Vid Pro, demonstrated the concept, which may soon become interactive.

LASER SCANS

by Chris McGowan

Division, Optical Memory Systems Division, and Entertainment Division.

ASER SURGE: Sales of laserdisc players jumped 18.8% percent in February as compared to the same month last year, according to the EIA. This was welcome news after a laser hardware slump in January.

LUMIVISION has just released the Japanese sci-fi animation feature "Lensman" (1990, \$39.95), which includes Japanese and English soundtracks; "Le Boucher" (1969, side 2 CAV, \$34.95), another great film by French master Claude Chabrol (Lumivision also has his 1968 title "Les Biches"); and "Opera Stars In Concert" (1991, \$34.95), which features Alfredo Kraus, Ruggero Raimondi, and the Madrid Symphony Orchestra conducted by Gian Paolo Sanzogno.

WULTIMEDIA NEWS: American Expositions, Inc. will host Digital Video New York, a May 4-6 confab at the Sheraton New York Hotel and Towers that will explore CD-ROM, interactive TV, virtual reality, desktop video production, and other digitized possibilities. Call 212-226-4141 for information.

On the West Coast, Seybold Seminars is hosting Digital World from June 23-26 at the Beverly Hilton Hotel in Beverly Hills. Contact 800-433-5200 or 310-457-8500.

MICROSOFT recently released its long-awaited "Microsoft Encarta Multimedia Encyclopedia" (MPC CD-ROM, \$395), a remarkable electronic resource that includes the complete text from the 29-volume "Funk & Wagnalls New Encyclopedia," plus the following: seven hours of sound (including 350 jazz, classical, and world music excerpts and some 5,000 word pronunciations); thousands of photos; animation; interactive charts; a knowledge adventure game; and some 1,000 new articles written exclusively for "Encarta." The price is steep, but "Encarta" will probably be bundled for much less with CD-ROM hardware purchases.

COLLECTORS' CORNER: Sony Classical's "Concert For Planet

Earth: Rio De Janeiro 1992" (114 mins., \$29.98) features a tropical evening of extraordinary entertainment that should appeal to a wide variety of music lovers. Tenor Placido Domingo headlines the show, which took place during last year's international environmental conference in Rio. He is joined by trumpet standout Wynton Marsalis, the superb Brazilian vocalist Gal Costa, and legendary bossa nova composer Antonio Carlos Jobim. The visual and audio quality of the disc are excellent, and the concert is full of surprises. Domingo performs not only Puccini and Paganini, but also Ary Barroso's classic "Aquarela

Do Brasil" (with Marsalis accompanying) and Carlos Gardel's "El Dia Que Me Quieras," while Julio Bocca and Eleonara Cassano dance a remarkable tango. This crossover disc could be the Christmas gift of 1993.

Myth lovers and special-effects fans will be delighted with MGM/ UA's "Clash Of The Titans" (1981, wide, \$39.98), in which Harry Hamlin plays Perseus, Laurence Olivier is Zeus, and Ray Harryhausen supplies some of his most impressive effects magic, casting an otherworldly spell. The visuals are sharp and vivid in this letterboxed edition.
While many of Voyager's Crite-

rion Collection titles resemble classes on film aesthetics and production, their deluxe version of "The Player' (wide, side 4 CAV, extras, \$99.95) is like a seminar on Hollywood intrigue and dealmaking. Michael Tolkin scripted and Robert Altman directed the dark satire, which stars Tim Robbins, Greta Scacchi, Whoopi Goldberg, and some 65 celebs in cameos. Included in the edition are deleted scenes with even more stars, video interviews with 20 screenwriters, and an audio commentary track with Tolkin, Altman, and cinematographer Jean Lepine.

Billboard®

FOR WEEK ENDING APRIL 24, 1993

Top Laserdisc Sales...

THIS WEE	2 WKS. AG	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			*	* * NO. 1 * * *				
1	RE-E	NTRY	PINOCCHIO	Walt Disney Home Video Image Entertainment 239	Animated	1940	G	29.99
2	ì	5	SNEAKERS	Universal City Studios MCA/Universal Home Video 41431	Robert Redford Dan Aykroyd	1992	R	39.98
3	13	3	UNLAWFUL ENTRY	FoxVideo Image Entertainment 1977-85	Kurt Russell Ray Liotta	1992	R	39.98
4	10	3	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13	29.98
5	2	7	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51226	Tom Hanks Geena Davis	1992	PG	39.95
6	NE	W Þ	THE PLAYER	New Line Home Video Image Entertainment ID2290LI	Tim Robbins Greta Scacchi	1992	R	39.99
7	8	3	CANDYMAN	Columbia TriStar Home Video 94636	Virginia Madsen Tony Todd	1992	R	34.95
8	6	5	20,000 LEAGUES UNDER THE SEA	Walt Disney Home Video Image Entertainment 1587	James Mason Kirk Douglas	1954	G	69.98
9	4	5	COOL WORLD	Paramount Pictures Pioneer LDCA, Inc. LV32356-WS	Kim Basinger Gabriel Byrne	1992	PG-13	34.95
10	7	5	MARY POPPINS	Walt Disney Home Video Image Entertainment 1588	Julie Andrews Dick Van Dyke	1964	G	69.98
11	5	5	HONEYMOON IN VEGAS	New Line Cinema Image Entertainment 2288	James Caan Nicholas Cage	1992	PG-13	34.98
12	17	25	BASIC INSTINCT	Carolco Home Video Pioneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone	1992	R	39.95
13	NE	WÞ	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 41461	Tom Selleck	1992	PG-13	34.98
14	NE	w Þ	MR. SATURDAY NIGHT	New Line Home Video Image Entertainment ID2289LI	Billy Crystal David Paymer	1992	R	39.99
15	20	3	INNOCENT BLOOD	Warner Bros. Inc. Warner Home Video 12570	Anne Parillaud Robert Loggia	1992	R	29.98
16	NE	w >	RAPID FIRE	FoxVideo Image Entertainment 1978-80	Brandon Lee	1992	R	39.98
17	3	7	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 41279	Meryl Streep Goldie Hawn	1992	PG-13	34.98
18	RE-I	NTRY	THE ABYSS	FoxVideo Image Entertainment 1988-85	Ed Harris Mary Mastrantonio	1989	PG-13	99.98
19	15	13	BEYOND THE MIND'S EYE	Miramar Images Inc. BMG Video 7233380018-6	J <mark>an Hamme</mark> r	1992	NR	29.98
20	12	13	SISTER ACT	Touchstone Pictures Image Entertainment 1452	Whoopi Goldberg Harvey Keitel	1992	PG	29.98
21	NE	w Þ	THE LAST OF THE MOHICANS	FoxVideo Image Entertainment 1986-85	Daniel Day-Lewis Madeleine Stowe	1992	R	39.98
22	22 11 9 SINGLE WHITE FEMALE		SINGLE WHITE FEMALE	Columbia TriStar Home Video 51438	Bridget Fonda Jennifer Jason Leigh	1992	R	34.95
23			LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R	29.98
24	25	69	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
25	14	5	HONEY, I BLEW UP THE KID	Walt Disney Home Video Image Entertainment 1371	Rick Moranis	1992	PG	39.98

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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Paramount Raises 'Hell'

Pinhead Promo Campaign Set

BY EARL PAIGE

LOS ANGELES—Talk about in-yourface advertising: a billboard of horror heavy Pinhead outside the headquarters of key distributors ordering "Hellraiser

III: Hell On Earth"
from Paramount
Home Video.
Wholesalers in six
key U.S. markets
will have to face this
scary reminder to
buy their assigned
quotas of the movie
by the April 29 cutoff. The street date



PINHEAD

for the title, in the rated and unrated versions, is May 26.

Paramount wanted to make a statement for its first involvement with a project of Clive Barker, whose credits include the "Hellraiser" trilogy, "Candyman," and "Nightbreed." It's one of the studio's biggest—literally—home video promotions and should generate sales of 200,000-300,000 units for the rental re-

lease, according to senior marketing VP Alan Perper. Barker's two earlier "Hellraiser" titles, "Hellraiser" and "Hellbound: Hellraiser II," sold 129,000 and 143,000 cassettes, respectively.

The latest release will get a major consumer push through a \$250,000 album-oriented radio campaign in 18 top U.S. markets, says product manager Joseph Craig. During a 10-to-14-day period, consumers will be invited to invent their own monster vision and have the drawing judged by author and film maker Barker, Pinhead's creator.

The \$10,000 grand prize will have the added bonus of a three-night and two-day trip for two to Los Angeles to meet and have lunch with Barker. Other prizes include a Philips CD-I player in each market and 25 copies of the movie.

Barker will be available, on tape, as part of a rental traffic incentive plugged in a recorded spot on each copy of "Hellraiser III." Consumers who mail in a sales receipt will be sent a 32-minute video interview titled "Clive Barker: The Art Of Horror."

VSDA OPENS BOOK ON NEW CHAPTERS

(Continued from page 49)

VSDA hasn't witnessed the formation of new chapters in the U.S. for some time, Karpel says. "When I first came here, we were starting up 10-15 a year. It's much harder to get them going today." One factor mentioned is the steady attrition of established video stores. "Some of the people who were interested in chapters four or five years ago are no longer in business," he notes.

In some cases, just the absence of a few key people can make the difference. Karpel points to the struggling Southwest Washington/Oregon Chapter: "Andy Lasky left Portland and Tom Keenan is no longer involved." Both were prime movers in the area. West Virginia got off to a false start a year ago after one gung-ho member "decided it was too much work, so the

whole effort there just dissolved."

Retail consolidation has had its benefits to VSDA. "We are seeing people from the larger companies starting to participate," says Karpel. "Two of our strongest chapters, New England and New Jersey/New York, have members from the larger retail chains and distributors."

Local chapters used to organize to fight threatening legislation. Today there is a different atmosphere. Video stores in Florida had taken note of the national headlines surrounding the 2 Live Crew case. Northern Florida's repressive climate "was something we all wanted to be aware of," says Veingrad. "Right now, though, there is no big legislative issue."

THE REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRN AVG (\$)	WKS IN REL	GROSS TO DATE (\$)
1	Indecent Proposal (Paramount)	18,387,632	1,694 <i>10,854</i>	_	24,543,997
2	The Sandlot (20th Century Fox)	4,918,712	1,772 2,776	_	5,994,542
3	Cop And a Half (Universal)	4,509,650	1,786 2,525	1	12,853,270
4	Adventures of Huck Finn (Buena Vista)	4 <mark>,202,</mark> 794	1,803 <i>2,331</i>	1	11,604,444
5	Ninja Turtles III (New Line Cinema)	3,150,318	2,087 1,509	3	33,836,703
6	The Crush (Warner Bros.)	2,648,142	1,759 <i>1,505</i>	1	9,326,261
7	The Crying Game (Miramax)	2,198,427	921 <i>2,387</i>	19	54,393,001
8	Point of No Return (Warner Bros.)	2,044,294	1,356 1,508	3	23,696,061
9	Unforgiven (Warner Bros.)	2,013,242	945 2,130	35	88,900,163
10	Born Yesterday (Buena Vista)	1,859,476	1,243 1,496	2	13,960,987

Top Video Sales...

Billboard®

		_										
THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NAT	ONAL SAMPLE OF RETAIL STORE SALES RE Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price				
				* * No. 1 * * *	- CHOMMETS	-	_					
1	3	148	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.9				
2	1	24	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.9				
3	4	6	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G	24.9				
4	2	4	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.9				
5	5	53	101 DALMATIANS	Walt Disney Home Video 1263	Animated Animated	1961	G	24.9				
6	6	9	DANCES WITH WOLVES	Orion Pictures	Kevin Costner	1990	PG-13	14.9				
7	12	6	LIVE: RIGHT HERE, RIGHT NOW.	Orion Home Video 8786 Warner Reprise Video 3-38290	Van Halen	1993	NR	29.9				
8	7	7	SPORTS ILLUSTRATED'S 1993		Kathy ireland	+-						
9			SWIMSUIT VIDEO PLAYBOY: INTERNATIONAL	HBO Video 90847 Playboy Home Video	Rachel Hunter	1993	NR	12.5				
_	14	4	PLAYMATES	Uni Dist. Corp. PBV0730 Warner Bros. Inc.	Various Artists	1993	NR	19.9				
10	8	11	JFK: DIRECTOR'S CUT	Warner Home Video 12614	Kevin Costner	1991	R	24.9				
11	10	27	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.9				
12	15	29	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.9				
13	17	8	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.9				
14	21	38	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.9				
15	9	9	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.9				
16	13	20	BEYOND THE MIND'S EYE ▲	Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.9				
17	20	10	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.				
18	11	22	SISTER ACT	Touchstone Pictures	Whoopi Goldberg	1992	PG	19.9				
19	19	4	PLAYBOY: 101 WAYS TO EXCITE	Touchstone Home Video 1452 Playboy Home Video	Various Artists	1993	NR	29.9				
20	16	29	YOUR LOVER ERIC CLAPTON: UNPLUGGED ▲	Uni Dist. Corp. PBV0711 Warner Reprise Video 38311	Eric Clapton	1992	NR	19.9				
21	25	5	LAURA		Dana Andrews							
22				FoxVideo 1094	Gene Tierney	1944	NR	19.9				
	18	6	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	Michael Jordan	1993	NR	19.9				
23	31	8	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.9				
24	24	7	GREEN JELLY: CEREAL KILLER	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.9				
25	22	10	THE MUPPET MOVIE	Walt Disney Home Video	The Muppets	1979	G	22.9				
26	26	4	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Various Artists	1992	NR	9.9				
27	30	4	STING: TEN SUMMONER'S TALES	PolyGram Video 4400895673	Sting	1993	NR	19.9				
28	35	10	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.9				
29	32	74	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.9				
30	29	70	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.9				
31	NEV	٧	THE LITTLE ENGINE THAT COULD	MCA/Universal Home Video 80929	Animated	1993	NR	12.9				
32	36	33	WAYNE'S WORLD	Paramount Pictures	Mike Myers	1992	PG-13	24.9				
33	28	28	BEETHOVEN	Paramount Home Video 32706 Universal City Studios	Dana Carvey Charles Grodin	1991	PG-13	24.9				
34	NEV		KEEP THE FAITH: AN EVENING WITH	MCA/Universal Home Video 81222 PolyGram Video 4400865153	Bonnie Hunt Bon Jovi	1993	NR	19.9				
35	NEV		BON JOVI BARNEY'S BEST MANNERS	The Lyons Group 99021		1993						
36	27	12		Playboy Home Video	Various Artists		NR	14.9				
37			PLAYBOY: SEXY LINGERIE V THE MOODY BLUES: LIVE AT RED	Uni Dist. Corp. PBV0727 PolyGram Diversified Ent.	Various Artists	1993	NR	19.9				
	33	11	ROCKS PLAYBOY 1993 VIDEO PLAYMATE	PolyGram Video 4400867613 Playboy Home Video	The Moody Blues	1993	NR	19.9				
38	40	23	CALENDAR	Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.9				
39	38	9	BARNEY GOES TO SCHOOL	The Lyons Group 98061	Various Artists	1992	NR	14.9				
40	23	12	PLAYBOY: EROTIC FANTASIES II	Playboy Home Video Uni Dist. Corp. PBV0728	Various Artists	1993	NR	19.9				

● 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 suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ 1993, Billboard/BPI Communications.

Video Previews

MUSIC

James Taylor, "Squibnocket," Columbia Music Video, 65 minutes, \$19.98.

JT's voice is as crystal-clear as ever during the rehearsals for his upcoming tour that fill this video, filmed at Taylor's farmhouse on Martha's Vineyard. Running through a range of repertoire that sheds light on various stages of the veteran singer/songwriter's career—from the early "Traffic Jam" and "Sweet Baby James" to "Copperline" and "(I've Got To) Stop Thinkin' 'Bout That" from his most recent effort, 1991's "New Moon Shine." In between the relaxed jam sessions are brief interludes with Taylor talking about his songs, his life, and his New England home. Taylor-made

for success.

CATHERINE APPLEFELD



Travis Tritt, "A Celebration: A Musical Tribute To The Spirit Of The American Disabled Veteran," Warner Reprise Video, 59 minutes, \$16.98. Each year the Disabled American Veterans hosts its National Winter Sports Clinic, an event that brings together veterans for a few days of fun, physical activity, and spirit-lifting. As much a documentary of the sixth annual DAV event, held at Snowmass, Colo., as of the rollicking concert Tritt performed at the gathering, this video is touching without being saccharine or preachy. Grammy winner Tritt, accompanied on some selections by Marty Stuart and Mark O'Connor, is in wonderful form as he barrels through such hits as "Put Some Drive In Your Country," "Anymore," "The Whiskey Ain't Workin'," and "I'm Gonna Be Somebody Perhaps it is Tritt's unbridled ioie de vivre, perhaps it is simply the special nature of the performance, but the concert comes across as a perfect complement to the various scenes on the ski slopes and basketball court and the many recounts by veterans of their tales and triumphs. A keeper.

CHILDREN'S

"Classic English Nursery Sing-Alongs," Strand Home Video (310-396-7011), 30 minutes, \$12.98.

If Barney the Dinosaur has proven anything, it's that kids love to watch and sing along with other little kids on TV

That being the case, this charming program is a sure winner. A pleasant young Englishwoman leads a group of British preschoolers through such timeless rhymes as "Hickory Dickory Dock" and "Row, Row, Row The Boat." Each song has its own accompanying hand gestures, which young viewers will enjoy imitating. The host also frequently addresses the viewer directly: "What kinds of things make you happy?" Parents will be reminded of that old TV favorite, "Romper Room." TRUDI MILLER

"Barney & Friends: Barney's Best Manners," Lyons Group, 30 minutes,

A schoolyard picnic sets the stage for Barney & Friends to sing, dance, play, and learn about manners. Songs range from the pointed ("Please And Thank-You") and educational ("Snackin' On Healthy Food") to the silly ("Does Your Chewing Gum Lose Its Flavor") and justfor-fun ("Three Little Fishies"). The latter is likely to be inspirational, as viewers see Barney & Friends act out the song with cute fishie puppets. Also activityoriented are the picnic games played-tug-of-war, bubbleblowing, and a sack race While some song selections are weak, the video does teach manners effectively and

CATHERINE CELLA



HEALTH/FITNESS

"LA Jammin Featuring The Laker Girls," JMR Entertainment/LGV Distribution (310-451-4001), 60 minutes, \$24.95.

A four-part workout-warmup, two dance routines, and a cool down—brought peppily to video via the world-famous Laker Girls, this title is high on energy and effectiveness. A brief disclaimer at the beginning of the program states the forthcoming movements may be more dramatic than is practical for some participants at home, and this quickly is proven true. Situated on a threetiered platform and in matching purple and black workout gear, the Laker Girls lead a routine that emphasizes toning and cardiovascular strength. The workout is intense, but the cheerleaders' undiminishing,

revved-up demeanor is enough to keep even the most weary exerciser in the ballgame. Partial proceeds from sales of "LA Jammin" are earmarked for the Magic Johnson Foundation for

AIDS research.



"Yankee Thunder, Rebel Lightning," Classic Image Productions (800-888-5359), 120 minutes, \$39.95.

This comprehensive two-tape set tells the story of one of our nation's most troubled period—the Civil War. Part documentary, part docu-drama, this well-produced program uses still photos. animated maps, and live reenactments in dramatic fashion. From the explosive election of Abraham Lincoln to the emotional surrender at Appomattox, the viewer will witness the brave warriors in blue and gray locked in mortal combat. It is the re enacted battle scenes that are the most impressive. The costumes, weapons, and locations depicted here are accurate down to the smallest detail, and will make these tapes exciting viewing for

MARC GIAQUINTO

"A Still Small Voice:

Mysticism & The Search For Religious Understanding," Advent/ Atlas Video (301-907-0030), 60 minutes, \$19.95. Attempting to convey the nature of mystical experience in a TV documentary is perhaps a hopeless task, due to the intensely subjective, not to mention nonverbal. character of the event. To its great credit, this tape avoids a phony mystical aura, eschewing light and sound effects or psychedelia, and presenting instead a thoroughly rationalist approach to a pitfall-laden subject. Journalist Bill Kurtis introduces several highly diverse individuals who recount their experiences and discuss various forms of prayer and meditation; some of man's earliest spiritual artifacts, such as the Lascaux cave paintings and Ireland's New Grange, are also explored. Perhaps most interesting are the notions that addiction is really a search for godhead, a longing for the sacred, and that

modern society's attempt to

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

separate mysticism from religion has led to Marxism and Nazism. A most thoughtprovoking hour.

MORRIS KLIEGMAN

INSTRUCTIONAL "Sex After 50." Educational

Video Corp. (800-866-1000), 90 minutes, \$29.95. Beginning with a series of talking heads (most of them people who have not yet reached the golden year) who

relate a gloomy forecast for sex after 50, this video sets out and goes a long way in proving them wrong. The video is divided into sections that document medical issues (changes in the male and female physiology), interpersonal relations (the effect of having the children out of the house, work pressures, etc.), and topics suited to those in the advanced phases of life (the loss of loved ones and ways to meet others). And to make the proceedings more human and enjoyable, the program peppers the informational segments with dramatic reenactments and interviews with sexually active-and happy—people over 50. The only downpoint of the program is that some of the re-enactments are, well, for lack of a better word, childish, and come across as silly rather than substantive Otherwise, "Sex After 50" is a golden opportunity that should not be missed.



"Menopause And Beyond!," Educational Video Corp., 60 minutes, \$29.95.

A companion to the above-mentioned "Sex After 50," this video is hosted by Dr. Judy Seifer, president-elect of the American Assn. of Sex Educators, Counselers and Therapists. As such, it adeptly combines professional explanations. diagrams and definitions, and woman-on-the-street interviews to paint a positive, albeit realistic, picture of menopause and its physical and emotional effects on women. Medical issues such as heart strain, osteoporosis, and urinary incontinence are explored, as are the pros and cons of hormonalreplacement therapy. But also important—and given equal consideration hereare the emotional changes that may accompany menopause, including mood swings, depression, and differences in sexual activity. As the cover boasts, an important program for any woman over 40

Top Music Videos...

<u> </u>	1	<u> </u>			_	
THIS WEEK LAST WEEK WKS. ON CHART			COMPILED FROM A NATIONAL SAMPLE OF RETAIL REPORTS COLLECTED, COMPILED, AND PROVIDED	BY SoundScan		Suggested List Price
THIS	LAST	WKS.	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Sugg
			* * No. 1 * *			
1	1	21	LIVE ▲4 PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
2	2	7	LIVE: RIGHT HERE, RIGHT NOW. Warner Reprise Video 3-38290	Van Halen	LF	29.98
3	3	11	CEREAL KILLER Zoo Records BMG Video 11036	Green Jelly	LF	16.98
4	5	43	THIS IS GARTH BROOKS ▲8 Liberty Home Video 40038	Garth Brooks	LF	24.98
5	4	2	KEEP THE FAITH: AN EVENING WITH BON JOVI PolyGram Video 4400865153	Bon Jovi	LF	19.95
6	6	33	UNPLUGGED ▲ Warner Reprise Video 38311	Eric Clapton	LF	19.98
7	11	56	MOONWALKER ▲ ⁸ Ultimate Production SMV Enterprises 49009	Michael Jackson	LF	24.98
8	NE	wÞ	THE WAY WE WALK IN CONCERT PolyGram Video 4400864973	Genesis	LF	24.95
9	12	21	A YEAR AND A HALF IN THE LIFE OF METALLICA & Elektra Entertainment 40148	Metallica	LF	34.98
10	7	9	I STILL BELIEVE IN YOU MCA Music Video 10679	Vince Gill	SF	9.98
11	8	3	LIVE AT RED ROCKS PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
12	10	19	THIS IS MICHAEL BOLTON ▲ SMV Enterprises 19V-49159	Michael Bolton	LF	19.98
13	14	15	USE YOUR ILLUSION: PARTS I & II ● Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	LF	34.98
14	13	21	BILLY RAY CYRUS &6 PolyGram Video 440085503-3	Billy Ray Cyrus	SF	12.95
15	18	65	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF	14.95
16	20	23	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98
17	23	17	A YEAR AND A HALF: VOL. 1 ▲ Elektra Entertainment 40146	Metallica	LF	19.98
18	15	23	BEYOND THE MIND'S EYE A Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
19	17	3	TEN SUMMONER'S TALES PolyGram Video 4400895673	Sting	LF	19.95
20	19	17	A YEAR AND A HALF: VOL. 2 ▲ Elektra Entertainment 40147	Metallica	LF	19.98
21	21	19	BUILDING EMPIRES EMI Home Video 33153	Queensryche	LF	19.98
22	16	11	FOR MY BROKEN HEART ▲2 MCA Music Video 10528	Reba McEntire	SF	9.95
23	25	2	THE PREMIERE COLLECTION ENCORE PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
24	22	32	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95
25	24	33	X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95
26	26	23	THEIR FINAL CONCERT ▲ MPI Home Video 6351	The Judds	LF	19.98
27	28	15	LIVE ● A*Vision Entertainment 50358-3	Elton John	LF	24.98
28	27	25	ACHTUNG BABY PolyGram Video 440085557-3	U2	LF	19.95
29	NE	wÞ	THE JOHN LENNON VIDEO COLLECTION Capitol Video 40039	John Lennon	LF	14.95
30	9	127	THE THREE TENORS IN CONCERT ▲8 PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
31	29	45	LIVE AT THE EL MOCAMBO SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF	19.98
32	31	124	\$19.98 HOME VID CLIFF'EM ALL! A Elektra Entertainment 40106-3	Metallica	LF	19.98
33	33	13	USE YOUR ILLUSION: PART I Geffen Video Uni Dist. Corp. 39521	Guns N' Roses	LF	19.98
34	32	43	WE WILL ROCK YOU MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	LF	14.98
35	34	27	JUMP SMV Enterprises 9VS-49139	Kris Kross	vs	9.98
36	30	13	PLUGGED SMV Enterprises 9V5-49139 SMV Enterprises 19V-49162	Bruce Springsteen	LF	19.98
37	35	41	SOUL AND PASSION SMV Enterprises 19V-49122	Michael Bolton	LF	19.98
38	RE-EI	NTRY	ELVIS: THE LOST PERFORMANCES ●	Elvis Presley	LF	19.98
39	36	7	MGM/UA Home Video 202759 THE LOVE BONE EARTH AFFAIR PhthGram Video 4400863773	Mother Love Bone	LF	14.95
40	40	2	PolyGram Video 4400863773 VIDEO HITS	Billy Dean	SF	12.98
			Capitol Video 40047			

O RIAA gold cert, for sales of 25,000 units for video singles; ● RIAA gold cert, for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert, for sales of 50,000 units for video singles; ▲ RIAA platinum cert, for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert, for 25,000 units for SF or LF videos certified prior to Aprill 1, 1991; ◆ RIAA platinum cert, for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ⑥ 1993, Billboard/BPI Communications.

BILLBOARD APRIL 24, 1993



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Pro Audio



'Amazing' Graces Plant. The cast of Andrew Lloyd Webber's "Joseph & The Amazing Technicolor Dreamcoat," currently being staged in Los Angeles and Broadway-bound, has been working on the show's cast recording in the Record Plant's Neve I control room. Pictured, clockwise from top left, are music producer Nigel Wright; Michael Damian, who plays Joseph; engineer Robin Sellars; musical supervisor Paul Bogaev; and Kelli Rabke, the show's narrator.

Digital Interface Testing Set *Latest DISQ Link Is With SSL Consoles*

■ BY MARILYN A. GILLEN

NEW YORK—Initial studio testing on the third AT&T DISQ Digital Mixer interface is set to begin this month in Nashville. The DISQ team will test the interface to Solid State Logic G Series consoles April 24-26 at Masterfonics Studios there.

The SSL interface, which will provide connectivity to SSL boards with G Series automation or Ultimation, follows the earlier testing and introduction of systems designed for Neve VR consoles equipped with GML Series 2000 automation and Neve VRs with Flying Faders.

Introduced at the Audio Engineer-

ing Society Convention last October, the DISQ interfaces generated a great deal of attention—and anticipation (Billboard, Oct. 17). A software-based system, DISQ is designed to operate as a digital mixing and postproduction system in conjunction with existing analog consoles, effectively expanding their capability into the digital realm. The software base allows for future advances in technology, according to the

The system uses AT&T's parallel processor, a digital signal processor originally designed to support radar and sonar signal processing, speech recognition, and object recognition. Once connected to a console, the board's knobs, faders, and switchers become encoders that generate signals to control the digital processing. The

signal completely bypasses the console's analog circuitry but maintains the familiar work surface.

The full system, designed to fit into a 19-inch rack, can handle 32-72 channels of audio

Planning is said to be under way for customer trials of the DISQ system at studios in New York and Los Angeles this spring and summer. Three studios in Tokyo will try out the system in late April and May, according to AT&T Digital Systems, a co-developer of the system with Russ Hamm of Gotham Audio in New York and George Massenburg Labs of Van Nuys, Calif.

No customers for the top-end DISQ system, whose price range runs from \$375,000-\$475,000, have yet been announced.

Flood Tracks Ebb & Flow Of Depeche Mode Takes Band In New Direction On Latest Album

■ BY SUSAN NUNZIATA

NEW YORK—Taking Depeche Mode in a new and, thus far, highly successful direction has been "positive," says Flood, who co-produced

"Songs Of Faith And Devotion" with the band.

Calling the tracks on the album "rough diamonds," Flood notes the band sought a more "organic" sound with its latest recording, moving away from the heavily produced, synthesized sound of its earlier

projects

"It's basically things we touched on with 'Violator.' But they've done so many albums and been working for so long; bands in that sort of period in their career feel they need a change," he says. "These were things we started to touch on with 'Violator' and then, when it came to this album, we decided to go a bit more full ahead."

The main objectives with the album lie in trying to raise the apparent emotional stroke of the recording, and in meshing a live-performance edge with the band's synthesized foundation, according to Flood. A slight change in instrumentation was part and parcel of that objective: Drums, guitars, and other instruments were used in places where the band might have opted for samples in the past.

But, the primary difference, according to Flood, was in lead vocalist Dave Gahan's performances, which he says were recorded with minimal processing. "He's a good showman and a good performer live, and sometimes on record he has in the past come out a little statically."

Vocal processing on the album varies from song to song, says Flood. "A

lot of it would have been 'standard,' but there are moments when songs and voices were going through amplifiers. On a lot of the backing vocals, we played around with tape loops and just sort of H-3000'd [with the Eventide H-3000 harmonizer]. We'd play around; maybe do some backing vocals and then sample 'em off and then effect the sound and turn 'em around backward or something like that. Quite often, we'd treat them more as an instrument rather than necessarily as a voice."

In his role as producer, Flood acted as a sounding board for the evolving band. "I think all of them were looking for change and obviously each individual has his own idea of what the change should be but, collectively, I thought it was very positive with all four trying out new ideas," he says. "Having gone so far in their career, this almost seemed like the logical extension to it."

The project touched down in three countries, with recording split between a villa in Madrid and Chateau Du Pape Studios in Hamburg, and



Flood says of his production work with Depeche Mode that he acted as a sounding board for the evolving band, whose new album, "Songs Of Faith And Devotion," debuted at No. 1 on The Billboard 200.

mixes completed in London. In Madrid, the idea was "here's a house, let's fill it up with studio gear," says Flood. Through London's Hilton Sound the group rented a Soundcraft Sapphyre console, speakers, power supply, and microphones. "The band and myself, we've got quite a lot of outboard gear and all the instrumentation, obviously, and off we went really."

Although Flood feels the eight weeks spent recording in the villa were generally successful, with seven or eight people living and working together for an extended period, there were some tense moments. "That sort of healthy bit of tension never hurt anybody really," he says. "As far as the sort of quality of the work that came out of there, we got some really good things that we probably wouldn't have gotten somewhere else. But on the down side, we spent quite a lot of time wandering aimlessly."

The tracks "In Your Room" and "Condemnation" were among the material that emerged from the Madrid sessions.

Steve Lyons engineered the Madrid recording sessions, and Mark Stent mixed the project. Other engineers on the album included Chris Dickie and Paul Kendall, and the project was mastered by Kevin Metcalfe.

A self-described "analog fiend," Flood notes the project was recorded on 48 tracks of analog with Dolby SR. "With SR, most of the old problems of analog have been eliminated," he says, noting that use of a computerized digital editing system avoided some generational degradation. "A lot of the time we would be running a lot of long loops and someone would go down and play, say, the drums. They'd play half the song and then we'd loop off something like 16 bars and just be listening to that off the computer to build the song. So when

(Continued on next page)

Smithsonian Names '93 Award Nominees

NEW YORK—SoundScan Inc., the company that electronically tracks record sales at retail stores and whose data is used in compiling some of Billboard's charts, has been nominated in the 1993 Computerworld Smithsonian Awards Program. The program, in its fifth year, honors innovative uses of information technology in the media, arts, and entertainment industries and in nine other categories.

A total of 416 nominations in the 10 categories were announced March 25; nominations were made

by the chairmen of leading information technology companies. Finalists will be revealed in May, and they and the winning finalists will be honored June 7 at a banquet.

Winning applications will be included in "The Information Age: People, Information, And Technology," a permanent exhibition at the Smithsonian Institution in Washington, D.C. Materials submitted by all nominees become part of the permanent collection of the Smithsonian Institution's National Museum of American History.

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

GERMANY

DEFA Film studios in Babelsberg, is undergoing a refit that will include the creation of one of the biggest film mixing and dubbing studios in Europe and the installation of a Harrison MPC console—the fourth in the country through distributor GTC Studiotechnic. Now under new French management and due to open in August, DEFA studios will also house Albrecht magnetic film recorders and players, Kinotron projectors, THX sound, and a Sony 3324S.

RODUCER Harold Faltermeyer has bought the world's largest Euphonix CSII digitally controlled analog console. The 104-fader system with studio controller and dynamics section is installed at his Red Deer Studios in Munich.

SWITZERLAND

STELLAVOX, manufacturer of the Stelladat portable timecoded location DAT machine, filed for bankruptcy March 11. Managing director Michel Reverchon told distributors this was due to the withdrawal of support from its financial backers responding to the "heavy financial load of putting the Stelladat to serial production." He added there was a strong chance of the company being bought.

IJ.K.

COURT ACOUSTICS has released the Sound Check Audio Test and Demonstration CD, co-produced by Alan Parsons and Stephen Court, containing numerous test signals, such as phase and time alignment checks for up to five-way speaker systems, and test programs. "This is the first practical professional audio test disc put together by practical people as opposed to academics," says Court.

Third octave band pink noise permits spectrum analysis to be performed on an SPL meter and a second CD is planned that will include a calibrated condenser mike and SPL meter built into the CD case.

BILLBOARD APRIL 24, 1993

Ed Rak DOLBY SR

Ed Rak in Control Room B of Clinton Recording Studios

igital was my first choice for ten years. So why am I recording analog again?"

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Artists: Karen Carpenter, Steely Dan, Dave Grusin, NY Philharmonic, Diana Ross, Frank Sinatra

Cureer 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

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Pro Audio

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK EMDING APRIL 17, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-SINGLE
TITLE Artist/ Producer (Label)	INFORMER Snow/ M.C. Shan (East West)	FREAK ME Silk/ K.Sweat T.H. (Keia/Elektra)	THE HEART WON'T LIE Reba Mcentire & Vince Gill/ T.Brown R.Mcentire (MCA)	LIVIN' ON THE EDGE Aerosmith/ B.Fairbairn (Geffen)	BORN TO B.R.E.E.D. Monie Love/ Prince (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	BAYSIDE SOUND (Woodhaven,NY) John Ficarrotta	DOPPLER (Atlanta,GA) Peter Blayney	EMERALD (Nashville) John Guess Marty Williams	LITTLE MOUNTAIN (Vancouver,B.C) Ken Lomas	PAISLEY PARK (Minneapolis,MN) Steve Noonan
RECORDING CONSOLE(S)	MCI JH636	SSL 4000E	SSL 4064E with Ultimation	SSL 4048E/G	SSL 6000E/G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH 24	Otari MTR90	Mitsubishi X-850	Studer A800	Studer A800 MK III
STUDIO MONITOR(S)	Yamaha NS10	Augsperger	Hidley/Kinoshita	Yamaha NS10	Custom Westlake SM-1
MASTER TAPE	Ampex 456	Ampex 499	Ampex 467	3M 996	3M 250
MIXDOWN STUDIO(S) Engineer(s)	BAYSIDE SOUND (New York) John Ficarrotta	SOUTHERN TRACKS (Atlanta,GA) Keith Sweat Carl Heilbron	MASTERFONICS (Nashville) John Guess Marty Williams	CAN AM (Los Angeles) Brendan O'Brien	TANGLEWOOD (Brookfield,IL) Larry Sturm Steve Hurleyr
CONSOLE(S)	MCI JH636	SSL 4000	SSL 4064E/G	SSL 4000E G Computer	N/A
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24	Sony JH24	Otari DTR-900 II	Studer A-820	N/A
STUDIO MONITOR(S)	Yamaha NS10	Augsperger Wright	Hidley/Kinoshita	Yamaha NS10	N/A
MASTER TAPE	Sony DAT	Ampex 499	Ampex 467	Ampex 456	N/A
MASTERING (ALBUM) Engineer	MASTERDISK Tony Dawsey	· HIT FACTORY Herb Powers	MASTERFONICS Glenn Meadows	MASTERDISK Greg Fulginiti	HIT FACTORY Tom Coyne
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Uni Manufacturing	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Uni Manufacturing	Uni Manufacturing	WEA 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.

PRO-FILE

(Continued from preceding page)

we came to record it, the problem of running the tape round the heads over and over and losing the top end wasn't an issue. We could just use all the benefit of the analog without having to necessarily dump down to digital."

Flood is no stranger to the studio. He spent five or six years engineering, first with studios and then free-lance, before embarking on a career as a producer in the mid-'80s. His studio gigs included work at Morgan and Trident Studios in London, and his first project as a free-lance engineer was for the Irish act the Virgin Prunes.

There are certain times when Flood considers his engineering experience "invaluable" to his production work. "There's occasions when how things are sounding influence the way things are played," he says. "You can have a great part, but the sound of it is completely wrong and if you can sit there and think, from an engineer's point of view, I can get this or change that, then it might influence your decision whether you keep it or change the part. Apart from all the obvious things, you're not being bewildered by what you can and can't do on a pure technical level."

Although he numbers "Violator" and "After The Grave" among his favorite projects, there are several lesser-known projects of which he is equally fond, among them Renegade Soundwave, Nights Zareb, and Nick Cave. "Moments or albums I've done with

them are equally as important to me as the ones that are just obvious to the public," he says. He also engineered U2's "Achtung Baby" and produced two albums for Erasure.

Flood is now looking to work once again with bands that are just starting out. "As a view to the future, I'd like to say here's somebody 19, 20, just starting out. There's a band [in Ireland] called Therapy? who I think are really good."

In general, though, the producer doesn't foresee changing much. "I just want to give people a chance to be able to make the music they want really. That's what I've always tried to do and I can't really at the moment foresee that changing."

Newsmakers



Words And Music. Authors of music-related books are honored at the fourth annual Ralph J. Gleason Music Book Awards, held recently at New York's University Club. The event was sponsored by BMI, Rolling Stone, and New York Univ. Shown, from left, are Anthony DeCurtis, senior features editor of Rolling Stone; second-place winner Thomas L. Morgan, co-author of "From Cakewalks To Concert Halls: An Illustrated History Of African American Popular Music From 1885 To 1930"; first-place winner Jon Savage, author of "England's Dreaming: Anarchy, Sex Pistols, Punk Rock And Beyond"; "Cakewalks" co-author William Barlow; and BMI president/CEO Frances Preston. Not pictured is third-place winner Robert Greenfield, co-author of "Bill Graham: My Life Inside Rock And Out."



Hail To The Chieftains. RCA Victor VP Steve Vining presents members of the Chieftains with plaques commemorating the two Grammys they won for their current album, "The Celtic Harp." The album has reached the top 10 of Billboard's Classical Crossover chart. Shown, from left, are Vining and band members Kevin Conneff and Paddy Moloney.



Elektra Swings. Elektra Entertainment chairman Bob Krasnow announces the company's new production/logo agreement to distribute the releases of Swing Mob Records. Swing Mob is headed by songwriter/producer Devante Swing, who is a member of Uptown/MCA act Jodeci and wrote the band's three No. 1 singles. Shown, from left, are Elektra senior VP of business affairs Gary Casson; Swing; Krasnow; and Steve Lucas, Swing's manager.



Endangered Music. Rykodisc executives, a member of Congress, and the Grateful Dead celebrate the release of "The Spirit Cries: Endangered Music Of South America And The Caribbean" at the Library of Congress in Washington, D.C. The album is the first in the "Endangered Music" series, produced by Grateful Dead percussionist Mickey Hart in conjunction with the American Folklife Center at the Library of Congress. Shown, from left, are Rykodisc VP of business affairs Arthur Mann; Rykodisc president Don Rose; Hart; Rep. Norman Y. Mineta (D-Calif.); and James H. Billington, the Librarian of Congress.



They Were Born To Play The Funky Ceili. Larry Kirwan of SBK act Black 47 socializes backstage after a recent show. Having gathered a loyal following by playing in Manhattan pubs, the band recently released its first album, "Fire Of Freedom." Shown, from left, are actor Fisher Stevens; Kirwan; actor Matt Dillon; and EMI Records Group president Daniel Glass.



Dynamic Duo. NARAS president Michael Greene, center, congratulates the members of recording duo Hall & Oates after presenting them with awards signifying their induction into the Philadelphia Music Alliance's 1993 Walk of Fame.



In Memoriam. Recording artist David Crosby and members of the board of directors of the Bobby Brocks Foundation celebrate at the foundation's music industry party, held on the night of the Academy Awards in the atrium of the Creative Artists Agency in Los Angeles. The evening raised \$20,000 for the foundation, which combats illiteracy. The foundation was established in 1991 in memory of late CAA agent Brocks. To date, the foundation has raised almost \$150,000. Shown, from left, are David Passick and Ken Kushnick of Kushnick Passick Management; Crosby; Barbara Cane, BMI assistant VP of writer/publisher relations; Bill Siddons of Siddons and Associates; Rob Light of Creative Artists Agency; and recording artist Graham Nash.

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Update

LIFELINES

BIRTHS

Boy, William Taylor, to Chip and Kathy Wall, Feb. 6 in Atlanta. He is the director of store merchandising for Super Club Music Corp.

Girl, Carina, to **Sante Scorcia** and **Nanci Brizzi**, March 8 in New York. He is manager of information technology office systems for EMI Music. She was formerly director of production for EMI Records.

Girl, Pooja, to **Raj** and **Nalini Patel**, March 16 in Atlanta. She is accounts payable clerk for Super Club Music Corp.

Boy, Kirby Reed, to Steve and Kathy White, March 24 in Atlanta. He is a store manager for Turtle's and she is a merchandising specialist for Super Club Music Corp.

Boy, Glenn Russell, to Barry and Jewel Coburn, March 24 in Nashville. He is president of Ten Ten Mgmt. Inc., Alan Jackson's manager. She is managing director of Ten Ten Music Group.

Girl, Grace Eileen, to Steve and Gail Countryman, March 27 in San Francisco. He is buyer for Amoeba Records in Berkeley. She is managing owner of Rough Trade Records in San Francisco.

Boy, John Charles, to John and Cathy Robison, March 27 in Atlanta. She is receptionist for Super Club Music Corp.

Girl, Rebecca Elizabeth, to Glenn and Christina Smith, March 28 in Atlanta. She is accounts payable manager for Super Club Music Corp.

Boy, Austin Nicholas, to Jody and Rachel Serrato, April 3 in Bowling Green, Ohio. He is a singer and songwriter. She is the daughter of Billboard's country music editor, Edward Morris.

Boy, Jordan Charles Mills-Benedict, to Kelly Benedict and Deena Mills, April 3 in New Haven, Conn. He is a disc jockey under the name Kelly Nash on WKCI New Haven.

Boy, William Hart, to Tom Griswold and Betsy Blankenbaker-Griswold, April 8 in Indianapolis. He is morning man at WFBQ Indianapolis.

MARRIAGES

Keith Newcomb to Caroline Davis, March 20 in Nashville. He is owner of music publishing firm. Keith Newcomb & Co. She is media relations coordinator for BMI Nashville.

Sam Reagan to Carol LeFleur, March 21 in Allart, Tenn. They are, respectively, fixed assets supervisor and inventory control representative for Super Club Music Corp.

J.B. Brenner to Rachel Gottschalk, March 28 in Bel Air, Calif. He is VP of national album promotion at A&M Records. Robert Jett to Robin Mishik, March 20 in Bear Mountain, N.Y. He is director of technical operations for Jack Morton Productions in New York. She is talent buyer for the 10 Jack Morton Productions offices nationwide.

DEATHS

Andrew E. Anka Sr., 74, following a long illness, April 6 in Las Vegas. Anka guided the music career of his son Paul and served as president of their company, Spanka Music Publishing. He is survived by his wife Margaret, sons Paul and Andrew Jr., daughter Mariam Becker, seven brothers and sisters, and eight grandchildren. Donations may be made in the name of Andrew Anka Sr. to the Nathan Adelson Hospice, 4141 Swenson St., Las Vegas, Nev. 89119, or the Zelzah Shrine Temple, Children's Transportation Fund, 2222 West Mes-

quite Ave., Las Vegas, Nev. 89106.

Richard (Rick) Harvey, 43, of kidney and heart failure, April 5 in Memphis, Tenn, Harvey was one of Memphis' most recognized blues guitarists and head of the Rick Harvey Band, which was a fixture in local clubs. He also played on Bobby Blue Bland's Grammy-winning album "Members Only" and performed with such artists as B.B. King, Rufus Thomas, Billy Joel, James Brown, Stevie Ray Vaughan, Bo Diddley, Carl Perkins, and the Little Milton Band. He is survived by two sons, Ricky and Tommy; his parents, John and Geneva; three brothers, John, James, and Steven; and his two grandmothers.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



Side By Side By Sondheim. Executives of Warner/Chappell Music announce the signing of Tony Award-winning composer/lyricist Stephen Sondheim to a worldwide, long-term music publishing agreement. Sondheim wrote the music and lyrics for such hit musicals as "Sweeney Todd," "Into The Woods," and "A Funny Thing Happened On The Way To The Forum." Shown from left: Paul McKibbins, director of publishing of Sondheim's Rilting Music Inc.; Jay Morgenstern, president, Warner Bros. Publications Inc.; Sondheim; Les Bider, chairman/CEO, Warner/Chappell Music; and Frank Military, senior VP of New York operations, Warner/Chappell Music.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 18-22, **National Assn. of Broadcasters Convention**, Las Vegas Convention Center, Las Vegas, Nev. 202-429-5300.

April 18-22, **CDISC-4**, fourth annual compact disc-interactive software conference, Newport Marriott Hotel, Newport Beach, Calif 310-444-6600

April 21-23, Counseling Clients in the Entertainment Industry, presented by the Practising Law Institute, The Beverly Hilton, Los Angeles. 212-

April 21-24, Discos Latino National Latin Music Seminar, Days Inn Hotel, New York. Angel Luis Garcia. 212-931-7656.

April 22-25, **Impact Conference**, Bally's Park Place, Atlantic City. 215-646-8001.

April 22, "How To Start And Run Your Own Record Company," seminar presented by The Learning Annex, The Hyatt on Sunset Blvd., Los Angeles. 310-478-6677.

April 23-May 2, **New Orleans Jazz & Heritage Festival**, Fair Grounds Race Track, New Orleans. Anna Zimmerman, 504-522-4786.

April 24, **Music Business Seminar**; presented by California Lawyers for the Arts, location to be announced, Los Angeles. 310-395-8893.

April 26, Songwriters Guild of America Aggie Awards, Le Bel Age Hotel, West Hollywood. B. Aaron Meza, 213-462-1108.

April 29-May 2, **Philadelphia Music Conference**, Center City Holiday Inn, Philadelphia. 215-426-4109

April 29-May 2, **Southeastern Music Conference**, Holiday Inn Ashley, Tampa, Fla. 813-989-1472.

April 29-May 2, Classical Music Broadcasters Assn. Houston Conference, Houston Omni, Houston, Texas. 713-921-5787.

MAY

May 1-4, National Assn. of Video Distributors Annual Convention, Hyatt Grand Champions Hotel, Palm Springs, Calif. 202-872-8545.

May 4-6, **Digital Video New York**, Sheraton New York Towers, New York 212-226-4141.

May 5-7, "Creating A Winning Package," music seminar/showcase presented by New Artist Advisory, Radisson Hotel, Newark, N.J. Antoinette Dailey, 212-388-8210.

May 6-8, Second Annual Music Row Industry Summit, Regal Maxwell House Hotel, Nashville. 615-269-7073.

May 9-12, **Food Marketing Institute Show,** McCormick Place, Chicago. 202-452-8444.

May 11, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 12, **World Music Awards**, Monte Carlo Sporting Club, Monte Carlo. 011-33-93-254-369.

May 12-16, **NAIRD Convention**, Hyatt Regency, Crystal City, Va. 609-482-8999.

May 13, T.J. Martell Foundation Second Annual Chicago Music Golf and Tennis Classic,

Indian Lakes Country Club, Bloomingdale, III. Andrea Thompson, 312-280-1212.

May 13-15, **Undercurrents**, national music conference, Cleveland Convention Center, Cleveland. 216-241-5555.

May 16-23, T.J. Martell Foundation 1993 Rock
'N Charity Celebration, various locations, Los
Angeles. 818-883-7719.

May 18, Entertainment and Sports Conference, presented by The Foundation For Accounting Education, covering accounting and tax developments affecting the entertainment industry, location to be announced, New York. 212-973-8383.

May 18-20, Billboard Latin Music Conference,

Downtown Hyatt, Miami. Melissa Subatch, 212-536-5018

May 18-19, **BMI Pop Awards Dinner and BMI Motion Picture and Television Awards**, honoring songwriters, composers, and publishers, Regent Beverly Wilshire Hotel, Los Angeles. Stacy Nick, 310-289-6328.

May 20, **Billboard/Univision Latin Music Awards**, James L. Knight Center, Miami. Melissa
Subatch, 212-536-5018.

May 26-30, Black Radio Exclusive (BRE) Convention, Grand Hyatt, Washington, D.C. 213-469-

GOOD WORKS

MORE JOBS FOR SUMMER: Time Warner expects to produce more than 1,000 additional summer jobs for disadvantaged youths throughout the company's businesses, including the Time Warner Music Group. "We are hopeful other corporations will join us in this efort," says Time Warner chairman/ CEO Gerald M. Levin in announcing the program.

Santisi Honored: Terri Santisi, executive VP/GM of EMI Records Group North America, will be honored by the National Kidney Foundation of New York/New Jersey as its woman of the year June 12 at the New York Hilton Hotel. The organization is a 40-year-old voluntary nonprofit health group dedicated to research, treatment, and cure of kidney, urologic, and hypertensive diseases. It relies solely on the private sector for funds. For more info, contact Yon Elvira at 212-333-7728.

FOR KIDS: The 13th Musicians for UNICEF benefit concert, March 21 at the Palomino Club in North Hollywood, Calif., raised \$9,500 to aid children throughout the developing world. Performers included Little Feat, the Robbie Krieger Band,

Dallas Hodge & Friends, and "Musicians for UNICEF Band."

UND FOR ARTISTS: An 800 number has been established to support the Vee-Jay Artist Fund with the Smithsonian-based Rhythm and Blues Foundation. The new owners of the label, which plans to rerelease 10 albums four times a year, are committed to distributing proper royalties to artists on rereleased albums. If a customer cannot find a Vee-Jay CD or cassette at a local record store, he can order by calling 800-531-4533. One dollar from each sale will go the fund to help needy Vee-Jay artists. For more info, contact Angela Drinkwater at 201-445-

SCHOLARSHIP SHOW: Linda Ronstadt, along with host actor/comedian Paul Rodriguez, the Mariachi Los Camperos De Nati Cano, and Lighter Shade Of Brown, will perform April 30 at the Wiltern Theatre in Los Angeles to benefit the decade-old National Hispanic Scholarship Fund. Sponsor of the event, Anheuser-Busch, hopes to raise \$200,000 for NHSF. For more info, call Michael Levine or Robert Pietranton at 310-659-6400.

CHILD-ABUSE SONG: A recording of a song, "Break The Cycle," by Vicki Gaudreau, who says she is a survivor of child abuse, and Shane Keister, is being released this month, which is National Prevention of Child Abuse Month. Its royalties are being contributed by the writers to V.O.I.C.E.S. (Victims Of Incest Can Emerge Survivors) and National Committee For Prevention Of Child Abuse. For more info, contact Gaudreau at 908-462-4412

CELEBRITIES are being recruited for the T.J. Martell Foundation For Leukemia, Cancer and AIDS Research's 11th annual Rock N' Charity Celebration May 16-23 in Los Angeles. Highlight of the week will be the softball games May 23, the only event open to the public. Other events include a tennis match, May 16; the first billiards tournament, May 18; a golf classic, May 20; and a bowling tournament, May 22. A western-themed party and silent auction is scheduled for May 21. Proceeds from these events will benefit the T.J. Foundation/Neil Bogart Memorial Fund. For more info, contact Sue Gold at 213-851-2561.

Radio



Love Boat. Jon Secada was this year's host at WKQI (Q95) Detroit's annual "Cruise for Women Only." Secada, center, is flanked by Q95 midday jock Kevin O'Neill, left, and overnighter Kelly Green.

'Roses' Breaks Bon Jovi At AC

Act's Other Singles Not So Sweet To PDs

■ BY PHYLLIS STARK

NEW YORK-Despite having released quite a few power ballads over the years, Bon Jovi has not cracked the Hot Adult Contemporary chart until now. "Bed Of Roses" has become the first Bon Jovi song to appear on the chart. It debuted April 10 at No. 45 and is currently at No. 41 with a bullet.

AC stations playing the record seem evenly divided among those playing the album version, those playing the AC edit, which does not contain the guitar solo found in the original, and those playing a specially cut acoustic version, which is not commercially available in the U.S. And, like the different ver-



BON JOVI: David Bryan, Tico Torres, Alec Jon Such, Jon Bon Jovi, and

sions they have selected, AC PDs cite different reasons why they are finally playing a Bon Jovi record.

"I was apprehensive [about playing Bon Jovi] at first because it was not a traditional AC artist,' says WIMX-FM Harrisburg, Pa., OM Ed August. "But the appeal of this record is its tempo and texture. It's a ballad I can play from Bon Jovi. His other ballads

weren't appropriate for AC play."
"I think this is the most accessible one for AC," agrees WKYE Johnstown, Pa., PD Jack Michaels. "The other stuff was slow but in-

A SOUND THAT WORKS

Eric Norberg, editor and publisher of The Adult Contemporary Music Research Letter, thinks "Bed Of Roses" has become the band's first AC crossover because it finally hit on a sound that works

"The two things that adults who like AC like the best are melody and rhythm, and this song's got them both," he says.

PDs say factors contributing to the song's success at AC are that top 40 stations in their markets familiarized the song for their audience, and VH1 has given the song exposure. "Bed Of Roses" is the first Bon Jovi video ever played on

Mercury Records president Ed Eckstine theorizes that this single is the breakthrough for Bon Jovi. 'Maybe AC radio has accepted records with a little harder edge and maybe Bon Jovi, with this one, has a bit of a softer edge, and they met in the middle." Eckstine also says "Bed Of Roses" was the first Bon Jovi single "aggressively worked

In addition, Eckstine credits the aging of the band's audience for its newfound AC appeal.

"A kid who was buying a ballad from 'Slippery When Wet' seven years ago is now 25 and Bon Jovi is a core artist for them," he says.

Eckstine notes, however, that the band's appeal to an older audience has not come at the expense of young listeners, which it is still attracting.

"The audience that was with Jon Bon Jovi] as teens are now older, [but] we're not and Jon is not trying to [make the band] an AC act, he says. "He's still a rock artist at his core. But if the fact is that there is a broader appeal as a result of the audience getting older, God bless it.'

NO GUARANTEES

Nevertheless, the success of "Bed Of Roses" does not necessarily mean that future Bon Jovi ballads will be instant adds at AC since many PDs are still wary of acts with a hard-rock heritage. Michaels says all follow-ups will be evaluated individually, but that 'AC still isn't going to touch some

artist-oriented format, one crossover record would not turn the band into an AC-friendly act.

ence and it really doesn't happen,' though they may not necessarily go for it the next time.

August and WMTX Tampa, Fla., OM/PD Mason Dixon say they get calls from listeners interested in purchasing the acoustic version every time it is played. Because of that interest, Eckstine says that version may be released as a B side

of their songs. Adds August, "This is an artist I'd like CHR to deal with first." Norberg notes that because AC is a song-oriented rather than an

"Most PDs in AC seem to think that artist values make a differhe says. Norberg adds that the success of this single "does demonstrate that for the AC audience if an unlikely artist comes up with the right song, they'll go for it, al-

on a future single.

Banner Year For Women's Organization AWRT Membership Up; Harassment Effort Honored

■ BY CARRIE BORZILLO

LOS ANGELES-It's been a stellar year for American Women In Radio And Television, one of the oldest professional organizations for radio, television, and cable.

Under national president Sallie Forman, membership has increased 25%. Additionally, the 42year-old organization's ongoing radio and television public service announcement campaign, "Stop Sexual Harassment," was honored with the Breakthrough Award by the Washington, D.C.-based Women, Men & Media.

The campaign goes along with AWRT's theme for the year, which is advancing leadership and

"It's even more critical for us today to provide leadership training for our members because that's the key skill for them to advance in the workplace," says Forman.

The organization was actually founded as a spin-off of the National Assn. of Broadcasters, which had a separate division for women in its early years. A small group of women, headed by its first president, Edyth Messarand, wanted an organization of its own and formed AWRT in 1951.

Membership is now up to 2,300 people in 45 chapters from all areas of the business, including onair, management, finance, promotion, public affairs, consulting, and engineering.

One hundred and twenty-one of the members are in radio and television, and another 821 are just in radio. And, surprisingly, 15% of its members are men, including acting FCC chairman James Quello.

Forman says the organization was formed because "women really need the kind of development and nurturing that AWRT can provide. Look at the statistics and you'll see that there aren't as many women in management positions as there could be.

AWRT's mission is to advance the impact and status of women in electronic media and related fields by educating, advocating, and acting as a resource, says Forman. Men have joined because they also share the mission of advancing women, she adds.

One of the most important func-tions of AWRT is representing women's rights and issues on Capitol Hill.

For example, Forman explains, "The FCC grants tax certificates to owners of stations who sell to minorities. We want women to be included as a minority to include them in these benefits.

Forman says she is also working with members of Congress to get special recognition for AWRT's "Stop Sexual Harassment" campaign.

Another important service for members is AWRT's job listings. The organization provides members with a list of 70 to 80 jobs available around the country every

"The potential for membership is three times what we have now," adds Forman. "While other organizations are also very valuable, ours is really the only one which caters to women's issues and really helps to advance the careers of women in their fields.'

AWRT's biggest event is its annual convention, which will draw approximately 500 professionals May 19-22 in Orlando, Fla. The group will also sponsor five regional conferences around the country next fall.

AWRT has four awards programs to recognize good work. Its Commendation Awards recognize programs that treat women and women's issues in a realistic way. The Silver Satellite Award goes to an individual who has contributed to the advancement of women in the industry. The Star Awards go to three companies and three individuals in the categories of radio, TV, and cable, and the Achieve ment Award goes to an AWRT



New York Soul. The staff at WMXV (Mix 105) New York recently hung out with soulful duo Charles & Eddie. Pictured, from left, are VP/programming Bob Dunphy; the group's Charles Pettigrew; Dunphy's assistant, Karen Peterson; the group's Eddie Chacon; APD/MD David Isreal; and Capitol Records' Frank

ABC Radio Links Up With Satellite Media

NEW YORK—ABC Radio Networks has made an investment in London-based Satellite Media Services Ltd., which distributes radio programs and commercials to the British commercial radio market. The new partnership will provide ABC with a platform to distribute its programming in Europe.

SMS is owned by a consortium of U.K. broadcasters, including Capital Radio, Metro Radio, Radio City, and Radio

This is ABC Radio's first acquisition for its international unit. ABC Radio International, which creates, markets, and distributes programming to more than 600 stations in more than 60 countries.

Album Rock Tracks...

electro	nically m	onitored a	24 hours	a day, 7 days a week. Songs ranked by number of de	tections.
WK.	.⊢ K.	2 WKS	WKS.	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	3	* * * NO. LIVIN' ON THE EDGE GET A GRIP	1 ★ ★ ★ 3 weeks at No. 1 ◆ AEROSMITH GEFFEN
2	2	4	6	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ
3	3	2	9	PRIDE AND JOY COVERDALE/PAGE	◆ COVERDALE/PAGE GEFFEN
4	5	7	7	WIRED ALL NIGHT WANDERING SPIRIT	MICK JAGGER
5	4	3	14	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
6	11	13	6	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
1	12	12	7	ROOSTER	◆ ALICE IN CHAINS COLUMBIA
8	6	5	11	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	
9	7	18	5	SHAKE MY TREE COVERDALE/PAGE	COVERDALE/PAGE GEFFEN
10	13	19	6	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
11	9	6	18	BLACK TEN	PEARL JAM
12	10	15	11	DOWN ON ME JACKYL	◆ JACKYL GEFFEN
13)	18	20	6	SHAPE I'M IN ARC ANGELS	◆ ARC ANGELS DGC/GEFFEN
14	15	17	7	TONIGHT ADRENALIZE	◆ DEF LEPPARD MERCURY
15	14	16	8	LEAVE IT ALONE STAIN	◆ LIVING COLOUR EPIC
16	8	8	10	SHE GOT ME SUNRISE ON THE SUFFERBUS	◆ MASTERS OF REALITY CHRYSALIS/ERG
17)	21		2	ANGRY TELL THE TRUTH	BILLY SQUIER CAPITOL
18	20	23	8	RUNNING ON FAITH	◆ ERIC CLAPTON DUCK/REPRISE
				* * * AIRPOWER/FL	ASHMAKER * * *
(19)	NEV	V >	1	THE HUNTER MUDDY WATERS BLUES-A TRIBUTE TO MUDDY	PAUL RODGERS WATERS VICTORY/PLG
20	22	24	5	DON'T TREAD	◆ DAMN YANKEES WARNER BROS.
21	16	9	13	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
<u>(22)</u>	25	25	6	★★★AIRPOW BROKEN HEARTED SAVIOR ◆ SISTER SWEETLY	/ER ★ ★ ★ BIG HEAD TODD/MONSTERS GIANT
23	28	34	3	* * * AIRPOW AM I EVER GONNA CHANGE JII SIDES TO EVERY STORY	/ER ★ ★ ★ EXTREME A&M
24	19	10	12	CAT'S IN THE CRADLE AMERICA'S LEAST WANTED	◆ UGLY KID JOE STARDOG/MERCURY
25	24	21	13	DON'T TEAR ME UP WANDERING SPIRIT	◆ MICK JAGGER ATLANTIC
26	23	22	8	KISS THAT FROG	PETER GABRIEL GEFFEN
(27)	27	28	5	CRYIN' THE EXTREMIST	JOE SATRIANI RELATIVITY
28	17	11	9	DRIVEN BY YOU BACK TO THE LIGHT	◆ BRIAN MAY HOLLYWOOD
29	33	_	2	NOTHIN' TO LOSE ARCADE	◆ ARCADE EPIC
30	34	40	3	WHAT'S UP BIGGER, BETTER, FASTER, MORE!	◆ 4 NON BLONDES INTERSCOPE
(31)	NEV	V	1	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL
(32)	NEV	V >	1	HATRED (A DUET)	THE KINKS COLUMBIA
33	30	29	20	PULL ME UNDER IMAGES AND WORDS	◆ DREAM THEATER ATCO/EASTWEST
34)	36	_	2	IN THESE ARMS KEEP THE FAITH	◆ BON JOVI JAMBCO/MERCURY
35	29	32	5	TAKE THE TIME IMAGES AND WORDS	◆ DREAM THEATER ATCO/EASTWEST
36	32	35	5	THING OF BEAUTY SONGS FROM THE RAIN	HOTHOUSE FLOWERS
37	35	_	2	EVERYBODY ANIMAL BAG	◆ ANIMAL BAG STARDOG/MERCURY
38	26	14	9	GOOD LOVIN'S HARD TO FIND THE LAST REBEL	LYNYRD SKYNYRD ATLANTIC
39	31	30	9	SWEATING BULLETS COUNTDOWN TO EXTINCTION	◆ MEGADETH CAPITOL
40	38	_	2	HARBOR LIGHTS HARBOR LIGHTS	◆ BRUCE HORNSBY

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to

those re	cords wh	ich attain	500 det	ections for the first time. Videoclip availability. © 1993,	Billboard/BPI Communications.
			ALI	BUM ROCK RECURRENT TRAC	KS
1	1	6	14	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
2	4	4	32	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
3	2	1	28	EVEN FLOW TEN	◆ PEARL JAM EPIC
4	3	2	16	JEREMY TEN	◆ PEARL JAM EPIC
5	7	3	9	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
6	5	10	9	HARD TO HANDLE SHAKE YOUR MONEY MAKER	THE BLACK CROWES DEF AMERICAN/REPRISE
7	6	7	11	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD
8	8	_	5	MORE THAN A FEELING	BOSTON EPIC
9		8	35	MYSTERIOUS WAYS ACHTUNG BABY	♦ U2 ISLAND/PLG
10			12	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

Marshall's Plan To Open Own **Consultancy**

BY BILL HOLLAND

WASHINGTON, D.C.—FCC commissioner Sherrie Marshall, whose official term expired last June, handed in her resignation April 13 and wasted no time in also announcing she will be starting her own planning, policy, and acquisitions consultancy firm specializing in communications and entertainment industry issues. Marshall's resignation will be effective April

Marshall, whose term expired June 30, has served on the commission since 1989, and helped shape communications policy at a time

WASHINGTON ROUNDUP.

the forces of new technology have begun to transform the broadcast industry.

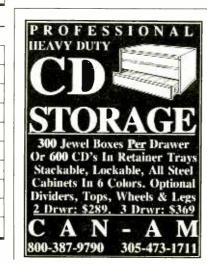
After her term expired, the Bush administration asked Marshall to stay on at the commission until after the election. President Clinton soon will announce his nominations to fill the chairman's seat, now held by Democrat interim chairman James Quello, and Marshall's Republican seat.

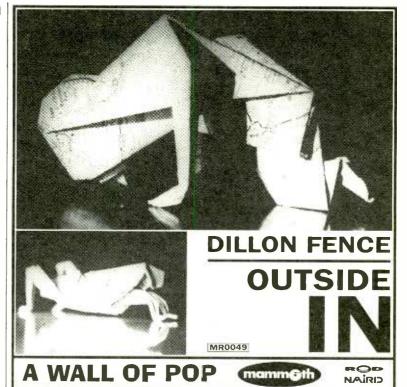
Headquarters for Marshall's new firm will be in Los Angeles and Washington. She also will be a consultant to the law firm of Ziffren, Brittenham & Branca, also based in Los Angeles.

NO PERFORMANCE RIGHT TILL SUMMER

Sources on Capitol Hill say the broadcast industry has until midsummer to marshall lobbying forces against the expected introduction of a record industry-sponsored performance right bill.

Introduction of such a measure will not take place until late June at the earliest, after lawmakers analyze the impact and conclusions of a paper produced at a high-level, international copyright conference in Geneva dealing with the protection of the rights of performers and producers of sound (Continued on next page)





Billboard®

FOR WEEK ENDING APRIL 24, 1993

	ļ	ις.	NO I	COMPILED FROM COMM COLLEGE RADIO AIRPL	
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
					* * *
1	1	1	9	I FEEL YOU 5 weeks SONGS OF FAITH AND DEVOTION	at No. 1 ◆ DEPECHE MODE MUTE/SIRE/REPRISE
2	3	8	6	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
3	9		2	REGRET REPUBLIC	◆ NEW ORDER QWEST/WARNER BROS.
4	7	14	4	JUMP THEY SAY BLACK TIE WHITE NOISE	◆ DAVID BOWIE SAVAGE
5	14	20	3	CURSED FEMALE PORNO FOR PYROS	PORNO FOR PYROS WARNER BROS.
6	10	11	5	LOS ANGELES FRANK BLACK	◆ FRANK BLACK
1	16	18	4	BEING SIMPLE PAIN MAKES YOU BEAUTIFUL	◆ THE JUDYBATS SIRE/WARNER BROS.
8	11	13	4	IS IT LIKE TODAY?	◆ WORLD PARTY ENSIGN/CHRYSALIS/ERG
9	19	_	2	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL
10	6	5	8	WE ARE THE NORMAL SUPERSTAR CAR WASH	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
11	4	6	9	LEAVE IT ALONE	◆ LIVING COLOUR
12	2	2	13	FEED THE TREE	EPIC ◆ BELLY
13	5	3	12	START CHOPPIN	SIRE/REPRISE ◆ DINOSAUR JR.
14	8	4	11	WHERE YOU BEEN IF I EVER LOSE MY FAITH IN YOU	SIRE/WARNER BROS. ◆ STING
15	12	12	9	TEN SUMMONER'S TALES SLEEPING SATELLITE	◆ TASMIN ARCHER
16	17	15	6	THING OF BEAUTY	HOTHOUSE FLOWERS
17	20	22	5	SONGS FROM THE RAIN THE RIGHT DECISION	↓ JESUS JONES
18	18	23	5	COME UNDONE	◆ DURAN DURAN
<u>(19)</u>	28		2	DURAN DURAN LOVE IS STRONGER THAN DEATH	CAPITOL THE THE
(20)	29		2	CREEP	◆ RADIOHEAD
21	13	7	11	TAKE ME ANYWHERE	◆ SCHOOL OF FISH
(22)	25	28	3	PLUSH	◆ STONE TEMPLE PILOTS
23	15	9	13	CONNECTED	◆ STEREO MC'S
24	24	26	3	SWEET HARMONY	GEE STREET/ISLAND/PLG ◆ THE BELOVED
(25)	NEV		1	CONSCIENCE CAN'T DO A THING (TO STOP ME)	ATLANTIC CHRIS ISAAK
(26)	NEV	-	1	SAN FRANSISCO DAYS WALKING IN MY SHOES	DEPECHE MODE
27	27	30	3	SONGS OF FAITH AND DEVOTION DO YOU RIGHT	MUTE/SIRE/REPRISE ◆ 311
28	22	16	7	THE CRYING GAME	CAPRICORN/WARNER BROS. ◆ BOY GEORGE
29	21	19	7	"THE CRYING GAME" SOUNDTRACK DRIVING ALOUD (RADIO STORM)	SBK/ERG ◆ ROBYN HITCHCOCK
30				DRUMS OF HEAVEN	MIDNIGHT OIL
งบ	23	10	4	EARTH AND SUN AND MOON	COLUMBIA

Communications.

RESTLESS HEART WANDERS TO AC, POP TERRITORY

(Continued from page 8)

nees and in 1990 won Academy of Country Music's vocal group of the year.

Since 1990, the number of viable country groups has exploded, making it more difficult to secure massive radio air time. That, combined with programmers at AC stations searching for an easy, vaguely Eagles-like sound that Restless Heart has mastered, led to the natural marriage on "When She Cries." The single became the band's first to perform better on the AC chart (No. 2) than on country (No. 9) when it peaked in January '93.

B.J. McCarty, OM at AC KYKY

B.J. McCarty, OM at AC KYKY St. Louis, explains the success of "When She Cries" by pointing out that for most AC stations, women 25-44 make up the only demo that matters. "Everything we do is designed to reach out and grab them," he says. And "When She Cries" grabbed them.

At top 40 WPLJ New York, "When She Cries" has been the No. 1 call-out research record for the last month, according to APD Mike Preston. The single is the first by Restless Heart to be aired on WPLJ, which is courting more older women listeners today then it did when Restless Heart last made pop inroads in 1987.

Determined to seize upon that crossover momentum, RCA under-

took the unusual step of following "When She Cries" with an AC-only single. It happens to be a single that did not originally appear on the band's latest album, "Big Iron Horses."

RCA's VP of promotion, Bonnie Golden, explains that at the time of the success of "When She Cries," RCA saxophonist Warren Hill was putting together his next album and considering a song co-written by Timothy B. Schmit called "Tell Me What You Dream." Instead of Hill recording it, RCA's A&R staff decided to give the song to Restless Heart and include Hill's work on the single. Since "Big Iron Horses" had already been available in stores for months, the label went back and, at the first of this year, stripped the single onto the record. Golden says because most of the album's early purchasers were country fans they were unlikely to be disappointed that the mellow sounds of "Tell Me What You Dream" were missing from the album.

While that AC positioning was taking place, RCA had shipped "Mending Fences" to country radio exclusively. That means Restless Heart currently holds the unusual distinction of having two different singles near the top of two different charts. Unlike most instances when the same single crosses over from

country to AC, "Mending Fences" is No. 20 with a bullet on the Hot Country Singles & Tracks chart while "Tell Me What You Dream" logs in this week at No. 5 with a bullet on the Hot Adult Contemporary chart.

The band's recent triumphs outside the country format do invite a down side, though. Namely, will longtime country fans (and programmers) become disenchanted with Restless Heart and its circle of newfound friends?

As for the whole are-they-country-or-are-they-pop debate, "The public doesn't care one way or another," insists band member John Dittrich. He does admit, "We worry about our standing with country programmers."

Wade Jessen, MD at influential WSM-AM-FM Nashville, says the group's last two singles "have not been performing the way Restless Heart records once did." J.D. Cannon, PD at country Indianapolis' WFMS recalls that the first time he and his programming staff sat

down and listened to "When She Cries," an immediate consensus formed: AC.

Others, though, support the band's often light sound. PD Bill Jones at country WGKX Memphis thinks Restless Heart's contemporary approach adds variety to his station's sound.

RCA staffers are well aware of the potential pitfalls of crossover acceptance. "Restless Heart wants to be a country-based act," says Dale Turner, the label's national director of promotion/Nashville. He points out nearly all of the band's live shows include a local country station tie-in and that the \$40,000 video for "Mending Fences" helped send a reassuring message to country fans and programmers. Restless Heart's next country single, "We Got the Love," arrives at stations May 10.

Meanwhile, the band returns to the studio at summer's end to make its seventh album. Will it contain an AC-ready track? "I'd hope not," says Turner in Nashville.

WASHINGTON ROUNDUP

(Continued from preceding page)

recordings.

Proponents of such legislation take the position that, in the digital age, the U.S. must have performance-right protections in U.S. copyright law similar to those in other countries. Legislative proponents agree with the proposed new guideline or "instrument" that will probably emerge from meetings on the subject of performance rights connected with the Berne International Copyright Treaty.

U.S. opponents, such as National Assn. of Broadcasters president Eddie Fritts, have said the current arrangement with record companies works fine, that there is no evidence digital services will take away profits from labels, and that U.S. copyright law shouldn't be changed just to accommodate international interests.

FCC WANTS TO REVOKE "SILENTS"

The FCC wants to know why the license of two silent AM stations should not be revoked.

WKLO Danville, Ky., has been off the air since 1989 and licensee Honus Shain has told the commission he is financially unable to return the station to a broadcast schedule.

WJHH Soperton, Ga., has been off the air since 1990 and the trustee of the former Holiday Broadcasting property, according to the commission, has not shown that "he has the capability and the intent to expeditiously resume broadcast operations."

The FCC will hold a hearing to decide if there are extenuating circumstances to warrant a time extention.

FCC PROBES KBER AND KOOL OWNERSHIP

The FCC wants two broadcasters to show cause that the commission shouldn't hand out a \$250,000

fine for taking part in a "sham assignment" scheme and withhold license renewals for Salt Lake City stations KBER and KQOL because of their deceptive practices and lack of candor in dealing with the commission.

The FCC claims that KBER's owner, Chris Devine, owned the two stations in the same market (before that rule was changed), and that Devine and a former KBER jock, Street Stryder, took part in a sham assignment scheme to circumvent FCC rules.

NAB TELLS FCC TO NIX SATELLITE

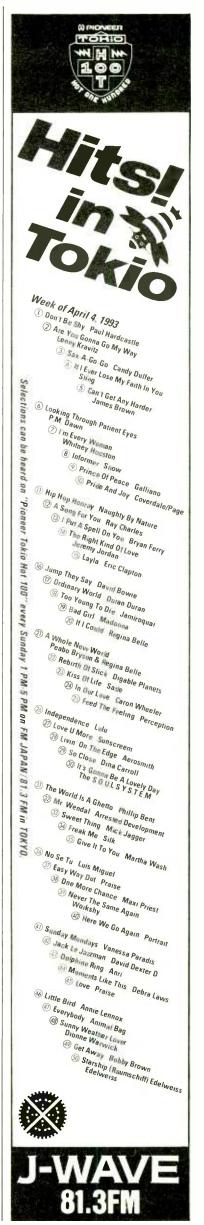
The NAB has told the FCC once again that it should reject all pending satellite digital audio broadcasting applications for digital radio services

The NAB said that first the commission must develop an overall DAB policy that would be fair to all entrants in the new field. Any other action, said NAB, would be "wildly premature."

In the comment stage of the proceeding, NAB told the commission that giving satellite DAB operators a head start by accepting their proposals for digital radio services before the radio industry can put forward its own system would also be "potentially devasating" for local radio stations.

NAB commented further that the systems of all four satellite proponents would not work well in most urban and suburban areas due to interference and other reception problems encountered with satellite delivery.

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63



of the week.

KKBQ-AM-FM Houston

'I think we play more

currents than any major

country station in the

country and we are at the

top of the BDS report on

amount of plays per week'



DON'T EVEN SUGGEST to KKBQ-AM-FM Houston PD Dene Hallam that the country boom may be winding down unless you want to hear a vigorous and enthusiastic rebuttal. In fact, Hallam likens the current "Nashville invasion" of new and talented artists to the "British invasion" of the '60s. "There is an unlimited supply of incredible music coming out of Nashville," he says.

Although the hot country station plays about 50 currents, Hallam says, "It's still a problem getting it down to [50] because there is so much good stuff. We haven't played some very good records by some of the newer people because there just wasn't room."

As for the end of the Nashville boom, Hallam scoffs, "It's nowhere near [over], I promise you that."

Hallam's enthusiasm is one factor helping to propel KKBQ up in the ratings. Since its change to the format artist has a lot of presence on this station.'

last fall, the station has risen 1.8-2.9 in its first Arbitron book. In the second winter Arbitrend, it was up to a 4.0 12-plus, which bodes well for a good winter book.

The former top 40 station's move to country was a gutsy play considering the No. 1 and No. 2 stations in the market are country powerhouses KILT-FM and KIKK-FM. But after a stint as an "easy country" station, 93Q flipped to its current presentation last fall.

A format change was no challenge for Hallam, who is one of the most versatile PDs in the business, having programmed country, top 40, AC, oldies, and N/T stations. His resume includes PD stints at KBZT San Diego, WWWW Detroit, WHN and WKHK New York, and Kansas City, Mo., stations KUDL, and KCPW, where he won a Billboard Radio Award for top 40 PD of the year.

Having programmed so many formats has given Hallam a unique perspective on the competitive radio industry and generated this favorite analogy: "We're all going fishing and the formats are all just different

Hallam describes KKBQ as "a top 40 station that plays country records ... We use top 40 formatics [and] we heavily respond to the streets." In addition to keeping an eye on the booming local country club scene, 93Q staffers host a live broadcast from a club every Saturday night.

The hot country format choice was a natural, Hallam says, because "in Houston, country music is the mass-appeal music." Nevertheless, in taking on two rival powerhouses. Hallam and his staff took nothing for granted. There is no question that



there are two very power-ful radio stations here," he says. "They are wellfunded, great radio stations. So to come in here and expect to knock them out of the box the first time up is unrealistic.

Instead, Hallam says the corporate goal for 93Q was to "just see forward progress." With the latest trend, Hallam says the station is a bit ahead of schedule ratings-wise.

In terms of audience, 93Q targets a younger demo than its two rivals, particularly KIKK, which has skewed older of late, according to Hallam. He likens KIKK to TNN and 93Q to the somewhat hipper, younger CMT.

"KIKK is drifting toward the TNN thing, which is taking advantage, I guess, of their heritage," he says. 'We're really CMT with personality. KILT tries to play both sides of the fence and hopefully it will catch up with them eventually."

Despite a slightly different skew, Hallam says for the most part his two rivals are so interchangeable that he refers to them with the combined call letters "KIKKLT."

Because the market's mainstream top 40, KRBE, uses the "hits without the hype" slogan and presentation, Hallam says it is not really a competitor. "If you want fun, active radio, we're the only choice," he says.

"We are very active musically," adds Hallam. "We get guest DJs on the air, do double shots every hour or two, and [run] a liberal amount of artist drops. The

> Liners include "Houston's new generation of country," and "We play fresh country hits." And because 93 is the station's dial position, the station is also tying in heavilv with the current year and promoting it as "The year of the Q in Houston."

> KKBQ is approximately 60% current in all dayparts, 25% recurrent, and 15% oldies (which date back just five or six years). The station employs three Texas-based con-

sultants, Steve Warren, Lee Randall, and Lee Bayley.

"I think we play more currents than any major country station in the country," says Hallam, "and we are at the top of the BDS report on amount of plays per week." Hallam says power records are played seven times a day and his slowest rotation on a current record is two or three spins a day.

Other differences between 93Q and other country stations are that 93Q plays local artists, even if they are unsigned, seeks out dance mixes of records and plays them in every daypart, and plays album cuts in regular rotation.

Among the album cuts currently getting heavy airplay are George Strait's "Overnight Male," Confederate Railroad's "Trashy Women," and John Michael Montgomery's "Dream On Texas Ladies."

Here's a recent afternoon hour: Dwight Yoakam, "Ain't That Lonely Yet"; John Michael Montgomery, "I Love The Way You Love Me"; Brooks & Dunn, "Rock My World Little Country Girl"; Tanya Tucker, "Down To My Last Teardrop"; George Strait, "When Did You Stop Loving Me"; Clint Black, "When My Ship Comes In"; Alabama, "I'm In A Hurry And Don't Know Why"; Tracy Lawrence, "Alibis"; Wynonna Judd, "No One Else On Earth"; Wynonna Judd, "Tell Me Why"; John Anderson, "Money In The Bank"; Garth Brooks, "Friends In Low Places" (live); Vince Gill, "No Future In The Past"; Confederate Railroad, "Trashy Women" (dance mix); and Pam Tillis, "Let That Pony Run.

The station is heavily marketed with TV, billboards, some print, and a lot of community involvement, according to Hallam. "You can't overemphasize the streets," he says. "We have four or five vehicles and we're at all the clubs.'

In addition to plenty of concert ticket giveaways, the station runs a lot of contests, including the current vacation-a-day contest, in which listeners win trips to exotic locations.

'A word that's really important to us is fun," says Hallam. "We're always thinking 'will this be fun,' and we play fun records [like] "Romeo" by Dolly Parton."

RACE Affiliates To Run Earth Week Eco Features

LOS ANGELES-The Radio Action Coalition for the Environment, a new nonprofit organization, is in the midst of planning national environment-related promotions to begin this fall. But many stations are already involved in promotions centered on RACE's syndicated 90-second, daily information feature, "Earth Currents."

Earth Week, which begins Monday (19), marks the official launch of the Pasadena, Calif.-based RACE when "Earth Currents" debuts on approximately 100 stations. Affiliates include KIFM San Diego, WPNT Chicago, KRXQ Sacramento, Calif., KKLD Tucson, Ariz., and KMXV Kansas City, Mo.

RACE president/executive director Dede Whiteside is recruiting four regional RACE representatives to support local station efforts and is developing a college intern program, which will include 30 local reps. She says the promotion staff will be hired this summer.

"We hope to create a bridge between radio and the environmental community," says Whiteside. "We want to create a support mechanism [with our national promotion staff] to help stations do promotions and show them that it's just as easy to do an environmental promotion as it is a Jell-O jump.'

A possible national promotion this fall may be centered on a movie with an environmental theme. The station tie-in likely would be a "Canned Food Festival," already done at quite a few stations, in which listeners donate canned goods in exchange for movie tickets.

RACE also hopes to plan some national promotions centered on John Paul Mitchell Systems, the sponsor of the Tuesday "Earth Currents" show. (RACE is seeking sponsors for the remaining four days.)

Meanwhile, during Earth Week, RACE affiliates are tying in their public affairs responsibilities and/or promotions with "Earth Currents."

KRXQ has Sacramento Rideshare

"Earth Currents." In conjunction with the organization, the station is encouraging listeners to bicycle to work. Jock Alison Miller will join the May 6 bicycle caravan along Highway 50 to support the organization's "Buddy Bicyclist Program."

Also, KRXQ promotion director John Nelson is working on finding a local recycling center to do monthly recycling runs.

sponsoring the first four weeks of

KIFM is giving away oil drip pans in conjunction with Motorola. GSM Scotty Morache says, "We have an audience and client base in San Diego that is extremely environmentally aware. We have sponsors lined up for this thing even before it



by Carrie Borzillo

WPNT jock and RACE board member Jim White hopes to team with a local television station and newspapers to co-sponsor an environmental fair.

"The primary benefit for a station to get involved [with RACE] is they become a station that is doing something proactive," says White. "It can only reinforce their position as a leader in the market.

RACE board member and KRXQ PD Judy McNutt sent a list of suggestions to other RACE affiliates about what kind of promotion/publicservice events stations could do. Those ideas included paperless picnics, weight-loss competitions, and "Recycle Trash Not Music" weeka no-repeat week.

RACE is also working on a weekly live call-in show, broadcast from areas of environmental interest, such as the Amazon, and a large Earth Day event for 1994.

Among those on the RACE advisory board are artists John Denver and Bonnie Raitt, and Virgin Records president Phil Quartararo. Other RACE board members include KRNO Reno, Nev., jock Tim Anderson, KKLD AE Tom Zlaket, former Reprise Records promotion rep Linda Baker, and Jones Satellite Networks personality Laurie

IDEA MILL: OPENING DAY

WQMF Louisville, Ky., sponsored the opening day promotion, "back-toback," for baseball's Louisville Redbirds. The station awarded a lucky ticketholder \$50,000 when the team hit two homers in a row. The winner cashed in during the first inning.

In its opening day promotion for the Mariners, KMTT Seattle escorted 50 fans-decked out in station T-shirts-to the game, following a pregame show featuring Bruce (Continued on next page)

PROMOTIONS AND MARKETING

(Continued from preceding page)

Hornsby. Winners also received a copy of Hornsby's latest album.

While most stations are thinking of spring and baseball, some places are still dealing with snow. CJFM Montreal jocks Ric Peterson and Rick Moffat got in over their heads when they offered to shovel out anyone still snowed in after a recent storm. It seems the driveway of listeners Marcy and Michel Ohayon, who were bringing their new baby home from the hospital, was too much for the jocks to handle and they had to call in professionals. Rick's Snow Removal donated its fee to the Montreal Children's Hospital.

KZST Santa Rosa, Calif., received a lot of outrageous calls when it asked what listeners would do for \$1 million, including one from a man offering to fill his BMW with Cheez

Whiz and eat his way out. Turns out KZST was kidding about the stunts, but not about the money. The station will give away \$1 million by randomly calling listeners May 26.

WWSN Dayton, Ohio, got the word out about its new double-M call letters, WMMX-FM, by sending M&M's with the new logo to clients, the press, and some listeners.

KITS (Live 105) San Francisco is hosting a Modern Rock Earth Day Auction April 25. Proceeds will go to Greenbelt Alliance, an organization dedicated to preserving Bay Area open space

WGCI-AM Chicago gathered some black radio legends from the area to guest-jock as part of "Legends Week" April 12-16. Listeners got a chance to meet E. Rodney Jones, Bill "Butterball" Crane,

Lucky Cordell, Joe Cobb, Merri Dee, and Richard Stamz at a party and live broadcast.

PRO-MOTIONS

Notice the new byline? Beginning this week, I will be authoring the Promotions & Marketing column in addition to the Networks & Syndication column. Please fax your promotion press releases to me at 213-525-2394/2395. I can also be reached by phone at 213-525-2293 or by mail at 5055 Wilshire Blvd., 7th Floor, Los Angeles, Calif. 90036. I look forward to hearing from you.

Elsewhere, WODJ Detroit traffic manager Julie Festerling is upped to promotion director, replacing Jennifer Williams-Widina, who exits.

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	UL		14	uit Gaireini	purary.
			N.	COMPILED FROM A NA SAMPLE OF RADIO PL	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1	★ ★ ★ AMS & BRIAN MCKNIGHT
1	1	1	12	GIANT 18630	3 weeks at No. 1
(2)	2	3	10	I HAVE NOTHING ARISTA 1-2527	WHITNEY HOUSTON
3	5	5	14	SBK 50406/ERG	◆ JON SECADA ◆ GLORIA ESTEFAN
4	3	4	12	I SEE YOUR SMILE EPIC 74847 TELL ME WHAT YOU DREAM REPRESENTED THE PROPERTY OF THE PROPERTY	
<u>(5)</u>	6	7	9	NOVUS 62468/RCA SIMPLE LIFE	◆ ELTON JOHN
6	4	2	12	MCA 54581 WHAT YOU WON'T DO FOR LOVE	◆ GO WEST
	7	10	8	EMI 50428/ERG COME IN OUT OF THE RAIN	◆ WENDY MOTEN
8	9	8	15	EMI 50417/ERG FOREVER IN LOVE	◆ KENNY G
9	8	6	23	ARISTA 1-2482 IF I EVER LOSE MY FAITH IN YOU	◆ STING
10	13	14	10	A&M 0111	ARY-CHÁPIN CARPENTER
11	12	13	13	COLUMBIA 74795 I'LL NEVER GET OVER YOU (GETTING	
(12)	14	16	9	ARISTA 1-2518 SOMEBODY LOVE ME	◆ MICHAEL W. SMITH
13	10	11	12	REUNION 62465/RCA A WHOLE NEW WORLD ◆ PEABO E	
14	11	9	23	COLUMBIA 74751 WATER FROM THE MOON	◆ CELINE DION
(15) (16)	15	19	6	EPIC 74809 THE CRYING GAME	◆ BOY GEORGE
(16)	20	26	6	SBK 50437/ERG I DON'T KNOW WHY	SHAWN COLVIN
17	16	18	10	COLUMBIA 74861	
(18)	24	30	4	A SONG FOR YOU WARNER BROS. 18611	RAY CHARLES
19	18	15	18	NO MISTAKES	◆ PATTY SMYTH
(20)	27	27	6	THAT'S WHAT LOVE CAN DO	◆ BOY KRAZY
21	19	17	14	NEXT PLATEAU/LONDON 857 024/PLG ORDINARY WORLD	◆ DURAN DURAN
22	17	12	13	HOPE OF DELIVERANCE	◆ PAUL MCCARTNEY
23	23	24	8	HOW FAST FOREVER GOES	HOWARD HEWETT
24	21	20	16	REACH OUT (I'LL BE THERE)	MICHAEL BOLTON
(25)	29	31	5	COLUMBIA ALBUM CUT KISS OF LIFE	◆ SADE
26	22	21	21	HEAL THE WORLD	◆ MICHAEL JACKSON
27	26	23	26	WHEN SHE CRIES	◆ RESTLESS HEART
28	25	22	26	RCA 62412 NEVER A TIME ATLANTIC 87411	GENESIS
				***HOT SHOT D	EBUT * * *
29	NE	N >	I		CROSBY & PHIL COLLINS
30	32	37	4	IF I COULD COLUMBIA 74864	◆ REGINA BELLE
31)	38		2	HARBOR LIGHTS RCA ALBUM CUT	◆ BRUCE HORNSBY
<u>32</u>)	34	38	6	WELCOME TO MY LOVE CAPITOL 44892	◆ RACHELLE FERRELL
33	33	35	7	THE PASSION THEME RCA ALBUM CUT	◆ WARREN HILL
34)	42	_	2	CAN'T DO A THING (TO STOP ME) REPRISE 18604	◆ CHRIS ISAAK
35	30	28	24	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON
36	28	25	20	IN THE STILL OF THE NITE MOTOWN 2193	BOYZ II MEN
37	35	34	31	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
38	31	29	25	FAITHFUL EMI 5041 1/ERG	◆ GO WEST
39	36	36	17	HAVE I TOLD YOU LATELY WARNER BROS. 18511	ROD STEWART
40	37	33	19	IRRESISTIBLE POLYDOR 861 210/PLG	◆ CATHY DENNIS
41)	41	45	3	BED OF ROSES JAMBCO 864 852/MERCURY	◆ BON JOV
42	3 9	39	28	THE LAST SONG MCA 54510	◆ ELTON JOHN
43)	NE	N >	1	EVEN A FOOL CAN SEE WARNER BROS. ALBUM CUT	PETER CETERA
44	44		2	THE BEST I EVER WAS MCA 54576	JOHN PAGANO
45	40	40	28	FEELS LIKE HEAVEN ◆ PETER CETE WARNER BROS. 18651	
46	45	47	7	BEAUTIFUL GIRL ATLANTIC 87383	♦ INXS
(47)	NE	N >	1	ALL THESE YEARS CURB ALBUM CUT	◆ SAWYER BROWN
<u></u>		43	29	TO LOVE SOMEBODY	◆ MICHAEL BOLTON
48	46	10			* OF:
	46	41	23	LOVE CAN MOVE MOUNTAINS EPIC 74337 I'M EVERY WOMAN	◆ CELINE DION ◆ WHITNEY HOUSTON

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

Single Reviews

POP

► JANET JACKSON That's The Way Love Goes (4:26)

(4:20)
PRODUCERS: Jimmy Jam, Terry Lewis, Janet Jackson WRITERS: J. Jackson, J. Harris III, T. Lewis
PUBLISHERS: Black Ice, BMI; Flyte Tyme, ASCAP
REMIXER: CJ Mackintos
Virgin 12773 (c/o CEMA) (cassette single)

La Jackson previews her Virgin debut, "janet," with a gorgeous midtempo jam fueled by warm classic funk and soul instrumental colors. Romantic, almost poetic lyrics, and an instantly memorable chorus are given depth by Jackson's caressing, whispery vocal and fluid guitar lines. CJ Mackintosh provides several trend-conscious remixes, though nothing matches beauty of the original album version—which will steam up top 40, urban, AC, and dance formats within seconds.

► GEORGE MICHAEL & QUEEN Somebody To

Love (5:17)
PRODUCERS: George Michael & Queen WRITER: F. Mercury
PUBLISHERS: Queen/Beechwood, BMI
Hollywood 10307 (cassette single)

Michael steps into the late Freddie Mercury's shoes on this faithful rendition of a gem from the Queen catalog. His live performance with the band during last year's tribute concert for Mercury can be heard on Michael's "Five Live" AIDS benefit EP. Besides supporting an important cause, record also manages to succeed on a creative level; Michael turns in a rousing, heartfelt vocal and Brian May's guitar licks are typically strong. Early radio and sales promise a quick sprint up the charts.

UB40 Can't Help Falling In Love (3:23)

PRODUCERS: UB40 WRITERS: G.D. Weiss, H. Peretti, L. Creatore PUBLISHERS: Gladys/Williamson, ASCAP Virgin 12772 (c/o CEMA) (cassette single)

U.K. dancehall stars indulge in Elvis Presley memories on this first single from the soundtrack to Sharon Stone's new movie, "Sliver." Track has a pillowy, midtempo pace that dabbles in island beats and radio-conscious funk. Brassy horns are a jolting, though ultimately pleasing, element in the arrangement. A fun respite from usual top 40 fare.

TOY BOY You Ain't Packin' (5:07)

PRODUCER: Person "P-Funk" Middleton
WRITERS: P. Middleton, D. Adams, L. Turner, L.
Deguzman, D. Bingham
PUBLISHERS: Phoenix America Songs/Adams Apple, BMI
Onyx/Biscayne Europa 30051 (CD single)

What it is that he is packin' is the basis for a double-entendre-filled look at the ongoing battle of the sexes. Shuffling pop/urban beat-base rolls along nicely, while the male and female members of the group cut one another down in cute raps and vocal passages. Imaginative jam doesn't declare winner, but it sure does open up a fun (if not tried-and-true) can of worms. Have a spin.

LEWIS LOVEBUMP Hey Mallorca (3:32)

PRODUCER: not listed WRITER: L. Lovebump PUBLISHER: Warner-Chappell Thump 1047 (cassette single)

Frenetic pop/dance track has a healthy rave sensibility, with just a touch of house (via rolling piano lines) and airpunching Spanish-language chants. A refreshing change of pace for crossover stations. Contact: 909-595-2144.

RENE If Only You Knew (4:32)

PRODUCER: Frank Lords
WRITER: not listed
PUBLISHERS: Our Jam/Whooping Crane, BMI
Tropical Wave/Pandisc 2001 (cassette single)

The urgency of techno proves a fitting match for the cheeky drama of freestyle on this keyboard-driven cut. Rene's limited vocal reach is veiled by a barrage of sound effects and chunky beat-breaks. Best programming choice is the smooth "Studio" remix. Pass on all of the others.

Contact: 407-966-2029.

R & B

▶ JODECI Let's Go Through The Motions (4:15)

PRODUCER: DeVante Swing WRITERS: D. Swing, C. Elliott PUBLISHER: not listed

REMIXER: Darryl Pearson
Uptown/MCA 54636 (c/o Uni) (cassette single)

Quartet teases its legion of fans with a new tune, taken from the soundtrack to "Who's The Man?" Rockin' funk/swing beats poke into thick layers of harmonies, flexing lead vocals, and butch raps. Way-catchy workout will sail up urban charts in the blink of an eye. Now, how 'bout a new album, guys?

➤ SWV Weak (4:54)

PRODUCER: Brian Alexander Morgan WRITER: B.A. Morgan PUBLISHER: Bam Jams, BMI RCA 62521 (c/o BMG) (cassette single)

Follow-up to the gold-selling "I'm So Into You" soothes and caresses with a blend of nicely sculptured, En Vogue-like harmonies and a sing-along chorus. Track gains subtle movement from its finger-snappin' retrosoul groove. Label is smartly launching this single in the urban arena, where support has been ardent. Concentrated top 40 push is planned in the coming weeks.

TISHA CAMPBELL Love Me Down (3-59)

PRODUCER: Vassal Benford
WRITERS: V. Benford, A. Tatum
PUBLISHER: not listed
REMIXER: John "L.A. Jay" Barnes
Capitol 79604 (c/o CEMA) (cassette single)

Actress-turned-singer continues her bid for radio play with jacked-up bit o' R&B romance. Campbell has a warm and engaging vocal style, and is at home inside an arrangement of midtempo beats and plush keyboards, courtesy of the increasingly hot Vassal Benford. Sultry whispers midway through the track likely will have male urbanites hyperventilating.

COLIN ENGLAND Come Over, Baby (3:37)

PRODUCERS: Roy "Dog" Pennon, Hakeem Abdulsamad WRITERS: R. Pennon, C. England, G. Cox, H. Abdulsamac PUBLISHERS: Fat Hat/Cznin/Buff Man, BMI; T-Porsa/EMI-

Virgin, ASCAP Motown 6310992 (c/o PGD) (cassette single)

England dons the guise of new-jack Romeo with mixed results. He certainly has an enticing vocal style. Unfortunately, he has to work overtime to rise above a busy arrangement that holds few (if any) surprises. The track starts on a promising note, but never really kicks in. Still, record deserves a whirl or two-if only for England's performance.

VERTICAL HOLD Seems You're Much Too Busy (4:37)

PRODUCERS: Vertical Hold WRITERS: A. Stone, K. Khaleel PUBLISHERS: Music Corp. of America/Baby Diamond, BMI; Colgems-EMI/Mantronik, ASCAP Colgems-EMI/Mantronik, ASCAP REMIXERS: Dave Shaw, Winston Jones, Dave Darlington A&M 8083 (c/o PGD) (12-inch single)

Slinky urban/funk jam is proof that an act does not have to clunk you over the head in order to to be effective. A slowly ingratiating funk groove clips along at a comfy pace, while easy-going harmonies cushion a soft and soulful lead vocal. Wisely, each remix (even the house version) maintains the quiet strength of the original track. A nice change of pace.

COUNTRY

► GEORGE STRAIT When Did You Stop Loving Me

PRODUCERS: Tony Brown, George Strait WRITERS: M. Holmes, D. Kees PUBLISHER: not listed MCA 54642 (c/o Uni) (7-inch single)

This is Strait at his best. Backed by a great, weeping steel guitar, he moans the blues in classic country style.

PEARL RIVER Fool To Fall (4:02)

PRODUCER: Jerry Crutchfield WRITERS: W. Newton, L. Stewart PUBLISHERS: Warner-Tamerlane/Writer's House/Larry Liberty 79635 (c/o CEMA) (CD promo)

This tender, contemplative bit of selfexamination is the antithesis of macho country. Strong lead vocals and properly wistful harmonies

BRIAN JAMES One Single Night (2:39)

PRODUCER: Blake Mevis WRITERS: L. Williams, K. Bergsnes, H. Rippy PUBLISHERS: Acuff-Rose/Hidden Harbor, BMI; Haven

Harbor, ASCAP Warner Bros. 6134 (CD promo)

With his Haggardesque vocals and dynamic delivery, James sounds like a star right out of the box. He is aided immeasurably by the thoughtful-and quotable-lyrics, a good example of which is, "That old double-standard has doubled back on me.'

DANCE

► RUPAUL Back To My Roots (7:15)

PRODUCER: Eric Kupper
WRITERS: R. Charles, J. Harry, E. Kupper
PUBLISHERS: T-Boy/Say Love/Whorga Musica/Squalene/ EMI, ASCAP Tommy Boy 564 (12-inch single)

After saturating the media in support of the smash "Supermodel," RuPaul aims to prove her potential for longevity with a festive house ditty that extolls the

creativity of African-American hair fashion. Eric Kupper's production is heavy on smart beats and disco charm, while Ru unleashes a flood of charisma

and funny raps. An instant club hit

poised for radio success. MALAIKA Gotta Know (Your Name) (7:42)

PRODUCER: Steve "Silk" Hurley
WRITERS: S. Hurley, E. Miller, T. Miller, J. Principle
PUBLISHERS: Last Song/Third Coast, ASCAP
REMIXERS: Maurice Joshua, Todd Terry, Jason Hess
A&M 8135 (c/o PGD) (12-inch single)

Diva-in-training who scored several months back with "So Much Love" offers the title track from her debut album. In its original form, the song is a shuffling jack-pop jaunt. Club punters, however, are served smokin' house revisions by Maurice Joshua and Todd Terry, who have a field day with the song's ample hook and Malaika's sassy vocal. Destined

HIGH SOCIETY FEATURING STEPHANIE

MCKAY All My Love (I Surrender) (7:45)
PRODUCERS: Sean Tucker, Frederick Jorio
WRITERS: S. Tucker, F. Jorno
VUBLISHERS: Jorio/Money & Love/Rising Notes, ASCAP
Project X 19923 (12-inch single)

McKay strikes a seductive vocal pose, while producers Sean Tucker and Frederick Jorio weave a dark and jazzy deep-house beat foundation. Beneath all of the style and moody club vibes lies a strong pop/R&B tune that could make the move in mainstream radio circles with the right promotional push. Regardless, dance tastemakers should jump on it out of the box. Contact: 212-255-0242.

OSCAR G. OF MURK PRODUCTIONS PRESENTS

OSCAR G. OF MURA PRODUCTION
TILT On My Mind (no timing listed)
PRODUCER: Oscar Gaeton
WRITER: O. Gaeton
PUBLISHER: Renegade One, ASCAP
One 12004 (12-inch single)

A member of the up-and-coming Murk Productions posse steps out on his own for a moment to deliver a salacious slice of dark house. Minor-key synths are laid over a rigid beat, while vocal loops and sound effects swirl about. An underground delight. Also, be sure to check out the equally cool "Yeah . . ." on the flipside. Contact: 212-757-4671.

LaTOUR Hypnomania (7:52)

PRODUCER: Mark Picchiotti
WRITER: LaTour
PUBLISHERS: Songs Of PolyGram/Take-2, BMI
REMIXERS: Maurice Joshua, Mark Picchiotti, Dave Sears
Smash 880004 (c/o Island) (12-inch single)

Chicago artist who generated attention in 1991 with "People Are Still Having Sex" returns with a sharper, more intense techno tone. Rapid beats are countered with his deep-voiced chatting and pulsating synths. A variety of remixes aims to entice exposure at all possible dance formats.

JEROME MIKULICH FEATURING NATURE LOVE

PRODUCER: Jerome Mikulich
WRITER: J. Mikulich
PUBLISHER: Auspex, ASCAP
REMIXER: The Clubhouse Team
Clubhouse 134 (c/o Emotive) (12-inch single)

Pop/house twirler will have folks gleefully reaching for their old disco paraphernalia. Kinetic, lively percussion kicks, while Love has a spirited presence. The techno mix is sadly out of place, though the other versions are hot enough to compensate. Cute one. Contact: 212-645-7330.

AC

★ NICKY HOLLAND Tongue-Tied Twisted (4:13)

WRITERS: N. Holland, E. Shipley PUBLISHERS: 10/Virgin, ASCAP; Virgin Songs/Shipwreck,

Epic Associated 4938 (c/o Sony) (CD promo)

Wonderfully crafted tune from Holland's sadly underappreciated, eponymous debut should have ushered the set in last

year. Epic can be forgiven for this mistake by putting a vigorous push behind the track at AC radio. Holland's unique alto wafts lazily over a lush, pianodominated arrangement that focuses on the song's sweet melody and hummable

ROCKTRACKS

BRIAN MAY WITH COZY POWELL Resurrection

PRODUCER: Brian May
WRITERS: May, Powell, Page
PUBLISHERS: Queen/Beechwood/Mystery Ltd./Corbert, Hollywood 10320 (CD promo)

Second single from May's solo set, "Back To The Light," sounds like it could have been recorded by Queen during its heyday. Operatic backing vocals lend appropriate melodrama to a complex, hard-rockin' tune. May's slicing, nimble guitar riffs are matched by a thunderous drum solo. Album-rock programmers, take heed.

TRIXTER Rockin' Horse (4:12)

PRODUCER: James "Jimbo" Barton WRITERS: S. Brown, P. Farley, P. Loran PUBLISHER: not listed MCA 2646 (c/o Uni) (cassette single)

Fist-waving shot from band's current "Hear!" collection works the MTV/radiofriendly headbanger formula for all it's worth. Their wide-eyed, almost giddy sincerity transforms this cut into a guilty pleasure that will have you leaping around with your air-guitar when no one is looking. Go ahead, have a blast

GOLDEN EARRING | Can't Sleep Without You

(3:33)
PRODUCERS: Golden Earring
WRITERS: Kooymans, Hay
PUBLISHER: Bouncin' Balls
First Quake 4488 (CD promo)

Classic-rockers re-emerge with an unplugged acoustic rendition of an old favorite. Crisp recording and agile instrumentation will help generate desired album-rock attention. From the album "The Naked Truth."

MONSTERLAND Peanut Butter Karma (no timing

listed) PRODUCERS: Morgan Walker, Monsterland WRITER: not listed PUBLISHER: not listed spinART 8 (7-inch single)

Postpunk aggression meets power-pop smiles on a noisy ditty that assaults the senses with a smashing guitar attack. That blow is followed by happy vocals and a hook that refuses to be tucked away in the muck of production. A good one for college radio playlists. Contact: P.O. Box 1798, New York, N.Y. 10156-

RAP

INTELLIGENT HOODLUM The Posse (Shoot 'Em

Up) (4:18)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
A&M 8175 (c/o PGD) (cassette single)

The "Posse" soundtrack is starting to show signs of becoming a major album. Rapper swaggers with a machismo that befits the Mario Van Peebles film, but also scores on its own street merit. The bassline will creep up your spine and have you shakin' it until you're breathless. Piano/beat/sample breakdown toward the end is a startling and effective way to close the track. Deserves a shot at urban radio.

NEW & NOTEWORTHY

INNER CIRCLE Bad Boys (3:48)

PRODUCERS: Ian Lewis, Touter Harvey, Roger Lewis WRITER: not listed PUBLISHER: not listed REMIXERS: David Morales, Tommy Aderbratt, Per

Big Beat/Atlantic 5016 (cassette single)

Theme from the popular Fox-TV program "Cops" is well-positioned for top 40 invasion, thanks to its contagious dancehall hook and slick, pop-conscious production. Weekly television exposure sure doesn't hurt, either. Head-bobbin' bass line is properly elastic, and the subtle, jiggly guitars are a plus, and are prominently featured in each of the five remixes. Jam on it.

BADD BOYZ OF THE INDUSTRY One Night Of

Freedom (3:47)
PRODUCER: Damian Johnson
WRITERS: D. Johnson, S. Evans
PUBLISHERS: PolyGram International/Shydl/Dizz,
ASCAP ASCAP A&M 8126 (c/o PGD) (cassette single)

Quintet takes an impressive bow with a textured, jack-swing-derived workout from the soundtrack to the Mario Van Peebles film "Posse."

Sweet layers of harmonies and sturdy, staccato beats nicely complement the strength of the song. Talented new group gets a promising launch with a track that would fit well within urban and top 40 formats. Looking forward a full-length album.

NU COLORS Fallin' Down (5:42)

PRODUCER: Bryan Powell
WRITERS: B. Powell, L. Johnson
PUBLISHERS: PolyGram/BMG Songs, ASCAP
REMIXERS: Jermaine Dupri, Paul Gotel, Graeme
Park, Well Hung Parliament
Polydor 867327 (c/o PLG) (12-inch single)

British groove collective aims to transfer overwhelmingly U.K. and European kudos to U.S. market. First single from act's fine "Unlimited" album is a melange of hearty funk beats, rich harmonies, and jazzy lead vocals. Variety of nifty mixes could do the trick in opening doors at urban radio and club levels. Best of the bunch are Paul Gotel's bright and lively version and Well Hung Parliament's trance/rave excursion. A delightful introduction

PICKS (**b**): New releases with the greatest chart potential. CRITIC'S CHOICE (**★**): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Arbitron Unlocks KMAP Diary Scam; Rivers Returns; Kelley Joins WNEW

FOLLOWING A SUCCESSFUL sting operation, Arbitron has filed a civil suit against KMAP Inc., owner of Spanish KWAC Bakersfield, Calif., and also announced it will de-list the station in the winter book for "obtaining, falsifying, and returning radio survey diaries."

Between January and March of this year, the station allegedly broadcast requests for people who had received cash in the mail to contact the station. Because cash premiums are mailed along with the Arbitron diaries, the company considered the requests to be "a direct appeal to Arbitron diarykeepers."

Arbitron hired an investigator, who contacted the station claiming he had received two diaries. The investigator then turned the diaries over to a station representative in exchange for a \$25 restaurant coupon and "offers of other compensation," according to Arbitron. The completed diaries later were received at Arbitron headquarters in Laurel, Md.

The suit seeks at least \$50,000 in compensation and additional punitive damages on the grounds of interference with business, violation of the California Business and Professions Code, and conspiracy to commit fraud.

In other news, oldies KKSN-FM Portland, Ore., night jock Manuel DeJesus Esperanza (aka Andy Manuel) was arrested April 9 on charges that he was dealing cocaine out of the station, according to The Oregonian. Police also arrested Manuel's alleged accomplice, David Weston Taylor, who police say was on his way to deliver a half-ounce of cocaine to Manuel at the station. A search of Taylor's home turned up more cocaine valued at between \$15,000 and \$18,000.

According to the paper, Manuel allegedly used the station's phones to take drug orders, which were then filled by Taylor. Customers would pick up their orders at the station. Although calls to GM Harry Williams went unreturned, police say no other station staffers were involved in the scheme.

WHTZ (Z100) New York GM Alan Goodman says the station has reached an "amicable settlement" with WKSZ Philadelphia over the use of the slogan "Z100" (Billboard, April 17). According to Goodman, WKSZ will stop using the slogan Monday (19). WKSZ GM Lloyd Roach and PD Eric Johnson did not return phone cells.

Former WKYS Washington, D.C., jock Kevin James has filed a \$1.2 million suit against the station claiming breach of contract, invasion of privacy, and defamation, according to The Washington Post. In the seven-count suit, filed April 1 in D.C. Superior Court, James charges that PD Barbara Prieto broke into his locker at the station and removed and copied approximately 50 tapes from James' personal collection. James also claims he was promised freedom to program his own show, which was subsequently revoked.

Station president **Skip Finley** said the suit has "absolutley no merit," but declined to comment further. A hearing has been set for July. 2

In happier WKYS news, the station put a new spin on the traditional tax deadline day nocturnal post office broadcast by encouraging listeners who support D.C. statehood to bring a tea bag along with their tax forms. Finley says the stunt was a play on the Boston Tea Party protest against taxation without representation. Meanwhile, WVEE (V103) Atlanta's tax day promotion featured the "V103 Instant Tax Refund Machine,"



by Phyllis Stark with Eric Boehlert & Carrie Borzillo

a modified leaf blower that blew free money into listeners' cars.

The American Civil Liberties Union has come to the defense of embattled WLUP-FM Chicago jocks Steve Dahl and Garry Meier in their longrunning indecency battle against the FCC. According to the Chicago SunTimes, the group has joined WLUP parent Evergreen Media in its challenge of fines leveled against the jocks by the commission.

PROGRAMMING: RIVERS RETURNS

After eight months away, Tom Rivers returns to WQYK-FM Tampa, Fla., this time in the newly created position of OM. Rivers exits WMZQ Washington, D.C., where he was PD/morning man. Morning co-host Sandy Weaver is handling the shift solo for now.

Bob Wood joins WCTS Minneapolis as PD. He was most recently VP/GM at WNSS/WEZG Syracuse, N.Y. WCTS, formerly a religious station, currently is dark but will be returning to the air shortly, with a new format, under new owners Colfax Communications.

Kevin Mason joins WFMS Indianapolis as PD, replacing Charlie Morgan, who now is marketing and operations manager. Mason most recently was PD/morning man at WRXZ Bloomington, Ill. . . . Top 40 WYHY (Y107) Nashville heads in a more rock-intensive direction, eliminating crossovers from urban and AC . . . PD Brian Kerkan exits WRRK Pittsburgh.

Brian Wallace, former midday host at KKDA-FM Dallas and one-time WYLD-FM New Orleans PD, is the new PD at WQMG-FM Greensboro, N.C. He replaces Terry Foxx ... WOVV West Palm Beach, Fla., PD Kurt Kelly exits and has not been replaced.

WCDA Albany, N.Y., flips from satellite AC to Jones Satellite Net-

works' "CD Country" ... WMKS Macon, Ga., OM/PD Jon Allen joins WGNA Albany as PD. He replaces Fred Horton, now with Rusty Walker & Associates.

WYXY (Y97) Scranton, Pa., flips from satellite AC to local, mainstream top 40 as WBHT (Hot 97). The station debuted April 10 after airing 12 hours of "Hot, Hot, Hot" by the Cure and Buster Poindexter. PD/afternoon jock Bill Sheridan previously hosted the station's local morning show. The rest of the lineup consists of former WAVA Washington, D.C., jock Mark Anthony, who is paired in mornings with market vet Renee, who returns to radio. MD/midday jock T. Russell worked at the former WBSB (now WVRT) Baltimore. Night jock Tony Mojo was at the former WEGX Philadelphia, and late-nighter Steve Foxx joins from sister station WMGS.

KMCK Fayetteville, Ark., owner George Hochman is launching a new network for mainstream top 40 stations Aug. 2. "Music Channel One" will be available 6 p.m.-6 a.m. weekdays and 24 hours on weekends. Cost to affiliates is \$200 a month

WWDZ Danville, Ill., signs on as the fourth station in the Illinois network of album rock stations owned by Mark Rollings. Programming originates from WZNF Champaign, Ill. Other affiliates include WZZP Kankakee and WZNX Arcola.

KDBQ Monterey, Calif., has changed its calls to KSRI... KOUL Corpus Christi, Texas' new PD/morning man is Jim Prewitt, who previously hosted afternoons.

PEOPLE: KELLEY TO WNEW

Former KMET Los Angeles veteran Pat Kelley returns to radio as the host of WNEW New York's morning show. Current host Richard Neer will be reassigned to fillin work and special projects.

KDWB Minneapolis morning man Steve Cochran exits. ND/morning co-host Lee Valsvik remains. PD Mark Bolke is looking for Cochran's replacement.

Former WMXZ New Orleans morning hosts Jim and Melissa Sharpe join KYSR Los Angeles for that shift, replacing Tommy Jaxson, who segues to sister station KXEZ for evenings. Melissa also gets the ND title. KYSR fill-in jock Paul Freeman is upped to middays, replacing Sandy Kelley, who is now doing afternoons at KXEZ. New KYSR evening jock Gina St. John was last with the former WPHR (now WENZ) Cleveland. KYSR PD Greg Dunkin is still looking for a programming assistant/weekend air talent, Send T&Rs.

Also at KXEZ (formerly KQLZ), Greg O'Neil joins for mornings, ND Penny Coyne will do morning news, and Claudine St. Claire joins for middays. All three had worked at KYSR under its previous format and call letters. Tom Banda joins for overnights.

Former WQHT (Hot 97) New York evening jock Freddie Colon

newsline...

MAUREEN LESOURD has been named VP/GM of WQCD New York, replacing Ray Gardella. She previously was GM of WRQX Washington, D.C.

RICHARD KELLEY has been upped from director of sales to VP/GM at KMEL San Francisco. That position had been vacant since the departure of Paulette Williams. Also, Keith Naftaly has been upped from PD of KMEL to VP of programming at parent Evergreen Media. He will oversee KMEL and KKBT Los Angeles.

STATION SALES: KSJL San Antonio, Texas, from Inner City Broadcasting to Clear Channel Communications, owner of crosstown WOAI, KAJA, and KQXT, for an undisclosed price; KKRD Wichita, Kan., from Sherman Broadcasting Corp. to New West Radio Inc. for an undisclosed price; WETT/WWTR Ocean City, Md., from co-receivers Banking Services Corp. and Roger Akin to Benchmark Communications for \$500,000.

DOUG WELLDON has been named GM at WKHI Ocean City, Md., which recently was purchased by Benchmark Communications. He replaces Stevie Prettyman. Welldon had been PD at WJBR Wilmington, Del.

CHRISTINE HILLARD moves from the GM slot at WCMB/WIMX Harrisburg, Pa., to that job at WFRG Rome, N.Y.

KIM ROMANO, former GM at WRMM-AM-FM Rochester, N.Y., becomes national sales manager at WPEN/WMGK Philadelphia.

joins crosstown WQEW for overnights... WBLX-FM Mobile, Ala., MD Morgan Sinclair exits and has not been replaced.

WPGR Philadelphia midday jock Bob Charger exits and is replaced by Andy Volvo, who previously did weekends and production ... The Cleveland Plain Dealer reports that WMMS morning man Jeff Kinzbach may be replaced in the next 120 days by WFAN New York jock Don Imus' syndicated show. This would be the first Cleveland fallout from the Shamrock/Malrite

KABC Los Angeles night host, psychiatrist David Viscott, exits after 13 years. The station will use fillin jocks and air live Dodgers broadcasts until a replacement is hired.

merger (Billboard, March 27).

Former WKCI (KC101) San Francisco PD John Scott joins KIOI San Francisco for middays... Jim McBean joins Skip Herman in mornings at WCXR Washington, D.C. McBean had been at WCSX Detroit for the last four years.

WNWV Cleveland morning man Brian Cruise exits for mornings at WJJZ (formerly WEGX) Philadelphia and is replaced by Pat Allen from KMGA Albuquerque, N.M. The rest of the lineup at W.J.JZ consists of PD Bernie Kimble in middays, former WEGX overnighter Max Vierra in afternoons, and former WJPC Chicago morning host Deserie McRay in nights. Overnights are still open. Former WEGX promotion director Paul Williams becomes radio promotion rep at Universal Studios in Florida. Also, ex-WEGX promotion coordinator Dave Demer lands the assistant promotion director gig at crosstown WKSZ

Album KAZY Denver finally has a new lineup after months of running jockless. Beau Bennett, APD at sister KRFX, adds morning host duties at KAZY. Former KAZY morning sidekick Lois Todd rejoins as MD/middays. KAZY night jock Buzz Hernandez rejoins for afternoons. Former Satellite Music

Network "Z-Rock" jock Madd Maxx Hammer joins for nights. Former KRFX P/T jock Crash Fender will do overnights. KRFX OM Jack Evans is also PD at KAZY.

Tom Adams joins WRVF Columbus, Ohio, for nights from a P/T job at crosstown WWHT. Adams replaces Gretchen Woods, who now is handling music research duties ... WIYY (98 Rock) Baltimore MD John Knapp exits.

Nancy Barrow joins the morning show at WMJQ (Q102) Buffalo, N.Y. She previously was morning co-host at WPYX Albany, N.Y. ... KRLV Las Vegas P/T jock John Berry is upped to MD/middays, replacing the late Steven Ortolano.

By mid-May WZZU Raleigh, N.C., will be broadcasting, via satellite, the syndicated John Boy and Billy morning show that originates at WRFX Charlotte, N.C. They will replace PD Rob Vanderberry and ND John Wesley Brett, who remain for their respective programming and news duties.

WODJ Grand Rapids, Mich., assistant promotion director/midday jock Katy Cole joins WMMQ Lansing, Mich., for mornings, replacing Jaz McKay ... WSPD Toledo, Ohio, morning man Dave Macy is out.

At WEZK Knoxville, Tenn., former production man Jim Jay takes over middays, replacing Amanda Hamilton-Moore, who exits. Also, former night host Jim Kelly becomes creative-services director. Stephanie Lyle is serving as the interim night host.

Steve Slome and Mark Rein exit the morning show at WKLC Charleston, W.V., for that shift at WRKU-FM Youngstown, Ohio. Filling their place is Steve Smith, a former WKLC vet, who was last doing P/T work at WLAV Grand Rapids, Mich. . . Jessica Stevens exits the overnight shift at WALK Long Island, N.Y., to become promotion coordinator and P/T jock at new crosstown outlet WBZO (B103).

ATLANTIC TAKES MODERN-ROCK BULL BY THE HORNS WITH MATADOR DEAL

(Continued from page 1)

that has helped define modern rock's cutting edge in its 31/2-year history.

The company is operated by Gerard Cosloy, the former label manager of distributor Dutch East India Trading Co.'s label Homestead Records, and Chris Lombardi, a one-time Dutch East salesman and the former head of Fire Records' American operations. The partners have excelled at discovering or bringing to wider attention a number of homegrown and foreign modernrock powers.

In 1990, Matador released "A Catholic Education," the debut album by Scottish phenom Teenage Fanclub, which went on to sign a lucrative deal with Geffen. The label has issued three albums by Chapel Hill, N.C.-based punk-pop act Superchunk, a consistent collegiate favorite. Earlier this year, "Slanted & Enchanted," the label debut and first full-length album by Stockton, Calif., noise-rockers Pavement, came in second in the Village Voice's prestigious "Pazz & Jop Poll" of national critics.

Other acts that have appeared on the eclectic Matador roster include the much-lauded Vancouver duo Mecca Normal; the pop-skewed New York-based female trio the Shams; San Francisco drone-rock



BAILTER SPACE

act Flipper; American Music Club's lead singer Mark Eitzel; pop-oriented singer/songwriter Tommy Keene; the roiling New Zealand guitar band Bailter Space; and New York gorehound act the Unsane.

On May 18, Atlantic Records will release "The Infotainment Scam," a new album by the founding U.K. punk band the Fall, as the first fruit of the major's nonexclusive joint venture with Matador (Billboard, Jan. 16).

The prolific indie, now high-profile and major-connected, had its humble beginning late in 1989 when Lombardi issued its initial releases by Superchunk, Austrian band H.P. Zinker, and New York's Railroad Jerk.

"At the time, Gerard had quit Homestead and was looking for something to do," Lombardi recalls. "He helped me out with some contractual stuff that he was more familiar with, and it just snowballed into the fact that we could do this together, and just keep going."

It was Cosloy who brought Teenage Fanclub to Matador, after receiving a tape from a friend of the band. "I originally wanted to do it at Homestead, but nobody there really liked it," Cosloy says. "In between Homestead and Matador, I was trying to get some sort of a deal with any number of majors, none of whom really wanted to do anything. Chris and I talked about it, we decided we should do it."

Many of the notable acts that have appeared on Matador arrived there as the result of personal friendships and the fannish pursuits of the label partners.

the label partners.

Of Pavement and Superchunk,

Lombardi says, "They're kind of our friends. They're people who were on the scene, bands that we liked from live shows or from singles that they had put out. Both bands had put out singles before we signed them."

Cosloy adds, "In the case of Superchunk, Chris and I had both known [singer/guitarist] Mac [McCaughey] for a while. He went to Columbia, and he used to go see bands like Volcano Suns and Sorry when they would play in New York. I used to run into Mac when Corrosion Of Conformity would play in New York."

Cosloy and Lombardi had also been fans of De Artsen, a Dutch band that included Bettie Serveert's future guitarist Peter Visser and bassist Herman Bunskoeke. After receiving a tape of the new group, the Matador owners decided to fly to Holland to see Bettie Serveert. Lombardi calls the unprecedented move on their part "probably our most extravagant thing we ever did up until that time."

BANDS MAY MOVE ON

Not all of Matador's relationships with its acts may continue. Bettie Serveert was signed to a one-off album deal and is clearly being courted heavily by the majors. Superchunk has fulfilled its obligations to Matador, and may choose to release future albums on its own label, Merge Records.

While Cosloy calls the farm-team status of an indie like Matador "inevitable," he adds, "It's OK. We don't own [the bands]. They're not someone's property, they're people who have a right to have some control over their own career. While they go off and make another record elsewhere, there's still a lot of great stuff for us to work on ... When we lost Teenage Fanclub two years ago, that was not the end of the world for us."

NEW ATLANTIC RELATIONSHIP

For now, Matador is looking ahead to its new relationship with Atlantic, but the partners are emphatic about maintaining the label's long-standing relationship with its indie constituents, especially the mom-and-pop outlets where Matador's audience base has been built.

"Almost everything we do goes through the independent pipeline, and selling direct is part of that," says Cosloy. "One of the key things about the beginning of the label was, whereas other indies of similar size and similar aspirations start off by hiring radio pluggers and hiring publicists and buying a lot of ads and stuff, our big thing was to hire people to sell our records.

"We hired [distribution manager] Johan [Kugelberg] and [direct sales manager] Rusty [Clarke] to sell direct to mom-and-pops around the country. That C.O.D. money has been a real blessing, and the kind of close-knit relationship we have with the retailers has really helped us out a lot. We're not as dependent on Caroline and Dutch East as a lot of other people, and that helps."

Matador will continue to move its albums through such indie distributors as Caroline, Dutch East, Twin Cities Imports, Revolver, Scat, K, Ajax, and Trip.

While four or five Matador albums will be promoted, marketed, and distributed by Atlantic this



PAVEMENT

year, an additional 10 or 11 will go the independent route. "Why Are People Grudgeful?," the first CD-5 from the Fall album, will be distributed independently.

The label co-owners speak very discreetly about the level of Matador's success to date.

"I don't know how you define successful," Cosloy says. "There are a lot of levels where things are successful [in areas] other than numbers... You can just safely assume that we've got some bands that don't sell nearly as well as Garth Brooks, and we've got a lot of bands that sell a lot better than Concrete Blonde."

Lombardi continues, "I'd say about three-quarters of what we do

makes the money back and then some, and then the remaining quarter does not lose an awful lot."

LOW COST RECORDINGS

Any profitability on Matador's part likely is a result of the firm's low overhead. The company employs only nine (including Cosloy and Lombardi), and tries to keep its production costs cut to the bone.

"Most of our bands record very cheaply, especially compared to what they wind up selling," says Cosloy. "The Pavement record cost 600 bucks to make."

Matador's 1993 slate includes its current album "Vortex" by pop-oriented Las Vegas punks Christmas (whose former label I.R.S. refused to issue the album, according to Cosloy); the May 5 release of "Exile In Guyville," an album by the popconscious yet startlingly frank Chicago singer Liz Phair; and forthcoming albums by Bailter Space and the Jon Spencer Blues Explosion, a New York band featuring the ex-Pussy Galore member.

Lombardi says the Atlantic arrangement won't alter Matador's approach to any great extent. "We'll still be doing the cool stuff that



SHAMS

we've always done, and not just focusing on money-making, big-name acts or anything"

acts, or anything."

Adds Cosloy, "As far as the way we do our business and the way we treat people and the way we interact with people who buy our records, I don't think that's gonna change. I think if it did change, the label would really suffer. We're still gonna have a fairly antagonistic attitude about the way the rest of the business operates, and the way a lot of these shitty records sound and look, and I think it's always gonna come off like that."

ARETHA TEAMS FOR TELEVISED CONCERT SHOW

(Continued from page 9)

Health Crisis.

Says producer Ken Ehrlich, "With this lineup, we probably could have sold out Radio City Music Hall real fast, but there's an intimacy to this show we wanted to preserve."

Ehrlich, whose television credits include the last 13 Grammy Awards telecasts, has produced such musicoriented TV shows as PBS' "Soundstage," the ACE award-winning "Showtime Coast To Coast," "Atlantic Records 40th Anniversary," and James Brown's 1991 pay-per-view special.

Directing the TV show will be David Grossman, who worked with Ehrlich on the Brown pay-per-view broadcast and "The Dennis Miller Show."

Ehrlich compares the concept for the Franklin special with a Cinemax special he produced on B.B. King, in which the blues guitarist performed with such peers and inheritors as Albert King, Eric Clapton, Etta James, and Paul Butterfield.

"Even though this show is a little more structured, I'd like to think that the same premise exists," Ehrlich says. "I've [always] loved the idea, particularly when I could show some sort of time line—the baton being passed."

The Franklin show will tentatively include the star performing "Chain Of Fools," backed by Michael, John, Stewart, and Robinson; duets with Michael on "Until You Come Back To Me," Estefan on "Coming Out Of The Dark," John on "Border Song" and "Spirit In The Dark," Raitt on "Since You've Been Gone," Robinson on "Just To See Her," and Stewart on "People Get Ready"; a trio performance of "A Natural Woman" by Franklin, Raitt, and Estefan; solo Franklin performances of "It's My

Turn," "Daydreaming," and her first big hit, "I Never Loved A Man (The Way I Love You)"; and an ensemble finale of "We Need Power."

The TV show is also set to include rehearsal footage, an introduction by Dustin Hoffman, and celebrity tributes from Whoopi Goldberg (whose film feature "Jumpin" Jack Flash" featured a version of the title song by Franklin), Candice Bergen, and Oprah Winfrey.

According to an Arista Records spokesman, Franklin's label has no current plans to release an album of the show, although Ehrlich says an audio recording is being made. "Everything's open to discussion, based on what happens with the special," the spokesman says.

However, the special could boost a Franklin greatest hits compilation that Arista plans to release in August.

METALLICA RIOT

(Continued from page 9)

Metallica co-manager Cliff Burnstein says the band was not aware of the fracas, and adds that the band did not know there was such an overwhelming demand for tickets. "We are really at the mercy of local promoters in these cases," he says. "We'd never been to Jakarta before. It's not the last frontier, but it's pretty close; they don't have shows there every week."

Burnstein says the band added security for its next date in Singapore, April 13, and that the show went on without incident.

In a statement released from Singapore, the band said, "It is highly upsetting to us that a group of our so-called 'fans' would use our concert as an excuse to burn houses and trash cars. That's not what our music or our concerts are about. We loved the gigs and can't wait to return to Jakarta."

From Southeast Asia, the tour moves to Latin America and then Europe.

MELINDA NEWMAN



Cool Deal. Executives of RAS Records and calypso label Ice Records announce RAS' exclusive distribution deal with Ice at a press conference at New York's Club Harambee. Shown, from left, are Ice Records CEO Mike Dolan; recording artist Mighty Sparrow; Ice Records president Eddy Grant; recording artist Roaring Lion; RAS Records president Gary Himelfarb, aka Dr. Dread; and conference moderator Dr. Keith Warner.

MARIAN ANDERSON LEAVES PRECIOUS LEGACY

(Continued from page 8)

ous artists, scheduled for August release on the Living Stereo line, features Anderson's famed reading of Schubert's "Ave Maria."

The Metropolitan Opera Guild plans a disc of songs, spirituals, oratorio, and opera for fall release on its Portraits in Memory line. (Available only in Lincoln Center shops and by mail from the Guild.) The current Schwann Artist Issue incorrectly cites a live 1984 concert disc that should be listed under June Anderson.

Her communicative power was undeniable. She delivered her composers' messages free of distracting mannerisms, with utter sincerity, more concerned with musical content than with sound for its own sake. Though classified as a contralto, she was effective across a three-octave range. "They labeled her as a contralto, but I think that's because at the time it was the best way to sell her," says soprano Grace Bumbry, an Anderson protégé.

Ironically, it was an act of prejudice that first brought Anderson to national attention. In 1939, her manager, Sol Hurok, attempted to book Constitution Hall, headquarters for the Daughters of the American Revolution. When he was turned down (he was told all the dates were taken), he

appealed to the public for support. First Lady Eleanor Roosevelt immediately resigned from the D.A.R., followed by other women of high public profile. The U.S. government then offered Anderson the Lincoln Memorial as a site for her recital. Some 75,000 people attended that concert, Easter Sunday in 1939, and millions heard it broadcast on the radio. Marian Anderson was suddenly a household name.

"When I first knew about what the D.A.R. had done, it was terribly upsetting," Anderson later recalled. "Music to me means so much, such beautiful things, and it seemed impossible that you could find people who would curb you, stop you, from doing a thing which is beautiful. I wasn't trying to sway anybody into any movements or anything of that sort, you know. I just wanted to sing and share.

"The masses of people who turned out for that [Lincoln Memorial] performance seemed simply overwhelming to me," she continued. "It was a tremendous thing and my heart beat like mad—loud and strong and as though it wanted to say something."

Marian Anderson was born Feb. 27, 1897, in Philadelphia, the oldest of three children. Her father died when

she was 9 years old. By her own description, the family was poor, "though never lacking in love and support. My mother always encouraged me to do anything I wanted."

She began singing at age 3 and joined the choir at the Union Baptist Church when she was 6. By scrubbing floors and with funds raised by the choir, she was able to pay for her first formal training, at age 15, with Mary S. Patterson. Later, the Philadelphia Choral Society, a black ensemble, gave benefit performances to raise money for her further studies, with Agnes Reifsnyder and Giuseppe Boghetti.

It was Boghetti who entered Anderson, at age 28, into a New York Philharmonic voice competition, in which she won first prize out of a pool of 300. She debuted with the Philharmonic at Lewisohn Stadium on Aug. 27, 1925, and was signed to management. A Town Hall recital followed, but, in a country infested with racial prejudice, her career failed to gather momentum. Seeking acceptance elsewhere, and hoping to perfect her command of foreign languages, Anderson departed for Europe in 1930.

There, she was a huge success. She toured Germany and Scandinavia,

where she met composer Jean Sibelius, who was so taken by her warm, burnished tone and interpretive sensitivity that he dedicated his song "Solitude" to her (available on a Pearl CD).

It was also on this tour that Arturo Toscanini heard her for the first time and remarked, "A voice like yours is heard only once in 100 years."

In 1935, impresario Hurok heard Anderson sing in Paris and urged her to return to the U.S. for another Town Hall recital. She was initially, and understandably, reluctant, but followed his advice nonetheless. This time, armed with a European track record, American audiences paid attention. New York Times critic Howard Taubman wrote, "Let it be said from the outset, Marian Anderson has returned to her native land one of the great singers of our time."

Because opera houses shunned her until relatively late in her career, Anderson was best known for her recital repertoire, which ranged from Bach and Handel oratorio arias to the songs of Schubert, Brahms, and Tchaikovsky to spirituals. "They are my own music," she once said of this last group. "But it is not for that reason that I love to sing them. I love them because they are truly spiritual

in quality; they give forth the aura of faith, simplicity, humility, and hope."

Anderson was no longer at the peak of her vocal powers when she made her Met debut on Jan. 7, 1955, singing Ulrica in Verdi's "Un Ballo In Maschera." That trademark dark, velvety tone was not as rich as it once had been, and a light tremelo had crept into the voice. But it hardly mattered. Her style and consistently majestic presence were still very much intact.

"It was such an electric night, you can't imagine," soprano Roberta Peters remembers. Peters sang Oscar in that same production of "Ballo."

"The curtain went up and there was an immediate standing ovation, as soon as they saw her, for five or 10 minutes. She said afterward that she wasn't nervous until everybody started applauding. But she sang gloriously and after she finished her aria, the audience again just rose to its feet. It was a momentous and historic night."

"She was so regal, so elegant, both personally and vocally," says BMG Classics executive producer Jack Pfeiffer, who was involved in some of her RCA recordings. "You really knew that you were in the presence of royalty."

Lee Walter, an artist manager who was a young employee in the Hurok office during Anderson's regime, recalls that "everyone in the office was in awe of her, not just of her musicianship, but of her humanity. She treated all of us, from Mr. Hurok down to the lowest mailroom person, with the same great respect."

Among the many honors Anderson received later in her life were the Presidential Medal of Freedom (1963), the Kennedy Center Honors (1978), the Eleanor Roosevelt Human Rights Award of the City of New York (1984), and the National Arts Medal (1986). The Marian Anderson Awards, founded in 1943 and resurrected in 1990, include among its recipients soprano Sylvia McNair.

Anderson spent her later life on her farm in Danbury, Conn. She was married in 1943 to architect Orpheus H. Fisher, who died in 1986, and is survived only by her nephew, conductor James DePreist.

DISC MAKERS

CD Replication

Fast Delivery

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VIRGIN PRE-EMPTS RADIO LEAK ON NEW JANET JACKSON SINGLE

(Continued from page 8)

by Jimmy Jam & Terry Lewis, the aural architects of Jackson's previous chart-topping hits, "That's The Way Love Goes" is a soulful midtempo swing tune featuring Jackson's relaxed sourano vocals.

The issue of radio leaks has become increasingly problematic for labels and stations of late, particularly with new releases by multiformat, superstar artists. A month ago, Motown Records had to issue cease-and-desist orders to a handful of radio stations to get them to stop playing a leaked single from the forthcoming Johnny Gill album. And urban stations threatened a boycott of Sony product late in 1991, after rival pop

stations were first to receive copies of Michael Jackson's "Black Or White"

Waymon Jones, Virgin's national director of R&B promotions, says, "We threw a fictional April 27 date out to prevent leaks. But our goal was to close every radio station in the country [with adds] by 3 p.m. [on the 14th]. My goal is to have everyone serviced simultaneously." Jones adds the entire company co-operated, from managing co-directors Jeff Ayeroff and Jordan Harris on down, "making sure that no one got the jump on it."

Jeffrey Naumann, VP of radio promotion, explains the strategy was even kept secret from the field staff

until a week before the single was released in order to ensure airtight delivery. Virgin field-promotion staffers were notified of the plan at 3 p.m. April 13, and told to set up delivery to stations beginning at 7 a.m. the following day.

"It went about as smooth as we could have expected for a superstar release," Naumann says.

In addition, the label rushed out copies of the video (directed by her longtime associate Rene Elizondo) to BET, which premiered "That's The Way Love Goes" at 3 a.m. (ET) (midnight PT), and to MTV, which premiered the clip at 7 a.m. (ET). In addition, the 24-hour music channel devot-

ed the entire day to Jackson, with a video countdown of her hits, a Jackson "Rockumentary," and "The Making Of 'Rhythm Nation: 1814.'"
"With an artist of this magnitude,

"With an artist of this magnitude, programmers get real creative on how to beat the competition," says Virgin's Naumann, who adds a handful of stations did tape the tune from the early-morning BET videoclip broadcast. "They have their contacts and leaks do occur, but we diverted that. I'd say we were [close to] 100% successful."

Jones adds the label did not deliberately mean to mislead radio programmers. "There was a reason for it—it was an issue of fairness," he says.

MCA UNVEILS 'STREETBEAT' BRAND

(Continued from page 8)

which will be sold to retailers as front-line product.

A magazine containing information and interviews on the artists will be distributed at points of sale, at movie theaters where the acts' music is used in films, and at clubs. In-store and retail publications in many territories will distribute the magazine either on their own or as a supplement to existing in-house magazines.

The publication will feature articles by journalists in the field, and production will be overseen by MCA.

The Streetbeat magazine will be printed in several languages, including Chinese, for distribution in Hong Kong and other Southeast Asian markets.

Deals to carry the magazine and the product have been struck with key retailers, such as Tower Records in the U.K., Free Record Shop in the Netherlands, and Salem Records in Malaysia, but such deals are not exclusive, says Watson. "We are pleased to deal with any retailer who is interested and is willing to work with us," he says.

An in-store promotional video containing videoclips and interviews will

also be available for sale to consumers through those retailers promoting the Streetbeat campaign.

STREETBEAT TOURS

Bobby Brown, who begins his world tour May 29, will tour under the Streetbeat logo. The company plans to package several Streetbeatbranded artists together on one tour before the end of the year, says Watson.

MCA-owned merchandiser Winter-

land has produced Streetbeat caps, shirts, and other products, to be sold at tours. The merchandise also will be available for sale through the magazine; through those mail-order customers MCA intends to build up an international database for future marketing activities.

MCA already has tried out some of the ideas used in Streetbeat in Japan, where, through its MCA Victor subsidiary, it launched "Buppie Club," a membership club centered on a brand name and a magazine. That club is continuing, and part of the Streetbeat campaign will be included for club members.

Watson declines to divulge how much MCA has spent on the Streetbeat campaign, due to roll out in Europe April 26 and in Asia May 10.

Steetheat is being coordinated from MCA International in London. MCA licensees, including BMG in Europe, also contribute to the marketing costs of the campaign.

TRADE ASKS FOR CLARIFICATION OF DIGITAL ROYALTY REGULATIONS

(Continued from page 6)

low manufacturers to alter their filing basis from fiscal to calendar year within three years. This further flexibility should be allowed, the DART coalition claims, "because the first three years of any party's compliance with the Act are likely to be the most uncertain, as procedures and controls are institutionalized and tested."

Suggested changes in the language of the necessary filing forms include a "first distribution" clarification in the section on products subject to statement of accounts and royalty payment obligation. The group seeks to avoid wording that might force each distributor in the electronics distribution chain to pay royalties on a single piece of equipment.

Other suggestions are for greater specificity under product category, model number organization, and varying transfer price information.

Members of the DART coalition include the Electronic Industries Assn., the National Music Publishers' Assn.

(and its subsidiary, the Harry Fox Agency), the Recording Industry Assn. of America, the Home Recording Rights Coalition, and the newly formed Alliance of Artists and Recording Companies. The performing rights societies ASCAP, BMI, and SESAC, the AFM of U.S. and Canada, AFTRA, Copyright Management Inc., and the Songwriters Guild of America are also members of the coalition.



RILL ROARD APRIL 24 1993

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'LOST' VIDEO RETAILERS UNEARTHED

(Continued from page 1)

rural markets, either don't know or don't care about VSDA, and they don't buy direct from suppliers or from established wholesalers, according to Alexander.

Alexander's "shadow industry," as one skeptical Hollywood executive describes it, generally meets with disbelief.

Another home video executive. who heard an Alexander presentation, is more adamant: "I was utterly flabbergasted. If it's true, we've all missed the boat." Pointing to a late-1992 Dun & Bradstreet report of 27,000 stores, consultant Dick Kelly says, "I feel that's pretty accurate."

But MCA/Universal Home Video, while not buying the whole theory, believes Alexander may be on to something. Sales and marketing senior VP Andrew Kairey says the Video Flash research "did spur a lot of thought" about "those retailers you'll never find in the phone book." Kairey has launched a direct-mail test in several markets, seeking retailers "that I feel I can influence."

To qualify for the studio's mailing list, considered among the best in the industry, stores have to fill out a questionnaire and return it with a copy of an invoice of an MCA/Universal title purchased in the last 90

Of the 5,000 names Kairey acquired from an unnamed source for the test, 2,300 weren't on his list; it will be another 45-60 days before he can evaluate the results and decide whether they justify other mailings elsewhere.

INVISIBLE RETAILERS

Thus far there has been no concerted effort on the part of VSDA to broaden its reach to ethnic or rural stores. But the organization is finding previously invisible retailers. Rosenberg says association consultant Kevin Wolcott discovered 20% more outlets than appeared on studio and distributor lists when he did an onthe-spot count in Nebraska in preparation for the Pizza Hut-VSDA cross-promotion. "A lot of these stores

were very legitimate," Rosenberg notes, even though "they're completely out of the loop" on industry matters. As for Alexander's bigger picture, "you never know." One trade executive says those "tiny" outlets VSDA did find are indicative of "significant players in rural and ethnic areas" that could expand the store universe by 10%-20%.

Both FoxVideo and Disney work in the 30,000-32,000 range, and doubt the number is much higher, although FoxVideo president Bob DeLellis acknowledges, "I don't know, and I'm not sure anyone knows.

"There are a lot of undetected stores, too small to be noticed," maintains Steve Scavelli, president of Flash Distributors in New York, most of whose 350-400 accounts aren't on studio mailing lists. He adds: "A lot of them just don't care to get involved. Most of my guys won't respond [to surveys]. I think there are more stores.'

Flash reaches its customers as an established, though small, distributor that buys direct from three or four major suppliers and expects to add more. However, that may be the tip of the iceberg. Subdistributors of new and used cassettes reach legions of uncounted retailers, notes the sales VP of one independent supplier. He deals with 20-25 so-called "rent racks" that claim to stock anywhere from a few dozen to 1,000 outlets. Since he registers the sales only to the subdistributor, store counts likely are "misleading."

DOES COUNT MATTER?

Does the count matter if suppliers are delivering as much product as the market will bear? Alexander says it does because the trade underestimates retail rental and sell-through revenue. He doubts shipments of blockbuster titles would be affected, but thinks the difference would be noticeable for releases delivering fewer than 100,000 tapes.

Alexander notes that the names of the previously uncounted retailers are on file, but acknowledges the list still must be purged of duplicates and errors. The studios may be asked to pay the several hundred thousand dollars needed to clean up the files.

Alexander's \$17 billion gross for 1992 is far ahead of another veteran consultant, Paul Kagan Associates. which finished the year at \$12 billion-\$13 billion. "I just don't buy a \$4 billion difference," says a studio marketing VP. "I've been looking at the Kagan numbers for a long, long time.

I would have to assume the industry is worth \$12 billion-\$14 billion." Paramount Home Video marketing VP Alan Perper agrees: "I question it. It's very, very difficult to swallow.'

Several observers attribute the longstanding discrepancy between Kagan and Alexander to their perspectives: Alexander is a home video advocate, while Kagan is more comfortable covering cable and broadcast, where the firm got its start. "Alexander's numbers tend to be high," says another studio executive. "We tend to think the market is \$12 billion."

DOLLAR DISCREPANCY

But some feel Alexander's additional-store count plays a role in accounting for the dollar discrepancy. "That would be the difference, although I can't believe it's that much more," says Kagan home video analyst Tom Adams, who acknowledges the trade could use "another effort to finally settle the issue of how many stores are out there."

VideoScan, a new marketing service that provides clients the first point-of-sale data, thinks it's the answer. "Once we're on the landscape for a year or so," says partner Mi-chael Shalett, "we'll give the industry a more accurate picture."

Rosenberg believes the question of the size of the video market is an important issue to resolve: "We can't have an industry" with two respected sources, Alexander and Kagan, so

NEW CAPITAL, LOWER DEBT BOLSTER LIVE

(Continued from page 6)

dividends, compared with a \$7.81 million loss a year earlier. The profit came from a \$3.96 million gain on the restructuring of debt. Although that gain will not recur, the refinancing will boost profits by reducing annual interest and dividend payments by \$11 million. LIVE's attempt to retire its old high-interest debt forced it into Chapter 11 this year, but it exited bankruptcy protection after less than two months.

For the entire year, the net loss was significantly narrowed to \$14.8 million from \$108 million in 1991. The latter figure included \$89 million in losses on the operations and sale of the rackjobbing subsidiary Lieberman Enterprises.

Now that the money-losing unit has been shed and the onerous debt has been refinanced, LIVE looks forward to better numbers. Its home video division will benefit from new credit commitments totaling \$67 million from its banks and one of its principal shareholders, the laserdisc supplier Pioneer LDCA, which now owns 30% of the voting stock of LIVE. And in March, LIVE cut a video-distribution deal with the independent movie company Miramax Film Corp. LIVE Home Video will be shipping Miramax's hit "The Crying Game" in the third quarter (Billboard, April 17). Some other films on LIVE's slate this year are "Bob Roberts," "Glengarry Glen Ross,"

PRESS, STUDIOS PRESENT DUAL VSDA CHALLENGE

(Continued from page 6)

359 Sunday newspapers that include the USA Weekend supplement. The promotion would have been for a collection of sell-through titles tied in with local retailers.

"I'm angered by it," says Rosenberg, who wants to "get this on the table" at the May meeting of the VSDA's marketing committee.

VSDA has launched some aspects of its multipart awareness campaign, announced at the 1992 convention in Las Vegas, but others, such as the holiday promotions, have been slow to evolve. Some will never work, and some will be dramatically different from their original concepts when they're ready to roll out, says Rosenberg. The 1992 plan "is not a bible, it's a guidebook.

The association has done best with efforts that don't require consensus among members, such as a news bureau coordinated by its PR agency. Porter Novelli. But Rosenberg acknowledges "it's a hard thing" to coordinate retailers and studios. "It takes forever and a day," he says. "It can be of nightmare proportions."

Father's Day is an example of the difficulties. While the promotion did attract nine participants, among them MCA/Universal, Warner, LIVE Home Video, MGM/UA, and Hemdale Home Video, others believed the effort wasn't worth the expense. They did not buy Rosenberg's pitch that an advertiser would have broken even with sales of only seven units of \$19.95 product. "Any additional sales received from the Los Angeles Times, the Chicago Tribune, and The New York Times would have been all profit," he adds.

Rosenberg isn't sure why there wasn't greater enthusiasm. "Of the prerecorded video suppliers who decided not to take part in the program," he says, "I never once heard that the program 'won't work.'

VSDA may test the program regionally to prove its worth. Rosenberg says in hindsight that may have been the way to go: "If there's one mistake we made, we probably should have gone into a small market and done it once."

Even that approach, however, has its drawbacks for VSDA retailers "anxious to see things happen." Members fail to realize how much time it takes to develop a campaign. The rental cross-promotion with Pizza Hut, with 105 stores in Nebraska and Iowa, began to take shape last summer, he recalls. "It's months before you roll it out, and it's hard for our industry to understand that."

"Chaplin," and "Reservoir Dogs."

LIVE remains the exclusive video distributor of films by Carolco Pictures Inc., which owns 35% of LIVE's voting equity. But LIVE reports that Carolco's contribution to net sales this year is likely to drop to about 5%-10%from 25% last year. LIVE says the financial viability of Carolco, which produced "Terminator," is "in question."

MORE AGGRESSIVE

Moreover, LIVE states in a financial report that it is "becoming more aggressive in seeking to acquire films from other sources.

LIVE's 138-store retail operations, meanwhile, improved after a \$10 million line of credit from Foothill Capital Corp. was secured. LIVE operates 108 Strawberries and 30 Waxie Maxie music and video stores.

The company says sales for stores open at least one year rose 4% in 1992 and there was a "slight increase in sales" overall to \$98.7 million.

Ivan Lipton, president of LIVE's specialty retail division, says, "Getting the Foothill facility had a big positive impact on our business. We increased our inventory levels by as much as 20%."

He also says 18 stores were remodeled, expanded or relocated during the vear.

Lipton expects the company will open eight to 10 new outlets this year.

GIANT GOES TO BMG FOR INTERNATIONAL DISTRIB

(Continued from page 8)

ated as the new decade began. Many have failed to set the music industry afire (Billboard, Oct. 31), although Giant is emerging as a success story.

That many of these startup labels have shown disappointing results during the past two or three years is no surprise to Gassner. He feels anyone who predicted a startup label success rate of 50% or better, after two or three years in the marketplace, 'started with the wrong assumptions. The U.S. market is the biggest in the world. You've got to spend money even with the knowledge that only a few new labels are going to

In looking at challenges ahead under his new employment contract, Gassner tempers his basic optimism that BMG International will bolster its market share with some serious concerns. "It'll be tougher than the last five years, when we were riding a tailwind. We'll have to fight more

for an increased market share. There is no increase in unit sales whatsoever. But we're looking forward to the challenge.

In prepared comments, Azoff echoes Gassner's view that it is tough out there. "BMG International's aggressive savvy is working wonders in the current music business climate."

Gassner says he was drawn to Giant by its diverse talent roster, including developing talent. The label has a multiplatinum act in Color Me Badd and the soundtrack to the TV series "Beverly Hills, 90210," which generated singles successes by Shanice, a duet by Vanessa Williams and Brian McKnight, and a song by newcomer Jeremy Jordan. Another hit was the soundtrack for the feature film "New Jack City." Other Giant acts include Jade, which had marked success in the U.K., Big Head Todd & the Monsters, and veteran hit makers Air Supply and Kenny Rogers.

United Video Group Joins Interactive Race

NEW YORK-As cable companies continue their drive toward building fiber-optic "information highways, United Video Satellite Group has announced plans for a satellite avenue for delivery of interactive video, audio, and data services.

The infrastructure is already in place for the satellite service United Video is offering potential program riders, company president Roy Bliss says. Businesses in the Tulsa, Okla.based United Video Satellite Group currently market satellite-delivered TV program guides to 34 million cable homes and uplink and market such major independent TV stations as WGN Chicago.

Integral to phase II of the plan is the related announcement of a relationship with Kaleida Labs Inc., the multimedia software venture of IBM and Apple Computer. Kaleida's software will be needed in the creation of multimedia programs to be transmitted via the satellite service. Production of such programming is currently being done, Bliss says, in conjunction with several companies.

Bliss cites interactive video games as among the most likely initial offerings, but says "any information you can digitize you can offer.'

Scientific-Atlanta, Zenith Cable Products, and Pioneer New Media Technologies are also participants in

the United Video project, having announced plans to develop hardware for the system, including TV set-top converters with an interface connection to a "module." The modules would connect customers who choose to buy them with the interactive offerings; Bliss estimates they will cost

Scientific-Atlanta will include the interface on one of its set-top converter lines beginning this summer, Bliss says. Talks are also said to be under way with unspecified consumer electronics manufacturers to include interfaces on TVs and VCRs.

MARILYN A. GILLEN

Top 40 Radio Monito

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 123 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

1				1 .	I		
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
	Т		** NO. 1 **	38	39	6	SO ALONE MEN AT LARGE (EASTWEST)
1	1	15	I HAVE NOTHING 6 weeks at No. 1 WHITNEY HOUSTON (ARISTA)	39	40	7	NOTHIN' MY LOVE CAN'T FIX JOEY LAWRENCE (IMPACT/MCA)
2	2	14	FREAK ME SILK (KEIA/ELEKTRA)	40	37	4	THE MORNING PAPERS PRINCE & THE N.P.G. (PAISLEY PARK/WB)
3	4	14	LOVE IS V. WILLIAMS/B. MCKNIGHT (GIANT)	41	36	11	MAN ON THE MOON R.E.M. (WARNER BROS.)
4	3	19	DON'T WALK AWAY JADE (GIANT)	42	35	19	HEAL THE WORLD MICHAEL JACKSON (EPIC)
5	5	6	LOOKING THROUGH PATIENT EYES P.M. DAWN (GEE STREET/ISLAND/PLG)	43	53	3	COME UNDONE DURAN DURAN (CAPITOL)
6	7	12	TWO PRINCES SPIN DOCTORS (EPIC)	44)	49	10	DAZZEY DUKS DUICE (TMR/BELLMARK)
7	6	17	INFORMER SNOW (EASTWEST)	45	43	20	HAVE I TOLD YOU LATELY ROD STEWART (WARNER BROS.)
8	13	11	I'M SO INTO YOU SWV (RCA)	46	50	4	TELL ME WHAT YOU DREAM RESTLESS HEART/WARREN HILL (RCA)
9	8	17	COMFORTER SHAI (GASOLINE ALLEY/MCA)	47	46	4	DOWN WITH THE KING RUN-D.M.C. (PROFILE)
10	11	13	NUTHIN' BUT A "G" THANG DR. DRE (DEATH ROW/INTERSCOPE)	48	44	11	COME IN OUT OF THE RAIN WENDY MOTEN (EMI/ERG)
11	12	13	HIP HOP HOORAY NAUGHTY BY NATURE (TOMMY BOY)	49	62	2	SLEEPING SATELLITE TASMIN ARCHER (SBK/ERG)
12	9	17	ORDINARY WORLD DURAN DURAN (CAPITOL)	50	67	2	GIVE HIM A LOVE HE CAN FEEL TENE WILLIAMS (PENDULUM/ELEKTRA)
13	10	19	I'M EVERY WOMAN WHITNEY HOUSTON (ARISTA)	51)	_	1	LET'S GO THROUGH THE MOTIONS JODECI (UPTOWN/MCA)
14)	17	10	IF I EVER LOSE MY FAITH IN YOU STING (A&M)	52	51	5	TARZAN BOY BALTIMORA (SBK/ERG)
15	14	26	MR. WENDAL ARRESTED DEVELOPMENT (CHRYSALIS)	<u>s</u>	58	3	LIVIN' ON THE EDGE AEROSMITH (GEFFEN)
16	15	16	THAT'S WHAT LOVE CAN DO BOY KRAZY (NEXT PLATEAU/LONDON)	54	47	14	REBIRTH OF SLICK DIGABLE PLANETS (PENDULUM/ELEKTRA)
17)	18	12	ANGEL JON SECADA (SBK/ERG)	(55)	59	3	TOUCH MY LIGHT BIG MOUNTAIN (QUALITY)
18	20	5	WHO IS IT MICHAEL JACKSON (EPIC)	(56)	_	1	THAT'S THE WAY LOVE IS BOBBY BROWN (MCA)
19	16	20	THE RIGHT KIND OF LOVE JEREMY JORDAN (GIANT)	57	56	4	CANDY EVERYBODY WANTS 10,000 MANIACS (ELEKTRA)
20	19	19	A WHOLE NEW WORLD P. BRYSON/R. BELLE (COLUMBIA)	58	73	6	TAP THE BOTTLE YOUNG BLACK TEENAGERS (SOUL/MCA)
21	22	18	DITTY PAPERBOY (NEXT PLATEAU/FFRR/PLG)	59	66	3	LA LA LOVE BOBBY ROSS AVILA (PERSPECTIVE/A&M)
22	23	7	THE CRYING GAME BOY GEORGE (SBK/ERG)	60	_	1	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT (IMAGO)
23)	28	8	DEDICATED R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	61	45	9	CLOSER REMEDY (HOLLYWOOD)
24)	38	4	WEAK SWV (RCA)	62	48	10	BEAUTIFUL GIRL INXS (ATLANTIC)
25	21	13	BED OF ROSES BON JOVI (JAMBCO/MERCURY)	63	61	16	REMINISCE MARY J. BLIGE (UPTOWN/MCA)
26	24	16	FOREVER IN LOVE KENNY G (ARISTA)	64)	64	9	SUPERMODEL RUPAUL (TOMMY BOY)
27	25	19	I GOT A MAN POSITIVE K (ISLAND/PLG)	65	52	5	WHAT YOU WON'T DO FOR LOVE GO WEST (EMI/ERG)
28	26	9	SIMPLE LIFE ELTON JOHN (MCA)	66	55	9	I SEE YOUR SMILE GLORIA ESTEFAN (EPIC)
29	34	6	BUDDY X NENEH CHERRY (VIRGIN)	67)	_	1	SOMEBODY TO LOVE GEORGE MICHAEL & QUEEN (HOLLYWOOD
30	31	14	I'M GONNA GET YOU BIZARRE INC/ANGIE BROWN (COLUMBIA)	68	63	4	I FEEL YOU DEPECHE MODE (SIRE/REPRISE)
31	27	10	CAT'S IN THE CRADLE UGLY KID JOE (STARDOG/MERCURY)	69	57	6	SHOOP SHOOP MICHAEL COOPER (REPRISE)
32)	32	5	LOVE DON'T LOVE YOU EN VOGUE (EASTWEST)	70	68	2	I'LL NEVER GET OVER YOU EXPOSE (ARISTA)
33	30	8	LOVE U MORE SUNSCREEM (COLUMBIA)	71)		1	GIRL U FOR ME SILK (KEIA/ELEKTRA)
34)	42	5	SHOW ME LOVE ROBIN S. (BIG BEAT)	72)	74	5	KISS OF LIFE SADE (EPIC)
35)	41	5	CONNECTED STEREO MC'S (GEE STREET/ISLAND/PLG)	73	_	1	KNOCKIN' DA BOOTS H-TOWN (LUKE)
36	29	20	SWEET THING MARY J. BLIGE (UPTOWN/MCA)	74	70	3	TYPICAL REASONS PRINCE MARKIE DEE (COLUMBIA)
37	33	8	IT WAS A GOOD DAY ICE CUBE (PRIORITY)	75)	_	1	IF I COULD REGINA BELLE (COLUMBIA)
$\overline{}$		_		_	_		

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

TOP AN RADIO RECURRENT MONITOR

			IUI TU IINDIU IILI	UU		ItL	. PU	MUMICA
1	2	4	RHYTHM IS A DANCER SNAP (ARISTA)	1	4	12	8	RUMP SHAKER WRECKX-N-EFFECT (MCA)
2	1	6	DO YOU BELIEVE IN US JON SECADA (SBK/ERG)	1	5	16	4	WHEN SHE CRIES RESTLESS HEART (RCA)
3	5	2	7 PRINCE & THE N.P.G. (PAISLEY PARK/WB)	1	16	13	23	BABY-BABY-BABY TLC (LAFACE/ARISTA)
4	7	12	END OF THE ROAD BOYZ II MEN (BIV 10/MOTOWN)	1	17	19	7	GOOD ENOUGH BOBBY BROWN (MCA)
5	3	2	HERE WE GO AGAIN! PORTRAIT (CAPITOL)	l	8	17	5	FAITHFUL GO WEST (EMI/ERG)
6	6	5	SAVING FOREVER FOR YOU SHANICE (GIANT)	l	9	18	5	NEVER A TIME GENESIS (ATLANTIC)
7	4	4	IF I EVER FALL IN LOVE SHAI (GASOLINE ALLEY/MCA)	2	20	22	22	ALL I WANT TOAD THE WET SPROCKET (COLUMBIA)
8	10	11	REAL LOVE MARY J. BLIGE (UPTOWN/MCA)	2	21	23	13	WALKING ON BROKEN GLASS ANNIE LENNOX (ARISTA)
9	8	13	WHAT ABOUT YOUR FRIENDS TLC (LAFACE/ARISTA)	2	2	21	16	PEOPLE EVERYDAY ARRESTED DEVELOPMENT (CHRYSALIS)
10	9	9	I'D DIE WITHOUT YOU P.M. DAWN (GEE STREET/LAFACE/ARISTA)	2	23	20	5	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON (ARISTA)
11	14	20	JUST ANOTHER DAY JON SECADA (SBK/ERG)	2	24	25	56	FINALLY CECE PENISTON (A&M)
12	11	3	GIVE IT UP, TURN IT LOOSE EN VOGUE (EASTWEST)	2	5	_	1	EVERYTHING'S GONNA BE ALRIGHT FATHER M.C. (UPTOWN/MCA)
13	15	37	MY LOVIN' (YOU'RE NEVER) EN VOGUE (EASTWEST)					titles which have appeared on the Monitor and have dropped below the top 20.

HOT 100 A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist. 7 (Controversy, ASCAP/WB, ASCAP) WBM

7 (Controversy, ASCAP/WB, ASCAP) WBM
ALIBIS (Sony Tree, BM/Thanxamilion, BMI) HL
ANGEL (Estefan, ASCAP/Foreign Imported, BMI) CPP
BAD GIRL (WB, ASCAP/Webo Girl, ASCAP/Shepsongs,
ASCAP/MCA, ASCAP) HL
BED OF ROSES (Polygram, ASCAP) HL
BED OF ROSES (Polygram Int'l, ASCAP/Bon Jovi,
ASCAP) HL
ASCAP) HL

ASCAP) HL ASCAP) HL
BOW WOW WOW (Funkdoobiest, ASCAP/Immortal,
ASCAP/BMG, ASCAP/Lethal, ASCAP/Soul Assasins,
ASCAP/MCA, ASCAP)
BUDDY X (EMI Virgin, BMI/Tricky Track, BMI) HL
CANDY EVERYBODY WANTS (Christian Burial, ASCAP)

CAT'S IN THE CRADLE (Story Songs, ASCAP) CPP CLOSER (Alaura International)

CLOSEK (Alaura International)
COME IN OUT OF THE RAIN (Square Lake,
ASCAP/M. Squared, ASCAP/WB, ASCAP/Cotton Row,
BMI/Radidio, BMI) WBM/HL
COME UNDONE (Publisher Pending) HL

COMFORTER (Music Corp. Of America, BMI/Gasoline Alley ASCAP) HI

COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
CONNECTED (EMI Virgin, ASCAP/Harrick, BMI/Longitude, BMI) WBM/HL
THE CRYING GAME (FROM THE CRYING GAME)
(Southern, ASCAP) CPP
DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI)
DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP
DEEPER (World Life, ASCAP/Longitude, BMI) WBM
DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
DOWN WITH THE KING (Protoons, ASCAP/RushGroove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U Catalog, ASCAP) CPP
EASY (Jobete, ASCAP/Libren, ASCAP) CPP
EVERY LITTLE THING U DO (Babydon, ASCAP/Isaya He's Funky, ASCAP) SPORT CONNERS (SCAP) SACAP/Isaya He's Funky, ASCAP)

He's Funky, ASCAP)

FOREVER IN LOVE (Kenny G, BMI/EMI Blackwood, BMI/Kuzu, BMI) HL FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/Saints

FUNKY CHILD (Marley Marl, ASCAP/EMI, ASCAP) GET AWAY (Zomba, ASCAP/Donril, ASCAP/WB,

73 GET AWAY (Zomba, ASCAP/Donril, ASCAP/WB, ASCAP/B LINK, ASCAP/POlygram Int'l, ASCAP/Toe Knee Hangs, ASCAP/MCA, ASCAP/Bobby Brown, ASCAP) CPP/WBM/HL GOOD OL' DAYS (Willesden, BMI/Trycep, BMI) CPP HAT 2 DA BACK (EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI/Music Corp. Of America, BMI) WBM /HI

HAVE I TOLD YOU LATELY (Essential, BMI/Rightsong,

HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane,

HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI) WBM
HIP HOP HODRAY (T-Boy, ASCAP/Naughty, ASCAP)
HOW I'M COMIN' (Def Jam, ASCAP/LL Cool J,
ASCAP/EMI April, ASCAP/Marley Mari, ASCAP) WBM
I FEEL YOU (Grabbing Hands, ASCAP/EMI,
ASCAP/EMI Blackwood, BMI) WBM
IF I COULD (WB, ASCAP/Spinning Platinum,
ASCAP/EMI Blackwood, BMI)ATV, BMI/Music
Corp. Of America, BMI) HL/WBM
IF I EVER JOSE MY EATTH IN YOU (Blue Turtle IF I EVER LOSE MY FAITH IN YOU (Blue Turtle,

ASCAP) HL I **GOT A MAN** (Step Up Front, BMI/Conducive, BMI/Rhythm Planet, BMI/Bigone, ASCAP/Willesden,

I HAVE NOTHING (FROM THE BODYGUARD) (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys,

I'LL NEVER GET OVER YOU (Realsongs, ASCAP) WBM
I'M EVERY WOMAN (Nick-O-Val, ASCAP) CPP
I'M GONNA GET YOU (Schnozza, PRS/House Of Fun,

I'M SO INTO YOU (Bam Jams, BMI/Warner

I'M SO INTO YOU (BBM Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL I SEE YOUR SMILE (Foreign Imported, BMI/Estefan, ASCAP).

IT'S MY LIFE (Misty/Swemix)

IT'S WY LIFE (MISRY-SWEMIX)
IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/WB,
ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP
KISS OF LIFE (Angel, PRS/Sony Music UK, PRS/Sony
Tunes, ASCAP) HL
KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja,
BMI/Toutinas, BMI) WBM

BMI/Troutman, BMI) WBM KNOCK-N-BOOTS (EMI April, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP/Donril, ASCAP/Tadej, ASCAP)

CPP/WBM
LET'S GO THROUGH THE MOTIONS (FROM WHO'S
THE MANT) (EMI April, ASCAP/DeSwing Mob,
ASCAP/Back To The Ghetto, ASCAP)
LIVIN' ON THE EDGE (Swag Song, ASCAP/MCA,
ASCAP/Beel Puppet, ASCAP) HL
LOOKING THROUGH PATIENT EYES (MCA, ASCAP) H
LOOKING THROUGH PATIENT EYES (MCA, ASCAP) H
CONTROLLED ONE YOUR CONTROLLED THE ASKAP ASCAP H
CONTROLLED THE ASKAP ASKAP ASCAP H
CONTROLLED THE ASKAP ASKAP

LOVE DON'T LOVE YOU (Two Tuff-Enuff, BMI/Irving,

LOVE IS (FROM BEVERLY HILLS, 90210) (WB, ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmancherryblossom, ASCAP/Chekerman,

LOVE U MORE (BMG, ASCAP) HL
MAN ON THE MOON (Night Garden, BMI/Unichappell,
BMI) HL
THE MORNING PAPERS (Controversy, ASCAP/WB,

MR. WENDAL (EMI Blackwood, BMI/Arrested 20

MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI) WBM
MURDER SHE WROTE (Island, BMI/Ixat, BMI) HL
NOTHIN' MY LOVE CAN'T FIX (Joey Lawrence, BMI/Platinum Plateau, ASCAP/Irving, ASCAP/Eric
Beall, BMI) CPP
NUTHIN' BUT A G THANG (Ain't Nuthin' Coin' On But

NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But Fru-ckin', ASCAP/Sony Songs, BMI) HL ORDINARY WORLD (Copyright Control) HL PASSIONATE KISSES (Lucy Jones, BMI/Warner-Tamerlane, BMI/Nomad-Noman, BMI) CLM/WBM REBIRTH OF SLICK (COOL LIKE DAT) (Wide Grooves, MAI/MICE)

87 REMINISCE (Stone Jam. ASCAP/WB. ASCAP/Ness.

Nitty & Capone, ASCAP/MCA, ASCAP) HL/WBM
46 RHYTHM IS A DANCER (Hanseatic, ASCAP/Songs Of

Top Singles Sales..

ompiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report SoundScan

THS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			** No.1 **	38)	43	8	TAP THE BOTTLE YOUNG BLACK TEENAGERS (SOUL/MCA)
D	1	14	INFORMER SNOW (EASTWEST/AG) 6 weeks at No. 1	39	37	20	7 PRINCE & THE N.P.G. (PAISLEY PARK/WB
2	2	8	FREAK ME SILK (KEIA/ELEKTRA)	40	41	5	TARZAN BOY BALTIMORA (SBK/ERG)
3)	3	12	NUTHIN' BUT A "G" THANG DR. DRE (DEATH ROW/INTERSCOPE/AG)	41)	-	1	WHO IS IT MICHAEL JACKSON (EPIC)
4	4	9	CAT'S IN THE CRADLE UGLY KID JOE (STARDOG/MERCURY)	(42)	50	3	CONNECTED STEREO MC'S (GEE STREET/ISLAND/PLG
5	5	19	DITTY PAPERBOY (NEXT PLATE AU/FFRR)	43	40	7	SHE'S NOT CRYIN' ANYMORE BILLY RAY CYRUS (MERCURY)
6	6	11	I'M SO INTO YOU SWV (RCA)	44	38	10	HAT 2 DA BACK TLC (LAFACE/ARISTA)
7	9	7	IT WAS A GOOD DAY ICE CUBE (PRIORITY)	45	42	10	THAT'S WHAT LOVE CAN DO BOY KRAZY (NEXT PLATEAU/PLG)
8	7	8	I HAVE NOTHING WHITNEY HOUSTON (ARISTA)	46	47	3	ALIBIS TRACY LAWRENCE (ATLANTIC/AG)
9)	10	6	DOWN WITH THE KING RUN-D.M.C. (PROFILE)	47	45	9	SWEET THING MARY J. BLIGE (UPTOWN/MCA)
10)	11	15	DON'T WALK AWAY JADE (GIANT)	48	46	5	EASY FAITH NO MORE (SLASH/REPRISE)
11	8	17	I GOT A MAN POSITIVE K (ISLAND/PLG)	49	48	30	RUMP SHAKER WRECKX-N-EFFECT (MCA)
12)	12	12	HIP HOP HOORAY	50	44	8	BAD GIRL MADONNA (MAVERICK/SIRE/WB)
13)	22	7	THREE LITTLE PIGS	51	49	13	GET AWAY
14)	18	10	TWO PRINCES	52	51	8	IFEEL YOU
15	14	23	SPIN DOCTORS (EPIC) I WILL ALWAYS LOVE YOU	(53)	64	22	NO ORDINARY LOVE
16	13	12	BED OF ROSES	54	53	12	SADE (EPIC) KNOCK-N-BOOTS
17	17	12	BON JOVI (JAMBCO/MERCURY) COMFORTER	55	52	3	WRECKX-N-EFFECT (MCA) IF I COULD
18)	19	8	SHAI (GASOLINE ALLEY/MCA) LOVE IS	56	54	6	GOOD OL' DAYS
19	16	19	V. WILLIAMS/B. MCKNIGHT (GIANT) A WHOLE NEW WORLD	57	55	20	IN THE STILL OF THE NITE
20	15	17	P. BRYSON/R. BELLE (COLUMBIA) MR. WENDAL	58	58	5	BOYZ II MEN (MOTOWN) FUNKY CHILD
21)	24	5	ARRESTED DEVELOPMENT (CHRYSALIS) THE CRYING GAME			1	LORDS OF UNDERGROUND (PENDULUM SHOW ME LOVE
22	20	15	BOY GEORGE (SBK/ERG) REBIRTH OF SLICK	(59)	50		ROBIN S. (BIG BEAT) TYPICAL REASONS
23	25	7	DIGABLE PLANETS (PENDULUM/ELEKTRA) ROMEO	61	69 59	7	PRINCE MARKIE DEE (COLUMBIA) I SEE YOUR SMILE
	-		DOLLY PARTON (COLUMBIA) NOTHIN' MY LOVE CAN'T FIX		33		GLORIA ESTEFAN (EPIC) I LOVE THE WAY YOU LOVE ME
24)	30	12	JOEY LAWRENCE (IMPACT/MCA) ORDINARY WORLD	63	63	9	JOHN MICHAEL MONTGOMERY (ATLAN DEDICATED
25	-	-	DURAN DURAN (CAPITOL) KNOCKIN' DA BOOTS			-	R. KELLY & PUBLIC ANNOUNCEMENT (J
26) 27	32	3	H-TOWN (LUKE) SO ALONE	64	57	24	ROLL WIT THA FLAVA THE FLAVOR UNIT MC'S (EPIC)
27	27	10	MÉN AT LARGE (EASTWEST/AG)	65	56	24	PORTRAIT (CAPITOL)
28	23	13	FOREVER IN LOVE KENNY G (ARISTA)	66	62	8	MAN ON THE MOON R.E.M. (WARNER BROS.)
29)		3	LIVIN' ON THE EDGE AEROSMITH (GEFFEN)	67	61	9	I'M GONNA GET YOU BIZARRE INC/ANGIE BROWN (COLUMBIA
30	29	16	DAZZEY DUKS DUICE (TMR/BELLMARK)	68)		1	JODECI (UPTOWN/MCA)
31	26	12	I'M EVERY WOMAN WHITNEY HOUSTON (ARISTA)	69)	73	2	DEEPER BOSS (DEF JAM/COLUMBIA)
32	28	11	THE RIGHT KIND OF LOVE JEREMY JORDAN (GIANT)	70	60	4	SHOOP SHOOP MICHAEL COOPER (REPRISE)
33)	35	4	P.M. DAWN (GEE STREET/ISLAND/PLG)	00	-	1	I'LL NEVER GET OVER YOU EXPOSE (ARISTA)
34	31	10	SUPERMODEL RUPAUL (TOMMY BOY)	72	71	2	HONEY DIP PORTRAIT (CAPITOL)
35	33	10	ANGEL JON SECADA (EMI/ERG)	73	66	27	IF I EVER FALL IN LOVE SHAI (GASOLINE ALLEY/MCA)
36)	36	12	HEAL THE WORLD MICHAEL JACKSON (EPIC)	74	65	21	EVERYTHING'S GONNA BE ALRIG FATHER M.C. (UPTOWN/MCA)
37	34	4	HOW I'M COMIN' L.L. COOL J (DEF JAM/COLUMBIA)	(75)		1	WRECKX SHOP

Logic, BMI/Intersong, ASCAP) HL
THE RIGHT KIND OF LOVE (FROM BEVERLY HILLS,
90210) (MCA, ASCAP/Matak, ASCAP/Mad Fly,
ASCAP/Dresden China, ASCAP/WB, ASCAP) HL/WBM
ROLL WIT THA FLAVA (Naughty, ASCAP/Freddie
Foxxx, ASCAP/Queen Latifah, ASCAP/E-Z-Duz-It,
ASCAP/40th Street, ASCAP/Peep Bo, ASCAP/CPMK,
BMI/EMIADIL ASCAP/LI ASCAP/E

ASCAP/40th Street, ASCAP/Peep Bo, ASCAP/CPMK, BMI/EMI April, ASCAP)
ROMEO (Velvet Apple, BMI) CPP
SAVE YOUR LOVE (A La Carte, ASCAP)
SHE'S NOT CRYIN' ANYMORE (Songs Of PolyGram, BMI/SY) DOg, BMI/HotDogGone, BMI) HL
SHOOP SHOOP (NEVER STOP GIVIN' YOU LOVE)
(Norcal Atlanta, BMI/Warner-Tamerlane, BMI/Playfull, Nanil) WBMI

(Norcal Atlanta, BMI/Warner-Tamerlane, BMI/Playfull, BMI) WBM BMI) WBM SHOW ME LOVE (Song-A-Tron, BMI/Champion, BMI) SILENCE IS BROKEN (FROM NOWHERE TO RUN) (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead,

SIMPLE LIFE (Big Pig, ASCAP/Intersong U.S.A.,

SIMPLE LIFE (Big Pig, ASCAP/Intersong U.S.A., ASCAP) HL SLEEPING SATELLITE (EMI Virgin, ASCAP) HL SO ALONE (Trycep, Yannai, Willesden, BMI)CPP SO CLOSE (Polygram Int'l, ASCAP/MCA, ASCAP) HL SOMEBODY LOVE ME (O'Ryan, ASCAP/Emily Boothe, nion, ASCAP) HL

SUMEBULY LOVE ME (O KYGA, ASCAP/EMI) BMI/Magic Beans, BMI/Reurion, ASCAP) HI SUPERMODEL (YOU BETTER WORK) (T-Boy, ASCAP/Music Whorga Musica, ASCAP) SWEET ON U (New Perspective, ASCAP) SWEET THING (MCA, ASCAP) HL

TAP THE BOTTLE (Shocklee, BMI)
TARZAN BOY (Screen Gems-EMI, BMI) WBM
TELL ME WHAT YOU DREAM (Careers-BMG,
BMI/Mopage, BMI/Jasper Jeeters, BMI/August Wind,
BMI/Longitude, BMI/Jeddrah, ASCAP/WBM/HL
THAT'S THE WAY LOVE IS (Zomba, ASCAP/Donril,
ASCAP/Micon, ASCAP/EMI April, ASCAP/Abdur

Rahman, ASCAP/MCA, ASCAP/Bobby Brown, ASCAP)
THAT'S WHAT LOVE CAN DO (All Boys USA, BMI)

CPP
THREE LITTLE PIGS (Jello-R-Us,
ASCAP/Schmemetone, ASCAP/Chrysalis, ASCAP) CPP
TONIGHT (Bludgeon Riffola,/Zomba, ASCAP) HL

TOUCH MY LIGHT (Euro Tec, BMI/RMI, BMI)

TWO PRINCES (Sony Songs, Mow B'Jow, BMI) HL
TYPICAL REASONS (SWING MY WAY) (EMI
Blackwood, BMI/Flow Tech, BMI/Music Corp. Of
America, BMI/Second Generation Rooney Tunes, BMI) HL/WBM

WEAK (Bam Jams, BMI)

WHAT'S UP (Stuck In The Thoat, ASCAP)
WHAT YOU WON'T DO FOR LOVE (The Music Force,

WHAT YOU WON'T DO FOR LOVE (The Music Fore BMI/Longitude, BMI) WBM WHO IS IT (Mijac,/Warner-Tamerlane, BMI) WBM A WHOLE NEW WORLD (ALADDIN'S THEME) (Wondertand, BMI/WAIT bisney, ASCAP) HL YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST 23

100 (Sweetman, BMI/Careers-BMG, BMI/Next Pla ASCAP/Warner-Tamerlane, ASCAP) HL/WBM

rack service to Top 40 Airplay Monitor. 75 top 40/mainstream and 32 top number of detections. ® 1993, Billboard/BPI Communications, Inc

THIS	LAST WEEK	WKS. ON CHART	TOP 40/MAIN	NSTREAM ARTIST
		70	* * * No. 1	
<u>(1)</u>	1	11	TWO PRINCES EPIC 3 weeks at N	o. 1 SPIN DOCTORS
(2)	3	8	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
3	4	7	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
4	6	9	IF I EVER LOSE MY FAITH IN YOU A&M	STING
5	2	12	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
6	8	10	DON'T WALK AWAY GIANT	JADE
7	11	4	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLC	G P.M. DAWN
8	5	17	ORDINARY WORLD CAPITOL	DURAN DURAN
9	7	12	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
10	10	10	ANGEL SBK/ERG	JON SECADA
(11)	13	5	THE CRYING GAME (FROM "THE CRYING GAME") SBK/ER	RG BOY GEORGE
(12)	12	7	INFORMER EASTWEST	SNOW
$\overline{\overline{3}}$	22	3	WHO IS IT EPIC	MICHAEL JACKSON
14	9	13	BED OF ROSES JAMBCO/MERCURY	BON JOVI
15	15	11	CAT'S IN THE CRADLE STARDOG/MERCURY	UGLY KID JOE
(16)	20	6	LOVE U MORE COLUMBIA	SUNSCREEM
(I)	19	7	SIMPLE LIFE MCA	ELTON JOHN
\cup	13		★★★ AIRPOWE	
	25			
(18)	25	4	FREAK ME KEIA/ELEKTRA	SILK
19 20	18	13	MR. WENDAL CHRYSALIS/ERG I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	ARRESTED DEVELOPMENT WHITNEY HOUSTON
	_		MAN ON THE MOON WARNER BROS	R.E.M.
21	14	11		
	0.4		* * AIRPOWE	
(22)	24	3 -	THE MORNING PAPERS PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
			* * * AIRPOWE	R * * *
(23)	23	5	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
24	16	17	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
25	21	19	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
(26)	30	3	BUDDY X VIRGIN	NENEH CHERRY
27	28	28	RHYTHM IS A DANCER ARISTA	SNAP ION SECADA
28	26	30	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
29)	NE\	_	CONNECTED GEE STREET/ISLAND/PLG FOREVER IN LOVE ARISTA	STEREO MC'S KENNY G
30	27	9		
(31)	34	3	COMFORTER GASOLINE ALLEY/MCA	SHAI
(32)	NE		LIVIN' ON THE EDGE GEFFEN	AEROSMITH
33	33	20	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90	in the second
34	35	3	COME LINDONE CASTAGE	EN VOGUE
35)	NE		COME UNDONE CAPITOL	DURAN DURAN MICHAEL JACKSON
36	32	13	HEAL THE WORLD EPIC HERE WE GO AGAIN! CAPITOL	PORTRAIT
_	38	25	FAITHFUL EMI/ERG	GO WEST
39	VV 1			
38	NE\	~	SLEEPING SATELLITE SBK/ERG	TASMIN ARCHER

	THIS	LAST WEEK	WKS. ON CHART	TOP 40/RHYTHM-C	
ı	F≯	≥د	≯ ∪	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
				* * * No. 1 * 1	
I	1	1	13	FREAK ME KEIA/ELEKTRA 9 weeks at	No. 1 SILK
	2	2	10	I'M SO INTO YOU RCA	SWV
	3	3	12	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
	4	4	18	DON'T WALK AWAY GIANT	JADE
	5	5	17	COMFORTER GASOLINE ALLEY/MCA	SHAI
1	6	7	16	INFORMER EASTWEST	SNOW
	$ \bigcirc $	9	12	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
I	8	6	6	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
	9	10	8	DEDICATED JIVE	R. KELLY & PUBLIC ANNOUNCEMENT
	10	8	14	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
-	(11)	19	3	WEAK RCA	SWV
	12	11	17	DITTY NEXT PLATEAU/FFRR/PLG	PAPERBOY
	13	13	7	IT WAS A GOOD DAY PRIORITY	ICE CUBE
	14	18	5	SO ALONE EASTWEST	MEN AT LARGE
П	15	12	19	I GOT A MAN ISLAND/PLG	POSITIVE K
	16	14	17	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
	17	15	20	SWEET THING UPTOWN/MCA	MARY J. BLIGE
	(18)	20	5	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	/ANESSA WILLIAMS & BRIAN MCKNIGHT
1	19	16	26	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
	20	17	21	HERE WE GO AGAIN! CAPITOL	PORTRAIT
	21	21	3	WHO IS IT EPIC	MICHAEL JACKSON
	22	28	7	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
	23	30	5	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
	24	24	30	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
	25	27	3	LA LA LOVE PERSPECTIVE/A&M	BOBBY ROSS AVILA
	26	22	27	RUMP SHAKER MCA	WRECKX-N-EFFECT
	27	NE	W >	SHOW ME LOVE BIG BEAT	ROBIN S.
	28	23	29	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
ı	29	36	3	TOUCH MY LIGHT QUALITY	BIG MOUNTAIN
1	30	25	7	SHOOP SHOOP (NEVER STOP GIVIN' YOU LOVE) REPRISE	MICHAEL COOPER
	31	38	2	BUDDY X VIRGIN	NENEH CHERRY
П	32	29	9	CLOSER HOLLYWOOD	REMEDY
	33	34	13	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
	34	NE	WÞ	LET'S GO THROUGH THE MOTIONS UPTOWN/MCA	JODECI
ı	35	39	2	DOWN WITH THE KING PROFILE	RUN-D.M.C.
	36	26	15	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
	37	35	28	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT SHANICE
	38	NE	NÞ	DAZZEY DUKS TMR/BELLMARK	DUICE
	39	NE	N	NOTHIN' MY LOVE CANT'T FIX IMPACT/MCA	JOEY LAWRENCE
	40	32	13	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM/ELEKTRA	DIGABLE PLANETS

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, attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time.

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FROM KEEP THE FAITH ON JAMBCO/MERCURY COMPACT DISCS, CASSETTES AND DCC.

* The MTV performance. "Keeo The Faith: An Evening With Bon Jovi," is now available in stores on VHS and laser disc.

Produced by Bob Rock Engineered by Randy Staub Management: Bon Jovi Management







Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDIN APRIL 24, 1993



			Ι		
		S	N F		PEAK POSITION
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST TITLE	PEAK
			- 0	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
	1	2	21	* * * NO. 1 * * *	1
2	2	3	21	SOUNDTRACK A ARISTA 18699* (10.98/15.98) 16 weeks at No. 1 THE BODYGUARD	_
2	Z	3	21	KENNY G ▲ 3 ARISTA 18646* (10.98/15.98) BREATHLESS	2
3	4	6	43	***TOP 20 SALES MOVER ***	3
$\overline{}$		-		SPIN DOCTORS ▲ ² EPIC 47461* (10.98 EQ/15.98) POCKET FULL OF KRYPTONITE	1
4	3	4	33	ERIC CLAPTON ▲ 5 DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98) UNPLUGGED	1
(5)	8	7	12	SNOW ▲ EASTWEST 92207*/AG (9.98/15.98) 12 INCHES OF SNOW	5
7	7	5 8	5 17	STING A&M 0070* (10.98/16.98) TEN SUMMONER'S TALES	3
8	10	9		DR. DRE ▲ DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98) THE CHRONIC	8
\vdash		<u> </u>	16	SILK ▲ KEIA 61394*/ELEKTRA (10.98/15.98) LOSE CONTROL DEPECHE MODE	
9	6	1	3	SIRE/REPRISE 45243*/WARNER BROS. (10.98/16.98) SONGS OF FAITH AND DEVOTION	1
<u>(10)</u>	12	23	22	SOUNDTRACK ▲ 2 WALT DISNEY 60846* (10.98/16.98) ALADDIN	6
11	5		2	L.L. COOL J DEF JAM 53325/COLUMBIA (10.98 EQ/16.98) 14 SHOTS TO THE DOME	5
(12)	14	22	23	SADE ▲ EPIC 53178* (10.98 EQ/15.98) LOVE DELUXE	3
13	13	10	4	COVERDALE/PAGE GEFFEN 24487* (10.98/15.98) COVERDALE PAGE	5
14	11	12	47	BILLY RAY CYRUS ▲ 6 MERCURY 510635* (10.98 EQ/15.98) SOME GAVE ALL	1
15	15	11	7	NAUGHTY BY NATURE TOMMY BOY 1069* (10.98/15.98) 19 NAUGHTY III	3
16	16	16	69	PEARL JAM ▲ ⁴ EPIC 47857* (10.98 EQ/15.98) TEN	2
(17)	20	15	72	MICHAEL JACKSON ▲ ⁵ EPIC 45400 (10.98 EQ/15.98) DANGEROUS	1
18	17	17	17	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98) IT'S YOUR CALL ARRESTED DEVELOPMENT ▲ ²	8
19	19	13	54	CHRYSALIS 21929*/ERG (9,98/13,98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF	7
20	23	24	47	JON SECADA ▲ SBK 98845*/ERG (9.98/15.98) JON SECADA	15
21	18	18	7	BROOKS & DUNN ARISTA 18716* (10.98/15.98) HARD WORKIN' MAN	9
(22)	24	19	5	LENNY KRAVITZ virgin 86984* (9.98/15.98) ARE YOU GONNA GO MY WAY?	18
23	25	29	14	SWV ● RCA 66074* (9.98/13.98) IT'S ABOUT TIME	23
24	21	20	16	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98) IF I EVER FALL IN LOVE	6
25	26	30	3	DWIGHT YOAKAM REPRISE 45241*/WARNER BROS. (9.98/15.98) THIS TIME	25
26	28	25	7	DURAN DURAN CAPITOL 98876* (9.98/13.98) DURAN DURAN	7
27)	32	31	31	UGLY KID JOE ● STARDOG 512571*/MERCURY (10.98 EQ/15.98) AMERICA'S LEAST WANTED	27
28	29	21	7	DOLLY PARTON COLUMBIA 53199* (10.98 EQ/15.98) SLOW DANCING WITH THE MOON	16
29	33	32	29	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98) THE CHASE	1
30	30	28	5	TRACY LAWRENCE ATLANTIC 82483*/AG (9.98/15.98) ALIBIS	26
31	27	26	5	GETO BOYS RAP-A-LOT 57191/PRIORITY (10.98/15,98) TILL DEATH DO US PART	11
32	35	37	3	P.M. DAWN GEE STREET/ISLAND 514517*/PLG (10.98/15.98) THE BLISS ALBUM?	32
(33)	40	57	30	GEORGE STRAIT ▲ 2 MCA 10651* (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	6
34	22	14	3	ICE-T RHYME SYNDICATE 53858/PRIORITY (10.98/16.98) HOME INVASION	14
35	36	35	16	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98) CORE	35
36	38	33	23	BON JOVI ▲ JAMBCO 514045*/MERCURY (10.98 EQ/16.98) KEEP THE FAITH	5
37	34	27	9	DIGABLE PLANETS ● REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414/ELEKTRA (9.98/15.98)	15
38	37	39	3	LEVERT ATLANTIC 82462*/AG (10.98/15.98) FOR REAL THO'	37
				TOP DEBUT	
39	NEV	V	1	DAVID BOWIE SAVAGE 50212* (10.98/15.98) BLACK TIE WHITE NOISE	39
(40)	48	53	28	ALICE IN CHAINS ▲ COLUMBIA 52475* (10.98 EQ/15.98) DIRT	6
41	39	38	21	ICE CUBE A PRIORITY 57185 (10.98/15.98) THE PREDATOR	1
(42)	45	43	7	VAN HALEN WARNER BROS. 45198* (20.98/27.98) LIVE: RIGHT HERE, RIGHT NOW	5
(43)	47	49	23	GLORIA ESTEFAN ▲ EPIC 53046+ (10.98 E0/16.98) GREATEST HITS	15
44	31		2	ONYX RAL/CHAOS 53302/COLUMBIA (9,98 EQ/15.98) BACDAFUCUP	31
45	43	40	87	METALLICA ▲ 6 ELEKTRA 61113 (10.98/15.98) METALLICA	1
				POWER PICK	-
(46)	78	107	6	CLANNAD ATLANTIC 82409*/AG (10.98/15.98) ANAM	46
<u>47</u>)	58	65	4	GREEN JELLY ZOO 11038* (9.98/13.98) CEREAL KILLER SOUNDTRACK	47
48	41	34	55	EN VOGUE ▲ ³ EASTWEST 92121*/AG (10.98/15.98) FUNKY DIVAS	8
49	44	42	72	BROOKS & DUNN ▲ ² ARISTA 18658* (9,98/13,98) BRAND NEW MAN	10
(50)	63	67	14	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98) LIFE'S A DANCE	50
51	46	41	20	WRECKX-N-EFFECT ▲ MCA 10566* (9.98/15.98) HARD OR SMOOTH	9
(52)	NEV		1	BRUCE HORNSBY RCA 66114* (10.98/15.98) HARBOR LIGHTS	52
53	55	48	28	10,000 MANIACS ● ELEKTRA 61385* (10,98/15,98) OUR TIME IN EDEN	28
54	42	36	37	MARY J. BLIGE ▲ ² UPTOWN 10681*/MCA (9.98/15.98) WHAT'S THE 411?	6
55	54	47	100	BOYZ II MEN A 4 MOTOWN 6320* (9.98/13.98) COOLEYHIGHHARMONY	3
		ith the	greatest	sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,	 000 unit

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-			ТМ	APRIL 24, 1993	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK
56	65	63	11	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98) NINE YARDS	56
57	56	61	14	JADE GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98) JADE TO THE MAX	56
58	51	45	27	R.E.M. ▲ ² WARNER BROS. 45138* (10.98/15.98) AUTOMATIC FOR THE PEOPLE	2
59	49	46	41	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881* (9.98 EQ/25.98) COME ON COME ON	31
(60)	61	69	3	ARRESTED DEVELOPMENT CHRYSALIS 21994*/ERG (10.98/15.98) UNPLUGGED	60
61	50	44	28	MICHAEL BOLTON ▲ 3 COLUMBIA 52783* (10.98 EQ/16.98) TIMELESS (THE CLASSICS)	1
62	53	50	48	ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98) DIVA	23
63	52	52	59	TLC ▲ ² LAFACE 26003*/ARISTA (9.98/15.98) 0000000HHHON THE TLC TIP	14
64	57	55	24	NEIL YOUNG ▲ REPRISE 45057*/WARNER BROS. (10.98/15.98) HARVEST MOON	16
65	62	51	23	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98) GRAVE DANCERS UNION	51
66	59	56	56	K.D. LANG ▲ SIRE 26840*/WARNER BROS. (10.98/15.98) INGENUE	18
67	NEV	NÞ	1	YANNI PRIVATE MUSIC 82106* (10.98/15.98) IN MY TIME	67
68	69	62	73	ENYA ▲ ² REPRISE 26775*/WARNER BROS. (10.98/15.98) SHEPHERD MOONS	17
69	67	76	136	GARTH BROOKS ▲ 9 LIBERTY 93866* (9.98/13.98) NO FENCES	3
70	64	54	33	BOBBY BROWN ▲ ² MCA 10417 (10.98/15.98) BOBBY	2
71	60	64	7	SOUNDTRACK SBK 89024*/ERG (10.98/15.98) THE CRYING GAME	60
72	NEV	N D	1	BLUES TRAVELER A&M 0080* (10.98/15.98) SAVE HIS SOUL	72
73	71	85	10	BELLY SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98) STAR	71
74	68	60	9	MICK JAGGER ● ATLANTIC 82436*/AG (10.98/15.98) WANDERING SPIRIT	11
75	108	99	8	JOEY LAWRENCE IMPACT 10659*/MCA (9.98/15.98) JOEY LAWRENCE	75
76	87	84	25	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98) BEVERLY HILLS, 90210	76
<u>11</u>	84	77	28	PETER GABRIEL ▲ GEFFEN 24473* (10.98/15.98) US	2
78	80	93	43	AARON TIPPIN ● RCA 61129* (9.98/13.98) READ BETWEEN THE LINES	50
79	76	73	54	WYNONNA ▲ ² CURB 10529*/MCA (10.98/15.98) WYNONNA	4
(80)	82	79	30	QUEEN ▲ HOLLYWOOD 61265*/ELEKTRA (10.98/16.98) GREATEST HITS	11
81	70	78	8	REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98) PASSION	65
(82)	105	103	41	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/16.98) SINGLES	6
(83)	86	86	29	JACKYL GEFFEN 24489* (9.98/13.98) JACKYL	81
84	66		2	LORDS OF THE UNDERGROUND	66
85	79	70	32	PENDOLOM 61415/ELEKIRA (10.98/15.98)	<u> </u>
86	74	71	5	VINCE GILL ▲ MCA 10630* (10.98/15.98) I STILL BELIEVE IN YOU	10
87	81	98	25	SAMMY KERSHAW MERCURY 14332* (9.98 EQ/15.98) HAUNTED HEART SOUNDED BACK 1975 AND 1575 (1975 AND 1975	57
				SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98) THE LAST OF THE MOHICANS PRINCE AND THE NEW POWER GENERATION ▲	42
88	75	68	26	PAISLEY PARK 45037*/WARNER BROS. (9,98/15,98)	5
89	73	58	6	NANCI GRIFFITH ELEKTRA 61464* (10.98/15.98) OTHER VOICES, OTHER ROOMS	54
(90)	94	75	3	WILLIE NELSON COLUMBIA 52752* (10.98 EQ/15.98) ACROSS THE BORDERLINE	75
(91)	93	90	42	ELTON JOHN ▲ MCA 10614* (9.98/15.98) THE ONE	8
92	77	74	5	D.J. MAGIC MIKE MAGIC 9413*/CDG (9.98/15.98) BASS: THE FINAL FRONTIER	67
93	88	18	54	KRIS KROSS ▲ 4 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98) TOTALLY KROSSED OUT	1
94	83	82	37	HOUSE OF PAIN ▲ TOMMY BOY 1056* (10.98/15.98) HOUSE OF PAIN	14
95	72	59	6	SOUNDTRACK MCA 10758 (9.98/15.98) CB4	41
96	85	72	41	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98) BOOMERANG	4
97	92	95	83	GARTH BROOKS ▲ 9 LIBERTY 96330* (10.98/15.98) ROPIN' THE WIND	1
98	95	96	54	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98) ADRENALIZE	1
99	91	91	39	MEGADETH ▲ CAPITOL 98531* (10.98/15.98) COUNTDOWN TO EXTINCTION	2
100	98	94	73	U2 ▲ ⁴ ISLAND 510347/PLG (10.98 EQ/15.98) ACHTUNG BABY	1
101	97	87	103	MICHAEL BOLTON ▲ 6 COLUMBIA 46771 (10.98 EQ/15.98) TIME, LOVE AND TENDERNESS	1
102	101	118	155	GARTH BROOKS ▲ 4 LIBERTY 90897 (9.98/13.98) GARTH BROOKS	13
103	89	89	27	ALAN JACKSON A	20
104	106	105	9	PAUL MCCARTNEY CAPITOL 80362* (10.98/15.98) OFF THE GROUND	17
105	102	108	5	BLOODS & CRIPS DANGEROUS/PUMP 19138/QUALITY (9.98/13.98) BANGIN ON WAX	102
106	104	104	34	TRAVIS TRITT ▲ WARNER BROS. 45048* (10.98/15.98) T-R-O-U-B-L-E	27
107	90	80	8	2PAC INTERSCOPE 92209*/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z	24
(108)	111	110	164	ORIGINAL LONDON CAST A 2	
				POLYDOR 831563/PLG (10.98 EQ/16.98) PHANTOM OF THE OPERA HIGHLIGHTS A NON BLONDES	46
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Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A 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. 9 1993, Billboard/BPI Communications, and SoundScan, Inc.

Billboard 200

continued

FOR WEEK ENDING APRIL 24, 1993

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ENDI	TM CONTINUED FOR WEEK	~			
PEAK POSITION	ARTIST ABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	WKS, ON CHART	2 WKS AGO	LAST WEEK	THIS
63	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98) CHANGES	15	92	100	110
16	POISON CAPITOL 98961* (10.98/15.98) NATIVE TONGUE	8	88	96	111
40	COUNDTRACK → HOLLYWOOD 61334*/ELEKTRA (10.98/15.98) SISTER ACT	44	115	118	(112)
15	AC/DC ▲ ATCO/EASTWEST 92215*/AG (10.98/15.98)	24	101	107	113
65	ORRIE MORGAN BNA 66047* (9.98/15.98) WATCH ME	26	97	109	114
26	IVING COLOUR EPIC 52780* (10.98 EQ/16.98)	6	66	99	115
103	DUICE TMR 71000*/BELLMARK (9.98/15.98) DAZZEY DUKS	12	128	119	(116)
2	MADONNA ▲ ² MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98) EROTICA	25	83	103	117
19	SOUNDTRACK ▲ 2 WALT DISNEY 60618* (8.98/14.98) BEAUTY & THE BEAST	7 3	129	126	118)
113	STEREO MC'S GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98) CONNECTED	5	116	113	119
101	CHANTE MOORE SILAS 10605/MCA (9.98/15.98) PRECIOUS	13	113	112	120
2	GUNS N' ROSES ▲ 4 GEFFEN 24415 (10.98/15.98) USE YOUR ILLUSION I	82	123	128	(121)
6	ENIGMA ▲ CHARISMA 86224*/VIRGIN (9.98/13.98) MCMXC A.D.	113	114	110	122
123	SOUNDTRACK SBK 89016*/ERG (10.98/15.98) TEENAGE MUTANT NINJA TURTLES III	3	133	131	(123)
2	BONNIE RAITT A 4 CAPITOL 96111 (10.98/15.98) LUCK OF THE DRAW	94	121	120	124
46	ALABAMA ● RCA 66044* (9.98/15.98) AMERICAN PRIDE	35	117	121	125
61	DREAM THEATER ATCO/EASTWEST 92148*/AG (9.98/15.98) IMAGES & WORDS	16	119	114	126
35	OHN ANDERSON ▲ BNA 61029 • (9.98/13.98) SEMINOLE WIND	61	100	115	127
41	/AN MORRISON ▲ MERCURY 841970 (9.98 EQ/16.98) THE BEST OF VAN MORRISON	152	126	129	128
1	NIRVANA ▲ ⁴ DGC 24425/GEFFEN (9.98/13.98) NEVERMIND	81	120	125	129
130	SUGAR RYKODISC 50260* (7.98/10.98) BEASTER	1	N P	NE	(130)
122	MEN AT LARGE EASTWEST 92159/AG (9.98/13.98) MEN AT LARGE	10	139	122	131
3	MARIAH CAREY ▲ ² COLUMBIA 52758* (7.98 EQ/13.98) MTV UNPLUGGED EP	45	111	127	132
133	ARCADE EPIC 53012* (10.98 EQ/15.98) ARCADE	1		NE	(133)
70	PORTRAIT CAPITOL 93496* (9.98/13.98) PORTRAIT	₌ 16	109	124	134
86 49	WICHAEL W. SMITH REUNION 66163*/GEFFEN (9.98/13.98) CHANGE YOUR WORLD CHARGE YOUR WORLD	29	181	172	(135)
1	TOAD THE WET SPROCKET COLUMBIA 47309 (10.98 EQ/15.98) FEAR GUNS N' ROSES 4 GEFEN 24420 (10.98/15.98) USE YOUR ILLUSION II	42	125	133	136
+	CONFEDERATE BALL DOAD	82	140	138	137
105	ATLANTIC 82335*/AG (9.98/15.98)	21	155	140	138
	CELINE DION ▲ EPIC 52473* (10.98 EQ/15.98) CELINE DION	54	134	132	139
116	RESTLESS HEART RCA 66049* (9.98/15.98) BIG IRON HORSES	25	159	136	140
50	DINOSAUR JR. SIRE 45108*/WARNER BROS. (9.98/15.98) WHERE YOU BEEN	9	157	150	(141)
31	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98) CYPRESS HILL	. 69	158	149	(142)
107	D.J. MAGIC MIKE MAGIC 9411*,CDG (9.98/15.98) THIS IS HOW IT SHOULD BE DONE	5	124	130	143
35	GENESIS ● ATLANTIC 82452*/AG (10.98/16.98) LIVE: THE WAY WE WALK VOLUME 1	21	130	139	144
123	ANT BANKS JIVE 41496* (9.98/13.98) SITTIN' ON SOMETHIN' PHAT	3	146	123	145
40	HEAVY D. & THE BOYZ ● UPTOWN 10734/MCA (10.98/15.98) BLUE FUNK	13	112	116	146
51	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98) CAN'T RUN FROM YOURSELF RED HOT CHILI PEPPERS ▲ 3	27	127	137	147
3	WARNER BROS. 26681* (10.98/15.98)	81	152	145	148
68	MARK CHESNUTT MCA 10530* (9.98/15.98) LONGNECKS & SHORT STORIES	54	141	135	149
76	AFTER 7 virgin 86349* (9.98/13.98) TAKIN' MY TIME	32	166	144	150
44	PANTERA ● ATCO/EASTWEST 91758*/AG (10.98/15.98) VULGAR DISPŁAY OF POWER	59	151	142	151
17	VANESSA WILLIAMS ▲ WING 843522 /MERCURY (10.98 EQ/15.98) THE COMFORT ZONE	86	142	155	152
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2	INTRO ATLANTIC 82463*/AG (9.98/15.98) MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98) THE IMMACULATE COLLECTION THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)	1 126	163	156	154

THIS	LAST	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITIOI
156	148	161	44	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98) TEMPLE OF THE DOG	5
157	141	138	37	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98) WHATCHA GONNA DO WITH A COWBOY	65
158	151	160	35	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98) HONEYMOON IN VEGAS	18
159	174	183	16	LEMONHEADS ATLANTIC B2460*/AG (9.98/13.98) IT'S A SHAME ABOUT RAY	68
160	162	153	39	CLINT BLACK ▲ RCA 66003* (10.98/15.98) THE HARD WAY	8
161	143	147	17	EAZY E ● RUTHLESS 53815/PRIORITY (4.98/6.98) 5150 HOME 4 THA SICK	70
162	165	165	32	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98) HEARTS IN ARMOR	46
163	170	164	57	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98) CLASSIC QUEEN	4
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166	175	_	2	THE PHARCYDE DELICIOUS VINYL 92222/AG (9.98/15.98) BIZARRE RIDE II THE PHARCYDE	166
167	167	169	100	ALAN JACKSON ▲ 2 ARISTA 8681* (9.98/13.98) DON'T ROCK THE JUKEBOX	17
168	164	174	162	THE BLACK CROWES ▲ 3 SHAKE YOUR MONEY MAKER	4
169	146	122	11	DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98) DENIS LEARY A&M 0055* (10.98/15.98) NO CURE FOR CANCER	85
170	134	102	5	THE MOODY BLUES POLYDOR 17977*/PLG (10.98 EQ/16.98) A NIGHT AT RED ROCKS	93
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172	169	178	82	OZZY OSBOURNE ▲ 2 EPIC 46795 (10.98 EQ/15.98) NO MORE TEARS	7
173	178	171	28	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98) WHAT HITS?	22
174	180	182	30	RANDY TRAVIS • WARNER BROS. 45045* (10.98/15.98) GREATEST HITS, VOL. 2	67
175	171	173	197	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/15.98) SOUL PROVIDER	3
176	154	144	27	ALVIN & THE CHIPMUNKS ● CHIPMUNKS IN LOW PLACES	21
-	-	172	52	CHIPMUNK 53006*/EPIC (9.98/13.98)	9
177	176			CENECIC	-
178	158	148	9	ATLANTIC 82461*/AG (10.98/15.98) LIVE: THE WAY WE WALK VOL. 2: THE LONGS	20
179	188	191	69	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98) VAGABOND HEART R. KELLY & PUBLIC ANNOUNCEMENT ▲	10
180	166	_	61	JIVE 41469 (9.98/13.98) BORN INTO THE '90'S	42
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196	197	_	95	NATALIE COLE ▲ ⁶ ELEKTRA 61049* (13.98/16.98) UNFORGETTABLE	1
197	195	190	109	R.E.M. ▲ ⁴ WARNER BROS. 26496 (9.98/15.98) OUT OF TIME	1
198	RE-ENTRY		61	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98) MACK DADDY	9
199	196	_	. 5	BIG HEAD TODD & THE MONSTERS SISTER SWEETLY	139
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NO

Western Acts Still Trying To Get Foothold In Hong Kong Concert Biz

HONG KONG-When Elton John's recent four-night stint at the Coliseum here drew an audience of about 40,000, concert promoter Anders Nelsson and a long list of co-promoters and sponsors gurgled happily about a renaissance of live Western music in Asia.

Even the star seemed pleased at how smoothly things worked, a change from his last stop here in 1984, when he was dissatisfied with the manner in which the organizers ran things. In his last trip, the artist encountered a plethora of problems. such as transportation and hotel foulups.

But, promoting a Western act in Asia can be difficult. Turning a profit is problematic, and it takes the coordination of several sponsors and local

Once the John books are done, for instance, there is little chance that any of the local organizers will make much of a profit, if any at all. The tour, like all other concerts, likely will have lost revenues to last-minute demands from the artist and agents. such as hotel rooms for 20 extra people, extra limos, or special food not previously noted. Even with Coca-Cola, PolyGram Records, two radio stations, and a production company as sponsors on the John tour, as well er, unexpected costs will eat up reve-

Nelsson, of The Entertainment Co., will not discuss figures but has said he runs high-profile concerts for the prestige, because "they aren't big moneymakers yet."

In the '60s and '70s, a few big-name Western concerts made money in Hong Kong. That was when foreign and local music were supported equally, before tours by international acts changed into the "events" they are today, making profits harder to come by in Asian markets.

Today, Hong Kong prefers Chinese music over foreign by a ratio of about 10:1. Most foreign concerts run between one and three shows, while Chinese shows can sell out as many as 30 dates. The top three Chinese promoters booked 22 concerts last year, none of which, they say, lost

Tickets for Chinese shows never rise above \$44, while top foreign shows can cost as much as \$70, which many feel is too expensive for local wallets. There is often talk about Michael Jackson playing Hong Kong, but tickets would run in the \$100-\$150 range.

Without an endless supply of adoring teenagers, concert promotors say it simply costs too much to bring in foreign acts, what with traveling

demands that can bleed thousands of dollars. Top names command \$25,000-\$200,000 per gig, not including costs. The only way for promoters to turn a profit is by spreading risk through ioint ventures with other promoters and sponsors, and booking the right number of nights.

In Hong Kong, only five or six promoters will even consider booking big Western acts; most prefer to deal with Chinese or smaller foreign acts in the \$5,000- to \$25,000-a-week range. For these, costs are stable and can be calculated ahead of time. "We don't need the headaches of bringing in foreign acts. There are too many surprises," says Angel Lau, promotion director for Yiu Wing Entertainment. "We are in this business to make money."

FOREIGN TOURS GROW IN '93

Recently, however, there has been an increase in the number of foreign acts touring Hong Kong. In 1992, only four high-profile, Western acts played Hong Kong: Paul Simon, Paula Abdul, Simply Red, and Diana Ross, all handled by Andrew Bull's International Concert Promotions (ICP). In the first quarter of this vear, there were five: John, Foreigner, Chicago, Bryan Adams, and Public Enemy (all were co-promoted and co-sponsored). There could be as many as 12 or more through the rest of the year, with Bobby Brown and Kenny G among those due.

The appearances have helped make the international music scene more popular here than it has been in years, and foreign record sales have stopped declining.

Despite the increase in foreign tours, the problems of the marketplace remain.

Competition for venues is fierce. The Coliseum, which seats 10,000-12,000, is the largest indoor facility and the only one larger than 5,000 seats. Yiu Wing Entertainment has prebooked it for the most high-dedays, and other promoters must buy those dates at a premium.

Some promoters feel 20,000 seats are a necessity, while others say they could fill a 30,000-seat arena easily with the right act. But the local goverment has no plans for a bigger facility vet.

Unlike the U.S., many Chinese record companies also run promotion companies, as well as record production, manufacturing, and wholesaling businesses. Despite the diversity of these entertainment companies, foreign tours in Hong Kong still require sponsorship, and finding a willing sponsor can be a challenge. "The way things are today, without a sponsor, vou will definitely lose money," says T.W. Cheung, promotions manager for Coca Cola's franchise. Swire Bottlers. "But from the sponsor's point of view, it may not be good advertising expenditure because the market is so small here and event sponsorship has become very costly.

Philip Chan, head of Capital Artists, a record and promotion company, says his company tends to stay away from headline Western acts because of the "harsh demands by stars and their agents. Promoters, advertisers and sponsors have been scared away from getting involved because they are never sure what costs will actually be."

However, tackling a concert alone is a virtual guarantee for disaster for a promoter, says Nelsson. "The way this business is set up here favors everyone except the promoter," he comments. "The venue costs are the highest in the world. Once the government takes 20% of the gross and the performer takes a flat fee, the lawyers figure 10%-15% is a good return for the promoter."

For example, ICP's Bull, the territory's most prolific promoter of Western acts, is also the poorest. Of the eight concerts Bull promoted in 1992 and so far in 1993, only one reportedly broke even, and sources say he has

a local businessman.

Bull declined to be interviewed by Billboard.

"Everyone in the business knows Andrew Bull loses money because he only books expensive foreign acts and doesn't use enough partners, says Yiu Wing's Lau.

Despite media reports, sources say a recent Diana Ross concert promoted by Bull was a financial failure. So many of the 1,200 top-priced \$120 tickets were given away for free that the promoters lost as much as \$250,000, according to sources.

However, promoters such as Nelsson believe there is profit to be made from top Western bands, if the right band is booked and the intricacies of the business are known. "Concerts are just another business in Asia; you have to play by local rules," he says.

USED CDs

(Continued from page 6)

dependent retailers carrying used CDs make no qualms about how they are reacting to the WEA and CEMA letters. For instance, John Carnahan, CEO at five-unit, St. Paul, Minn.based Northern Lights Music, says, We will forgo the advertising dollars. In our analysis, the used-CD [business] is more lucrative than receiving their co-op ad dollars. I would guess that our analysis is not alone. It seems to be a fairly unanimous opinion among retailers.

Another merchant at a small chain that carries used CDs agrees. "We get so little co-op support, we don't care about that money." He says his chain will stay in the used-CD business. He adds, "Everybody's outraged by the letters. We see it as an assault on the independent retailer.'

In addition, an open letter was being circulated around the industry by three independent Michigan retailers-Vinyl Solution, Rebeat The Beat, and Boogie Records. Among other things, the letter points out that if manufacturers withold co-op ad dollars, they are really hurting developing artists. The letter claims that in attacking used CDs, the manufacturers are attacking the stores that labels depend on to work and break developing artists. By taking away co-op ad dollars, "you end up shooting yourselves-and your artists-in the back."

One-stop reaction to CEMA's threat was mixed. Bruce Ogilvie, president of Santa Ana, Calif.-based Abbey Road, says, "If everybody is treated the same, I have no problem with that. CEMA is very poor on coop advertising for independent record stores so I don't think [those funds] are going to be greatly missed.

Lou DelSignore, who heads up Latham, N.Y.-based Northeast One Stop, says CEMA's threat will not affect his company because it doesn't do any print advertising.

Moreover, he says he is happy the manufacturers are trying to chase the chains out of the used-CD business. "I think that is the one niche that the independent retailers have and when they do it, it doesn't hurt anybody," he says. If the [manufacturers] go after the independents, we would have to fight that. As it is, the independents are not on a level playing ground with the major chains. The independents have to have their niche in order to survive."

POLYGRAM PLANT CLAIMS RECYCLING FIRST

(Continued from page 6)

ium, lacquered and printed. This was more difficult, as the coatings have to be perfectly bonded to ensure the CD's long life.

After finding that chemical separation would cause more problems than it solved, a mechanical solution was found, says Ahrens. "The engineering team remembered how, when making veneer, a layer of uniform thickness is peeled off a block of wood. Engineers figured it would be possible to use that method for separating coatings from CDs.

PolyGram engineers engaged the help of a specialist, Witt of Braunschweig, a firm that makes special machinery for the piano industry. A veneer machine was the basis for the production line process now in place at the PolyGram facility.

It was unclear at press time how many discs the equipment could process or what PolyGram's investment in the new recycling techniques has been.

Environmental consciousness had already brought about developments at PolyGram Germany. The company issued a series of CDs through the Metronome label Nature, which places high value on "environmental compatibilty."

Nature CDs are sold in special packaging which is mostly free of plastic constituents. Environmental organizations and the Federal Office for the Preservation of the Environment co-operate closely on producing information on green issues, which is printed on the two-track CD single along with detailed explanations of ecological problems.

Comments PolyGram Germany president Wolf-D. Gramatke, "Poly-Gram is making efforts to reduce packaging material by over 50% and is succeeding. Our commitment has proved that preserving the environment still leaves room for profitability."
Two years ago, Federal Environ-

ment Minister Klaus Toepfer passed legislation that obliged all packaging to be labelled with a green dot if it could be recycled. It was accepted at the time that the jewel box was an integral part of the CD product, and did not constitute packaging.

However, the level of environmental consciousness in Germany is very high, and all industries are under government pressure to minimize waste and pollution.

Westwood One Puts R&R On The Block Sale Of Trade Paper Expected To End Asset Selloff

■ BY CARRIE BORZILLO

LOS ANGELES-Westwood One, one of the largest radio networks, hopes the sale of its trade newspaper, Radio & Records, will put it on the road to financial recovery.

WW1 formally put the weekly radio and music industry publication on the block April 12, after years of speculation that it was for sale. The company has retained the investment banking firm Lazard Freres & Co. to coordinate the sale.

Westwood One has been steadily selling off its non-network businesses and chipping away at its debt, beginning with the sale of its 50% stake in WNEW-AM New York in August 1992 for \$13.5 million. Subsequently, WW1 sold WYNY New York in January and KQLZ Los Angeles this month for \$50 million and \$40 million, respectively.

At the time of the WNEW-AM sale, WW1's total debt was approximately \$170 million.

According to WW1 chairman/CEO Norm Pattiz, R&R is the last asset the company plans to sell.
"When the sale of R&R is done, the

proceeds will go to pay off the bal-

ance of our nonpublic debt, which will leave us with about \$49 million of public debt," Pattiz says.

With its debt down significantly, Pattiz says the company expects an encouraging second half for 1993.

Unlike the sale of KQLZ, which was sold for \$16 million less than what WW1 paid for it in 1989, R&R is likely to be sold for more than double its 1986 purchase price, according to Paul Kagan Associates senior analyst Bishop Cheen.

Pattiz says he bought R&R for approximately \$18.5 million. In an interview with Billboard last year, he valued it at approximately \$50 million. While the asking price hasn't been disclosed, Cheen says \$50 million is possible, although he expects bids will be closer to \$35 million.

"They took an OK music trade and tripled its cash flow and made it into a franchise [even though Pattiz has] been distracted by all this debt," says Cheen, noting that a potential buyer would think he could easily take it from a \$5 million to an \$8 million business. I expect to see a bid seven times

Cheen sees another network company, possibly Capital Cities/ABC, as the likely buyer. Other possible buyers, he says, are Daily Variety owner Cahners Publishing, Billboard owner BPI Communications, and Advertising Age and Automotive News parent Crain Communications.

Inside Media owner Cowles Business Media also is said to be interest-

R&R publisher Bob Wilson, who founded the publication in 1973, is also a potential buyer. Wilson had no comment.

Pattiz says the sale of R&R "points the networks to profitability, if we can get cooperation from the marketplace." He adds that the networks likely will add new programming in the coming months.

Last week, WW1 announced two new country programs, the weekly "Country's Cutting Edge" and the daily "Country Star Trax" (Billboard, April 17).

WW1 is the parent company of the Mutual Broadcasting System, NBC Radio Network, Talknet, The Source, and Westwood One Radio Networks. It produces 54 regularly scheduled programs and a number of specials

BILLBOARD ADDS MONITORED VIDEO PLAYLISTS

(Continued from page 1)

the top 30 titles at VH1, BET, and TNN are listed in a new feature called Video Monitor (see page 36). The five channels have potential audiences ranging from CMT's 18.9 million households to MTV's 57.3 million households.

The monitored playlists are provided by Broadcast Data Systems, a division of Billboard parent BPI Communications that supplies radio airplay data for numerous Billboard airplay charts and Top 40 Airplay Monitor. Previously, Billboard printed rotations for the five networks as submitted by their programmers.

Billboard's use of BDS-monitored radio playlists has already become the industry standard for accurate airplay information," says Michael Ellis, Billboard's associate publisher/director of charts and research. "We are excited to be able to offer the same high level of accuracy now for the five primary national video chan-

Mark Ghuneim, director of video promotion at Columbia, says he has been using the BDS information to track Columbia video play for almost a year, but the new information in Billboard's Video Monitor will help draw the line between the perception and reality of video airplay.

Elektra's Linda Ingrisano, director of national video promotion, concurs, and notes the conversion to BDS information for the national networks will make it easier for her to communicate with other label departments who rely on BDS to follow radio activity.

"It keeps everything cohesive;

we're all speaking the same language," she says.

Ghuneim says he looks forward to a time when the Video Monitor also tracks strong regional and local programmers, many of which regularly outperform major network shows in the local ratings. "These shows are moving records," he says.

In addition to the Video Monitor, Billboard will continue to publish The Clip List, which will consist of rotations supplied by the programmers of seven video networks and shows, including The Box. The other shows whose playlists comprise The Clip List are "Friday Night Videos," "Lightmusic," "JBTV," "Power Play," and two new entries, "American Hot Video" and Americana Television Network."

Because the BDS rankings are based on actual plays of videoclips, the editors of Billboard for the first time can report on the actual exposure being given the clips at the monitored networks.

For example, on this week's Video Monitor, the No. 1-ranking title at MTV received 37 plays for the period of April 5-11. The clip, "Livin' On The Edge" by Aerosmith, is reported as being in "heavy" rotation by MTV. By contrast, the No. 50 clip, "Wading Through the Darkness," by Flotsam & Jetsam, received six plays (and was reported in "active" rotation by MTV).

As an added bonus, the Video Monitor will use symbols to indi-

cate MTV Exclusives and Buzz Bin titles as reported by the network. This week's four Buzz Bin clips received 12-16 plays for the week and fall in the 13-26 range on the BDS rankings. The three MTV Exclusives received 12-27 plays and fall in the 6-23 range on the BDS rank-

CMT is by far the most music-intensive network of the five being monitored. The No. 1 title on CMT, "Nobody Wins" by Radney Foster, received 40 plays. Looking farther down the rankings, the No. 10 title got 35 plays, No. 20 got 29 plays, No. 30 received 25 plays, and the No. 50 title received 21 plays.

Here's a look at the other three

networks:

• VH1: "If I Ever Lose My Faith
In You," by Sting, is at No. 1 with 28 plays. The No. 30 title had seven plays for the week.

• BET: "It Was A Good Day," by Ice Cube, is at No. 1 with 19 plays. The No. 30 title had seven plays. The network programs 14 hours of

music daily.
• TNN: "When My Ship Comes In," by Clint Black, is at No. 1 with seven plays. The No. 30 title had four plays. TNN programs 30 hours of music weekly.

As for The Clip List, the two newest reporters are "American Hot Video" and "Americana Television Network."

New York-based urban music video show "American Hot Videxecutive-produced by Jack Wendorf, is in its sixth season. The weekly, interactive program reaches approximately 12 million broadcast households and 250,000 cable households in New York and Philadelphia. "American Hot Video" airs from 5-6 p.m. on Fridays via Manhattan Cable (channel 35) and the New York-based UHF channels 44, 54, and 38. The show can be seen in Philadelphia from 10 p.m. to midnight every Saturday via the Philadelphia UHF channel 48. Wendorf is negotiating a number of syndication deals.

Artists who have co-hosted the program include Mary J. Blige, Digable Planets, Cypress Hill, and

Monie Love.
Branson, Mo.-based "Americana
Television Network," headed by
former CMT executive Stan Hitchcock, debuted April 3 on the Nostalgia Network and reaches some 15 million cable households nationwide. Americana is servicing Nostalgia with 15 hours of programming per week and plans to increase that slate to 30 hours by mid-summer. Americana is trying to create its own 24-hour cable network by 1994.

The Clip List page includes the top 20 from the network's one-hour "Americana Sampler" video show. Clips run the gamut of homespun American music, drawing upon the blues, bluegrass, jazz, country, and mountain music genres.



by Geoff Mayfield

EASTER PARADE: Not only did Peter Cottontail bring Easter baskets to girls and boys, he also delivered healthy increases to music merchants. After two consecutive weeks in which units on The Billboard 200 declined by 2% from the previous week, this week's chart shows a healthy 8% increase. This sort of increase is not unusual during a holiday week; with many businesses closing early on Good Friday, music stores found improved traffic. Several big-name artists benefit from the Easter bonanza, but along with the expected march of the familiar, the traffic boost also helps several alternative acts

OPS IN TOPS: Not only does BMG Distribution sell Arista's pair of chart toppers, it also distributes this week's three highest debuts, with David Bowie (No. 39), Bruce Hornsby (No. 52), and Yanni (No. 67) 1171 Speaking of BMG, this week's charts reflect the name change undergone by the performance group previously known as Green Jello that came about as a result of a settlement between Zoo and General Foods (Billboard, April 17). The band's new moniker, Green Jelly, now appears on The Billboard 200, Top Music Videos, and Top Video Sales.

YES, AGAIN: The soundtrack from "The Bodyguard" is No. 1 and Kenny G is No. 2 on The Billboard 200. Sound familiar? It should, because Arista has held that parlay for all but four weeks since the Jan. 30 issue, when G's "Breathless" first climbed to its No. 2 peak. The streak has been interrupted only by Eric Clapton's three-week, post-Grammy march at No. 1 and Depeche Mode's April 10 debut in the top slot. Get used to it, as it is likely-in fact, almost certain-that the two charttopping albums will hold these positions again next week. Two possible challengers loom the following week when the George Michael/Queen charity EP and the new Midnight Oil album make their chart debuts.

ILMS SCORE FOR FILM SCORES: The incredibly heavy saturation of television ads for "Indecent Proposal," and that film's triumphant debut atop the Box Office chart account for the continued momentum shown by Sade. Use of the song "No Ordinary Love" in the commercials and in one of the film's scenes stokes a 30% sales gain (14-12) gles" ranks No. 6 on Billboard's Top Video Rentals while "Pure Country" moves 21-18. We bring you these video chart positions to explain why the soundtracks from each are gaining. The former jumps 104-82 on a 45% gain, while George Strait's "Pure Country" scoots seven steps, to No. 33, on a 27% jump.

ALONG WITH TITLES by Chris Isaak, Michael Franks, and the Giant debut of Kenny Rogers, April 13 was the street date for an artist who—much to the chagrin of music critics—likely will rack up big numbers. The singer in question is TV talk-show host Kathie Lee Gifford, whose Warner Bros. album compiles tracks from two mail-order titles that have been advertised on cable channels for more than two months. The label originally figured Gifford's "Sentimental" would ship about 50,000 units, but by street date, orders exceeded 250,000 copies. Even if she doesn't see a big debut next week, it seems this title will end up being a success story. Considering that her book reached No. 3 on the New York Times best-seller list, as did a cookbook done by her and co-host Regis Philbin, that she's been on a slew of magazine covers of late, and that she has an ABC special May 5, this one seems a certain winner. And, if all else fails, she can plug it on her daily talk show.

MUSIC VIDEO CHART MOVES TO SOUNDSCAN DATA

(Continued from page 6)

ages. We're thrilled with the move to SoundScan for our Top Music Video chart, because it enables us to assess this positive consumer reaction with greater immediacy."

Adds SoundScan Inc. COO Mike Shalett, "We have been producing on the music side in Billhoard the most accurate chart our business has ever seen. The music video chart is a continuation of that. We are providing the most accurate information that's ever been available to [Billboard] readers and manufacturers.'

The most obvious impact of the switch to SoundScan is the new strength being shown by country artists. The No. 1 title this week, "Live" by Billy Ray Cyrus, was at No. 9 two weeks ago under the old methodology. Garth Brooks' "This Is Garth Brooks" was No. 12 two weeks ago; this week it is No. 4.

Moreover, two weeks ago, the aforementioned titles were the only country releases in the old top 30. With SoundScan, the 40-position chart identifies seven additional country-oriented titles by Gill (at No. 10), Cyrus (14), Brooks (15), Reba McEntire (22 and 24), the Judds (26), and Billy Dean (40).

This powerful showing by country acts can be traced directly to the addition to the chart of sales information

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from the Handleman Co. and Western Merchandisers, the leading rackjobbers. Previously, there were no racks reporting to the Music Video Sales chart.

Mike Fine, CEO of SoundScan Inc., points out the significance of the rack data for the music video chart. "The percentage of the total business that racks represent of over-the-counter music video sales is even greater than the percentage of over-the-counter music sales," he says.

Although the new chart is compiled weekly, it will continue to run in Billboard on a biweekly schedule, with the "last week" numbers reflecting the previous unpublished week. This is effective starting this week; the "last week" numbers on the chart refer to last week's SoundScan data, not the last week of the old system. However, the "weeks on chart" column refers to each title's history, combining the new and old systems, and will include the unpublished weeks.

In the weeks the chart is not published, it is still available to subscribers of the Billboard Information Network or SoundScan.

Billboard's new deal with Sound-Scan gives the magazine the ability to do additional charts and other data-based features in the future.

"Billboard readers can expect some nice surprises in the next few months in terms of other additions and innovations in each issue," adds White. "We feel certain the music industry will get a real kick out of the things we're planning."

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Wall Street Awaiting Public Offering By 3D0

■ BY DON JEFFREY

NEW YORK—A new technology firm, 3DO Co., is expected to go public this week and raise about \$25 million to continue its efforts to develop and market an interactive multimedia player for the home.

Wall Street has been eagerly awaiting this initial stock offering because of the enormous interest surrounding the proposed product and because of the nonstop salesmanship of the company's 39-year-old founder,

Trip Hawkins.

3DO is also notable for the rich corporate partners it has lined up as investors and licensees. They include entertainment companies Time Warner Inc. and MCA Inc., consumer electronics manufacturer Matsushita Electric Industrial Co. Ltd., and telecommunications powerhouse American Telephone & Telegraph Co.

San Mateo, Calif.-based 3DO is expected to sell at least 2.2 million shares of stock at an estimated price range of \$10-\$12 each. The proceeds will be used to finance the fledgling company's operations.

Despite the hype the firm remains a big risk for investors. Since it began in October 1991, 3DO has accumulated losses amounting to \$13.2 million and booked no revenues.

The company is designing an interactive home multimedia player that

its creators hope will become standard for the emerging digital interactive industry. So far, Philips, Commodore, and Tandy have introduced home interactive multimedia players, but there is no market standard.

3DO's product is designed to play conventional audio CDs, photo CDs, and a new generation of CD-ROM products that could include interactive movies. 3DO suggests it be priced at \$700 (Billboard, Jan. 23).

Matsushita, one of the strategic investors, has agreed to manufacture and market the 3DO Interactive Multiplayer, which is expected to be in stores before Christmas. Software is being developed by Electronic Arts Inc., the company Hawkins started in 1982

3DO expects to make its money from licensing the technology to manufacturers and from royalties on the software sold for the player. On every CD manufactured for a 3DO multiplayer or a machine compatible with it, the company says it would receive \$3. 3DO says in its stock-offering prospectus that it has signed 120 licensees to produce software titles for the player.

If the initial product works, 3DO plans to design a network version of the device that will be able to access the new services, such as video on demand, which will be provided through fiber-optic cable or telephone wires.

Managers First To Testify At Govt. CD-Pricing Inquiry

BY DOMINIC PRIDE

LONDON—Artist managers were first to give evidence to the government committee inquiry into CD pricing, which began April 15 here.

Dire Straits manager Ed Bicknell told the committee in the Houses of Parliament that he was "not here to hammer the record companies. We are here to help the business to get the music out to the public."

Under cross-examination from the Commons Select Committee on National Heritatge, Bicknell conceded, "The record companies could afford to do without 1 or 2 pounds from a CD without too much headache."

Elliot Rashman, co-director of Simply Red's management, So What

Arts, outlined what he believed to be the inequities of record company practice, including packaging deductions and recouping recording costs.

The Consumers Assn., a nonprofit consumer watchdog group that in 1990 published a report on CD pricing, was represented by Stephen Locke, director of policy, and Derek Prentice, assistant director. Both intimated U.K record companies' copyright laws were being used to keep out cheaper imports from abroad.

Evidence will be taken from retailers Thursday (22) and from record companies April 29. Key execs, including EMI U.K. president Rupert Perry and PolyGram U.K. chairman Roger Ames, are due to testify.

Promo Man 'Humdinger' Singer Dies

Philly Native Aided Career Of Jim Croce

NEW YORK—Nathan "Matty" Singer, the legendary Philadelphia radio promo man who helped Jim Croce gain mainstream radio acceptance, died April 13. He was 80.

For much of his four-decade career in pop music, he worked as a record promoter in the Philadelphia region. He was known as a master of the continuous, avid pitch, as well as for his friendly thoughts of the day.

"He was probably the single best record promotion man I've ever worked with, and I've seen a gang of them over the years," says Jay Cook, GM at WUSA/WDEA Tampa, Fla., and former PD at-then Philadelphia top 40 leader, WFIL.

Matty "Humdinger" Singer, as he called himself, is perhaps best-known for helping engineer the success of Philly native Croce. He also influenced the careers of Ray Charles, Paul Anka, and Jimmy Buffett.

Remembered as feisty at times, Singer often could be found driving from station to station with a trunkful of vinyl and candy bars to hand out to jocks and PDs. Cook recalls Singer was genuinely interested in people. "He was one of the few promotion people who bothered to stay in touch with you after you left his market."

The Billboard Bulletin....

EDITED BY IRV LICHTMAN

CLINTON TO TAX INT'L ROYALTIES?

A new Clinton administration proposal on the tax treatment of "intangible asset" foreign royalty income could have a serious impact on the record industry, say sources. It would change the status of foreign royalties, thus increasing tax liability. The new proposal, which aims to keep jobs and technology at home by targeting companies that produce goods in foreign countries and move jobs overseas, could cause unintentionial harm to labels that distribute only abroad. No official word until the Recording Industry Assn. of America reviews the accounting procedure views of member labels, but chances are the RIAA (and film group MPAA and other entertainment groups) will work to have the proposal modified.

ARISTA'S DUBOIS WEIGHS OPTIONS

Bulletin has learned that man in demand in Nashville-Arista's Tim DuBois-stands a strong chance of sticking with the label, even though he is being aggressively wooed to take over the top job at Sony/Nashville. DuBois' negotiations with Arista are for a lucrative extension of his current employment contract, which has about 15 months remaining. Currently in Europe for a Country Music Assn. board meeting. DuBois was scheduled to meet with Michael Dornemann, CEO of Bertelsmann Music Group, which owns Arista. Arista/Nashville has on its roster multiplatinum acts Alan Jackson and Brooks & Dunn,

platinum-selling Diamond Rio, and gold-selling Pam Tillis. Joining Arista four years ago, DuBois is credited with its current Nashville success.

VID 'HOME 2' DUE JULY 27

FoxVideo's "Home Alone 2" takes up retail residence July 27 at \$24.98 suggested list. The studio and three sponsors, Life Cereal, Aviva Sports, and American Airlines, will spend \$15 million through year-end to support sales of 9 million to 10 million units. FoxVideo's next direct-to-sell-through release: the animated "Once Upon A Forest," which should arrive in late September, three months after theatrical release.

AUSTRALIA GIVES DISC AWARDS

Crowded House, Wendy Matthews, Diesel, the quartet Frente!, and Yothu Yindi were top winners April 14 at the seventh annual Australian Record Industry Awards. ARIAs went to Crowded House as best Australian group; Matthews as best female artist; Diesel front man Johnny Diesel as best male artist; Frente! for best album; and Yothu Yindi for best indigenous record. Indie labels took home 16 of the 24 awards.

GREEN CMA'S INT'L DIRECTOR

Jeff Green is the new, Nashvillebased international director for the Country Music Assn. He joins from Film House, the radio marketing firm also based in Music City. Previously, he was editor in chief of European trade weekly Music & Media, a sister publication of Billboard.

MCA/P'GRAM SETTLE OVER MOTOWN

As expected, the lawsuit between MCA and PolyGram over Motown Records' switch from Uni Distribution Corp. to PolyGram Group Distribution has been settled out of court.

McADAMS TO ARISTA POST

Janine McAdams leaves her post as R&B music editor of Billboard to join Arista Records in New York as associate director of marketing, effective May 3 . . . John Curtis has left his post as director of artist development for Capricorn Records. He joined the label when it opened offices in Nashville in April 1991. Previously involved in management and booking, he can be reached at 615-386-9072.

JUMPING THE GUN?

Will it or won't it? Blockbuster doesn't seem to know. On April 14, it announced sponsorship of the 22-city Paul McCartney New World Tour, which began April 14 in Las Vegas—only to be countermanded by a "kill" fax following on the heels of the first. Blockbuster wasn't available for comment, but the likelihood is that an eager chain jumped the gun on its own embargo date of Sunday (18).

Snow Secure; Silk A Smooth Second

SNOW AND SILK maintain their lock on the top two positions of the Hot 100. For Snow, it's the seventh consecutive week at No. 1 for "Informer." That single is now the second-most-successful chart entry for a Canadian artist in the history of the Hot 100, tied with "(Everything I Do) I Do It For You," by Bryan Adams. Snow would have to stay at No. 1 for two more weeks to equal Percy Faith's nine-week run at the top in 1960 with "Theme From 'A Summer Place." Like Snow, Faith was born in Toronto.

Snow won't melt, so Silk remains at No. 2 for the fifth week with its second single, "Freak Me." The Atlanta-based quintet has given Keith Sweat his biggest hit as a writer and producer. Sweat, who first heard Silk perform at a Fourth of July barbecue, has had two top 10 hits of his own: "I Want Her" in 1988 and "I'll Give All My Love To You" in 1991. If "Freak Me" dislodges "Informer" next

week, Sweat may be sorry he gave the song away: he originally planned to record it himself.

SOME GUYS HAVE ALL THE HITS: Rod Stewart scores his 44th Hot 100 entry this week with "Have I Told You Lately." It's not the 1946 copyright written by Scott Wiseman; that song was titled "Have I Told You Lately That I Love You" and was a hit for Bing Crosby and the Andrews Sisters in 1950 and a No. 29 hit for Ricky Nelson in 1957. Stewart's recording is a remake of a song written by Van Morrison for his 1989 album "Avalon Sunset."

There may be more title confusion ahead, as **Bobby Brown** debuts at No. 84 with "That's The Way Love Is," the fourth single from "Bobby," and **Janet Jackson** is poised to debut with "That's The Way Love Goes," the

first single from "janet."

CHANGES31BOWIE: David Bowie has the Top Debut on The Billboard 200 with his 31st album to chart, "Black Tie White Noise." The disc is his debut on the Savage label, and his first new solo effort in almost three years. This is Bowie's highest debut on the album chart since "Tonight" entered at No. 35 in October 1984.

While Aladdin Sane is off to a good start, just plain ol'
"Aladdin" returns to the top 10, bolstered by the sound-

track's double-Oscar win for best original song and best score. And another soundtrack, "The Bodyguard," is No. 1 for the 16th week. If it remains on top next week, it will tie "Some Gave All," by Billy Ray Cyrus, as the third-longestrunning No. 1 album of this decade. The ones to catch: "Ropin' The Wind" by Garth Brooks with 18 weeks, and "Please Hammer Don't Hurt 'Em" by Hammer with 21

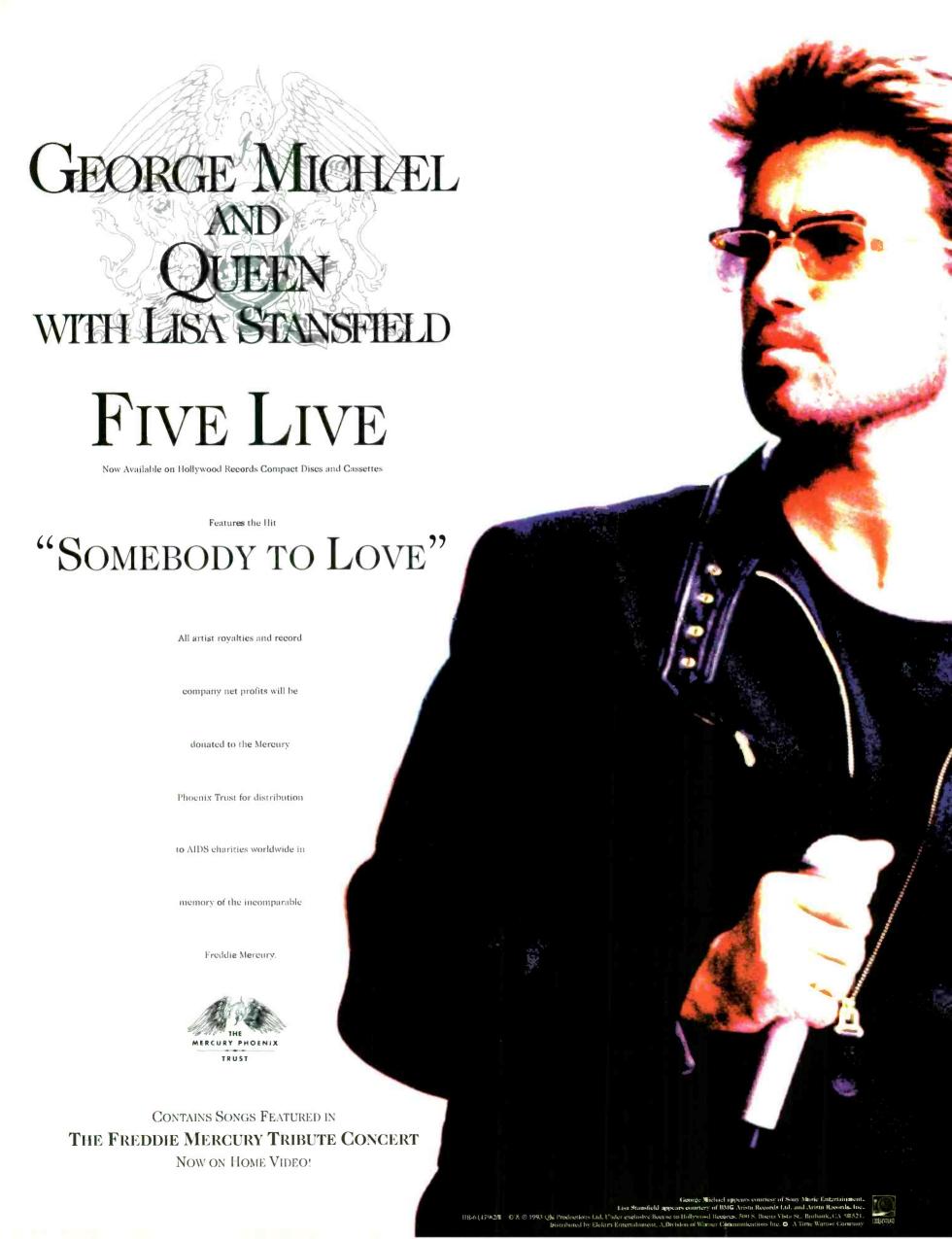


by Fred Bronson

weeks.

TARTING ALL OVER AGAIN: Sugar, the band created by ex-Hüsker Dü member Bob Mould, debuts at No. 130 with "Beaster" and Arcade, featuring Stephen Pearcy (ex-Ratt) and Fred Coury (ex-Cinderella), debuts at No. 133 with "Arcade."

THEY COULD BE HEROES: David Crosby and Phil Collins are back together on "Hero," the Hot Shot Debut on the Hot Adult Contemporary chart. The Atlantic label mates met for the first time at the company's 40th Anniversary Concert at Madison Square Garden in 1988. Collins invited Crosby to contribute vocals to "Another Day In Paradise," which went to No. 1 in 1989.





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