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ADVERTISEMENTS

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## Changing Face Of Top 40 Radio

### Labels Rethink Radio As Top 40 Slips

BY PHYLLIS STARK

NEW YORK—Continuing a down-  
 swing that began in the late '80s,  
 the top 40 format has dropped be-  
 low the 500-station mark, leaving it  
 with approximately half the number  
 of outlets it had in 1989. Not sur-  
 prisingly, this decline has resulted  
 in a marked difference in the way  
 record labels do business and the  
 importance they place on top 40 air-  
 play.



PENISTON



SILK

As of this week, there are 490 top  
 40 stations in the country, according  
 (Continued on page 83)

## Playboy, Penthouse Leveled B'buster Nixes Vids At Music Chains

This story was prepared by Seth  
 Goldstein in New York and Jim  
 McCullough and Earl Paige in  
 Los Angeles.

NEW YORK—The long arm of  
 Blockbuster Entertainment has  
 reached out and plucked two video  
 labels that don't conform to the cor-  
 porate standard of family entertain-  
 ment from its 234 Music Plus and  
 Sound Warehouse stores.

Neither of the chains, acquired  
 late last year as Blockbuster's first  
 step into music retailing, will be car-  
 rying Playboy and Penthouse cas-  
 settes by the end of the summer.

It is a major loss for Playboy  
 Home Video, which counts on com-  
 bo outlets such as Music Plus for a  
 significant portion of its revenues.  
 Music Plus was thought to have the  
 largest volume per store of any of  
 Playboy's accounts, according to  
 one source. "It wasn't the biggest  
 chain, but it was very supportive  
 from the beginning."

Music Plus was to begin its clear-  
 ance sale of Playboy and Penthouse  
 titles Sunday (13), pricing previous-  
 ly viewed rental product at \$4.99 per  
 tape and sell-through releases at

slightly above cost.

The change should have been an-  
 ticipated since the Blockbuster  
 takeover. "When they have the  
 (Continued on page 96)

### BDS: The Real Thing

BY CHRIS MORRIS  
 and ERIC BOEHLERT

LOS ANGELES—Label executives,  
 programmers, and independent pro-  
 moters agree the business of record  
 promotion has been irrevocably  
 changed by the computerized moni-  
 toring of real radio airplay by Broad-  
 cast Data Systems.

The BDS monitoring system is  
 viewed by many industry observers  
 as offering a realistic view of what is  
 being aired, helping to sharpen the  
 focus of promotion efforts.

"It's taken the business from fan-  
 tasy to reality," says Epic VP of al-  
 bum promotion Harvey Leeds.

"There is more heat on everybody,  
 but what it's done is it's increased the  
 information flow," says Ray  
 Gmeiner, who runs the album-rock  
 indie promo firm Ace Promotion and  
 Marketing in L.A.

(Continued on page 89)

## PLG Flies Into Action With U2 Promo Plan

BY CRAIG ROSEN

LOS ANGELES—PolyGram La-  
 bel Group and Island Records are  
 plotting a strategy for the July 6  
 worldwide re-  
 lease of U2's  
 "Zooropa," fo-  
 cusing less on  
 singles and  
 more on the al-  
 bum as a  
 whole, al-  
 though various  
 tracks eventu-  
 ally will be re-  
 leased to radio and retail.



U2

The new album, which has 10  
 tracks and runs approximately 45  
 minutes, will carry a \$16.98 list  
 price for CD and \$10.98 for cas-  
 sette. There will be a limited run on  
 vinyl as well, and the title also will  
 (Continued on page 89)

## Nashville's Studio Boom Alters Musical Landscape

BY PETER CRONIN

NASHVILLE—Country music's  
 unprecedented growth is pumping  
 new life into Nashville's thriving  
 studio scene. As mu-  
 sicians, producers,  
 engineers, and in-  
 vestors pour in from  
 both coasts, many in-  
 dustry observers  
 feel this city, with its  
 easy pace and low  
 cost of living, could  
 become the record-  
 ing capital of America.

Several fundamental changes are

taking place in the Nashville studio  
 market, including a rise in produc-  
 er-owned facilities and an increase  
 in the number of new studio owners  
 hailing from Los Angeles and other  
 cities, looking to lure  
 their pop clients to  
 Nashville's pleasant  
 environs.

While most insid-  
 ers agree growth is  
 inevitable, the big-  
 gest questions  
 around town are  
 whether the country  
 boom can sustain increased studio

(Continued on page 66)



## Modest Growth Keys Global Mart

BY DOMINIC PRIDE  
 AND THOM DUFFY

LONDON—Caution is still the by-  
 word for 1993, say major-label execu-  
 tives, after worldwide record indus-  
 try federation IFPI figures showed  
 last year's global music sales in-  
 creased by 9.3% to \$28.7 billion.

The figures, released June 7, show  
 the world's two largest markets, the  
 U.S. and Japan, ahead of the pack in  
 1992, with double-digit revenue and  
 album unit growth, while European  
 markets struggled and sometimes  
 failed to hit 1991 targets.

European record company chiefs  
 (Continued on page 97)

POPULAR • UPRISINGS

### Proclaimers Claim Top Heatseekers Spot

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**BULLETBOYS**

ZA-ZA The new album—featuring "Mine"  
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Featuring:

SOME ENCHANTED EVENING

"South Pacific"

EVERYBODY SAYS DON'T

"Anyone Can Whistle"

THE MUSIC OF THE NIGHT

(Duet with Michael Crawford)

"The Phantom Of The Opera"

SPEAK LOW

"One Touch Of Venus"

AS IF WE NEVER SAID GOODBYE

"Sunset Boulevard"

CHILDREN WILL LISTEN

"Into The Woods"

I HAVE A LOVE/ONE HAND, ONE HEART

(Duet with Johnny Mathis)

"West Side Story"

I'VE NEVER BEEN IN LOVE BEFORE

"Guys And Dolls"

LUCK BE A LADY

"Guys And Dolls"

WITH ONE LOOK

"Sunset Boulevard"

THE MAN I LOVE

"Lady Be Good"

MOVE ON

"Suncay In The Park With George"

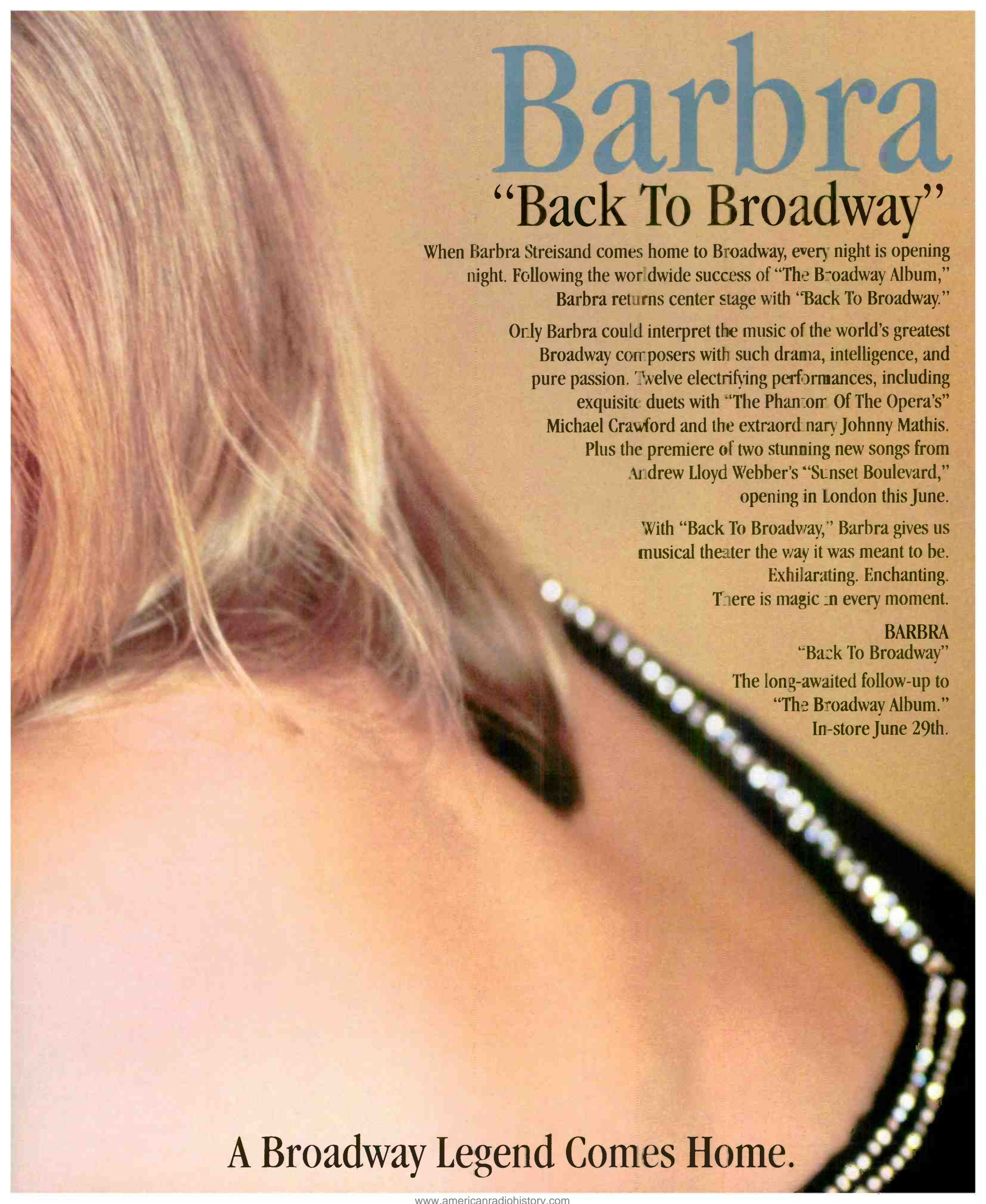
Produced by David Foster and Barbra Streisand.

AS IF WE NEVER SAID GOODBYE and WITH ONE LOOK

Produced by Barbra Streisand.

Andrew Lloyd Webber & Nigel Wright.





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When Barbra Streisand comes home to Broadway, every night is opening night. Following the worldwide success of “The Broadway Album,” Barbra returns center stage with “Back To Broadway.”

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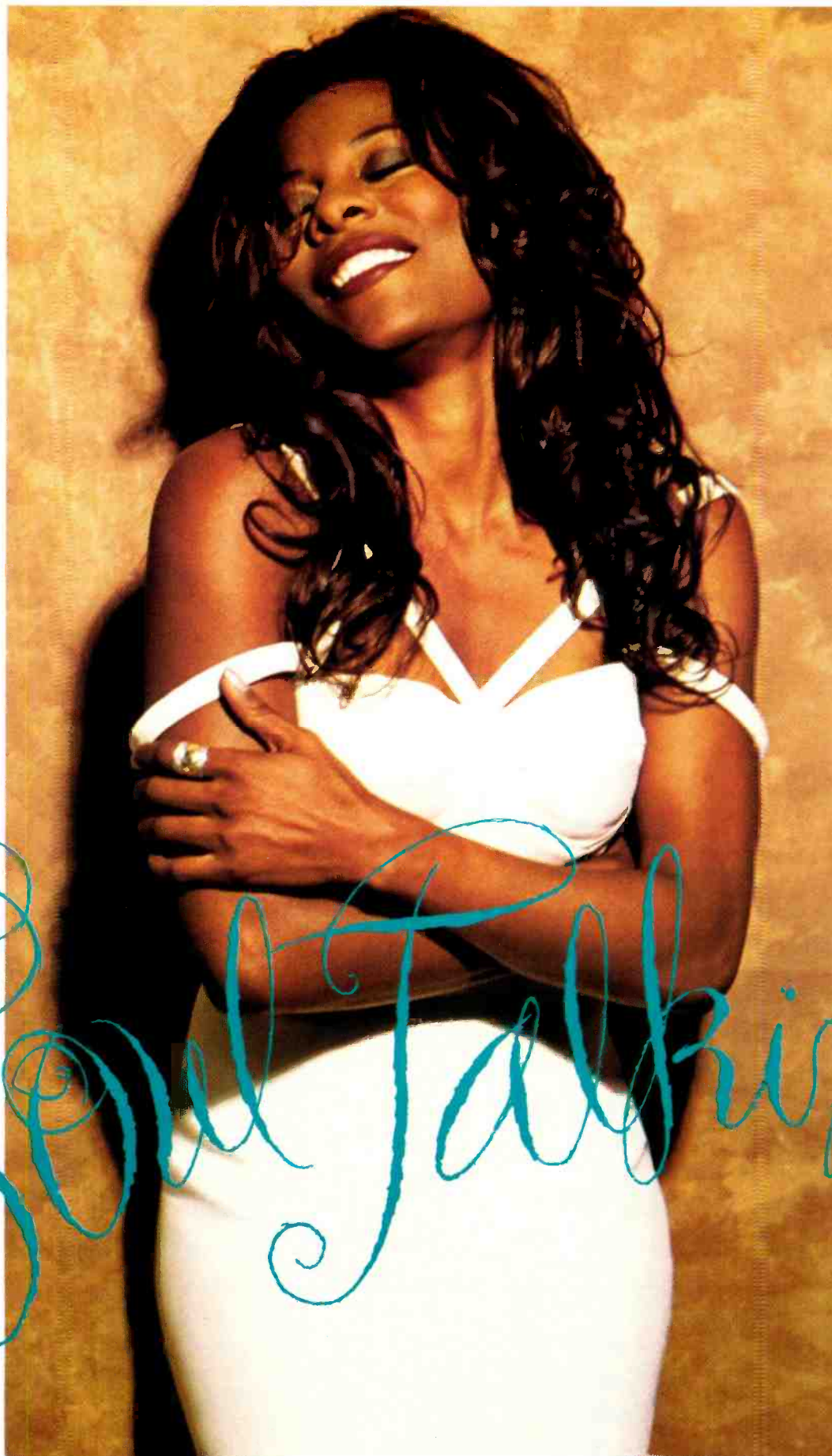


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Soul Talkin'



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H E R T I M E H A S C O M E



# No. 1 IN BILLBOARD

VOLUME 105 • NO. 25

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No.

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# Wings Of Desire: 'Angel' & The Story

If God was capable of creating angels, why did he bother concocting humanity? Maybe seraphim were meant to inhabit the myths that we should most avoid.

Winged spirits crop up repeatedly in the title song and other tracks on "The Angel In The House," the superb second album (Elektra/Green Linnet, due July 20) from the Boston-based vocal duo known as the Story. While normally seen as guardians or sacred go-betweens, the celestial creatures in the Story's compositions most often appear as agents of tragic delusion, messengers "terrible" and misleading.

"I grew up in a pretty religious household—Christian Science," explains Jonatha Brooke, chief lyricist and Jennifer Kimball's vocal cohort in the Story. "It's totally a spiritual way of life, devoid of ritual, ornamentation, and priests, so you're not dealing with angels, you're dealing with a *direct* path to the deity—there's no mediator." And while Brooke no longer practices that faith, she admits that "it's still a part of me and something I can't get rid of."

But what has been tougher to dispense with, she finds, are the extra-religious qualities that society can ascribe to those it stipulates as angelic.

"The original inspiration for 'The Angel In The House,'" says Brooke, "is a Victorian poem by this guy [Coventry Patmore] professing to understand women and to know what the ideal female virtues were: take care of your husband, keep the house clean, always have a cheerful countenance. [English author] Virginia Woolf gave a speech [in 1931 at the London chapter of National Society for Women's Service] to a group of females who had trouble getting into professions they were pursuing. She explained 'The Angel In The House' as this archaic vision of women that we're fighting against, and that it was even harder to kill the angel because it was a 'phantom.' I think that I and my generation are still messing with this stupid angel that says 'Why don't you take care of your house before you write a song!'"

If the strangely stirring music of the Story were overtly spiritual or feminist in mood, it might be easier to quantify the issues of dignity and faith that it addresses. And if the pair's uniquely penetrating aural idiosyncracies could be described as rock or folk or acoustic pop, it might aid in measuring the potential of their steadily expanding audience. But such simplifications fall short. Structured as drawing-room ballads with a sometimes-jazzy Celtic tinge, the Story's subtly dissonant sound has less to do with matters political or pious than with the epidemic loneliness of a culture that can no longer reason in private. And what makes the Story's salon pieces so poignant is the tolling tenor/soprano twine of Brooke and Kimball's voices, an intersecting hum that is less a harmonic mesh than an airborne metaphor for heartache. Almost cruelly pretty, the tiered tones of "Angel" call to mind a lover's atonement drowned out by a train's departing whistle.

"My mother is a big part of the song," admits the blond, girlish Brooke, 29, over lunch in a Boston restaurant, as shy Kimball, a 30-year-old brunette, looks on sympathetically. "It's about me and my mother, and anyone's mom and her mother, and any woman who's been torn between desires and what they're supposed to do as a female in this world." The song's verses fill in the rest of the scenario: "My mother moved the furniture/When she no longer moved the man/... She wanted to be a different person/... And he walked away."

"The hardest thing of my past," adds Kimball in support, "was probably *my* parents separating and then divorcing when I was 15. That was an awful time; they were very friendly, almost too friendly, and I wanted them to be more angry at each other and more separated. I couldn't understand why it couldn't be worked out if they were so friendly." In performance as in conversation, Kimball's deeper-pitched, bassoon-like passages are the kindly counterpoint to Brooke's clarinet-crisp declarations.

The two met in the early '80s at Amherst College at a stage when beliefs in religion, lasting parental relationships, and personal self-reliance were at a mutually low ebb. Brooke is the daughter of writers Nancy Nelson (whose pen name is Darren Stone) and Robert Nelson, who both worked for the Christian Science Monitor, and Kimball is the Manhattan-bred offspring of Geoffrey and Carol Kimball, two staunch Presbyterians who worked in finance.

After a cursory, high-soprano stint in a campus doo-wop act, the duo's joint songwriting/arranging experiments commenced during the 1983 school year, such efforts as "Always" and "Over Oceans" first surfacing on the indie Apropos Productions tapes that attracted interest from the ethnic-folk Green Linnet label.

Both women had maintained day jobs, Brooke becoming an accomplished professional dancer and Kimball a graphic artist at Little-Brown publishers in Boston, and both married (with Brooke's husband, noted keyboardist Alain Mallet, later co-producing their music). But the Story's fortune's were transformed when the June 1991 Green Linnet release of its debut album, "Grace In Gravity," quickly led to regional acclaim and a licensing deal with Elektra.

Fans of the fragile gleam of "Grace In Gravity" will find the "The Angel In The House" a darker prism. The song "Mermaid," as Brooke asserts, "is based on the original, sordid version of Hans Christian Andersen's 'The Little Mermaid,' in which—unlike the movie—she dies, doesn't get the prince, and she turns into sea foam." And then there's the album's initial

single, "So Much Mine," a mesmerizing hymn to an adolescent runaway, and "The Barefoot Ballroom," which Kimball describes as a moonstruck vision of an ideal realm, complete with barefoot (and in this instance, benign) cherubs: "One strong thing about Jonatha's writing is that it transports people in an unconscious way to somewhere else, their own childhoods or their own Barefoot Ballrooms."

"I guess," mulls Brooke, "I've always been obsessed with subjects and words that twist my heart, like a sob, and lose me in some way. We enter these characters, and sometimes it's difficult when you see audiences being overcome by emotion. It's hard to know why we do it; we're both sort of well-adjusted and solid."

"Speak for yourself!" laughs Kimball, gently nudging her partner at the conclusion of lunch.

As the pair disappears down Newbury Street, it's plain the chance bond that repaired their youth and became a creative rudder is also their music's tacit subject and most powerful trait. Seventeenth-century poet Edward Young, another English writer who critiqued seraphim, myth, and humanity's hunger for belief, probably said it best: "Angels from friendship gather half their joy."

## MUSIC TO MY EARS



by Timothy White

## THIS WEEK IN BILLBOARD

### A GANGSTA'S LIFE

The new video from rap act the Lifers' Group puts forth in vivid terms some life lessons that were learned the hard way. With the aid of music video director Phil Maillard, the group's message comes straight from the heart of Rahway State Prison in New Jersey. Deborah Russell takes a look. **Page 53**

### GAY VIDEO GENRE EXPANDS

When Pride Video released its "Gay Men's Guide To Safer Sex" in the U.K. earlier this year, the company triggered a new trend of home video releases for homosexual viewers. Once, the gay video meant mostly hardcore porn tapes, but now Pride and several other companies are expanding the genre. Consumers are responding eagerly. Trudi Miller Rosenblum reports from New York, and Peter Dean surveys the scene in London. **Page 67**

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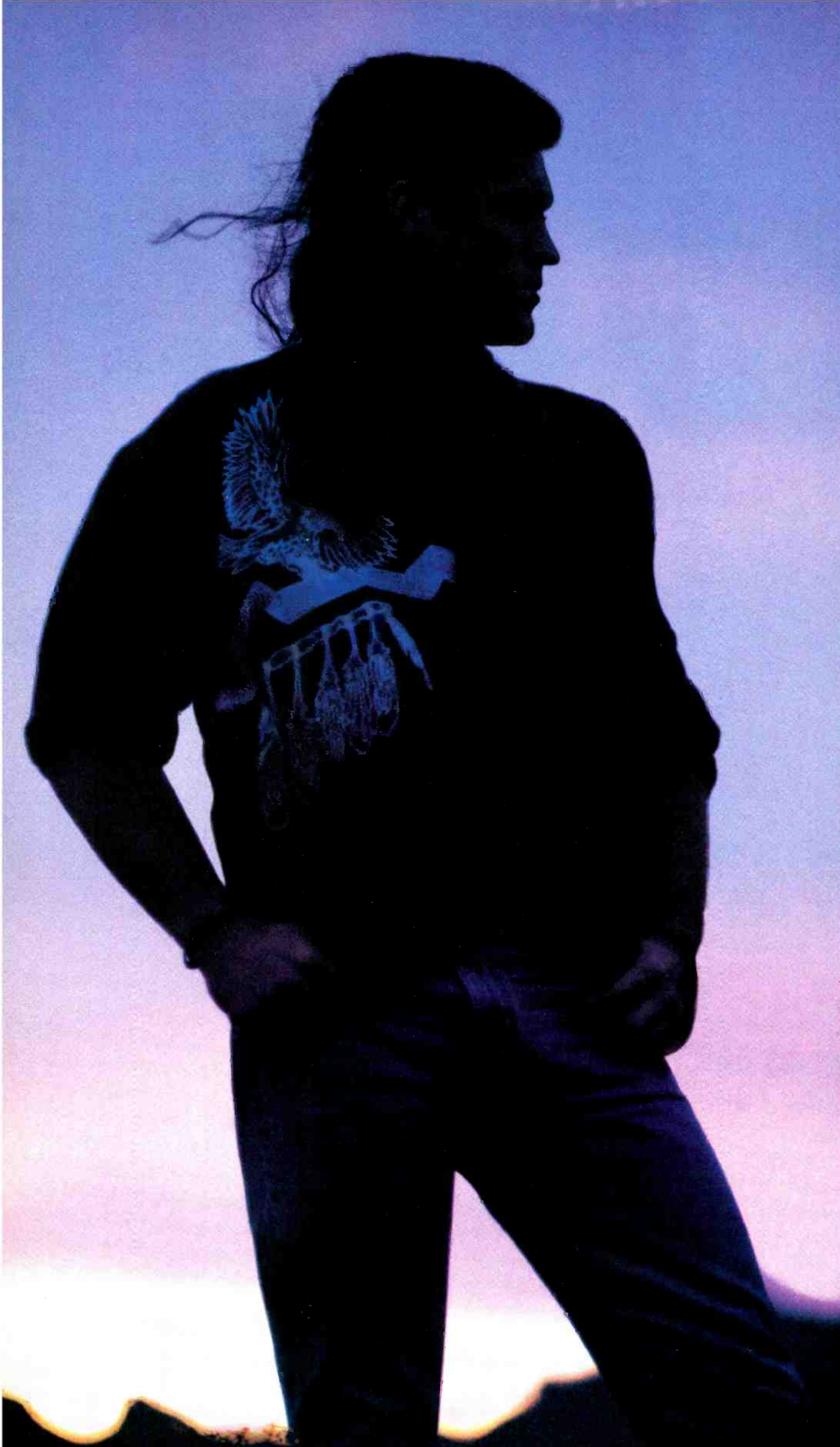
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# Commentary

## Rolling Out An Agenda For Rap

BY REV. DR. CALVIN O. BUTTS III

On Mother's Day, I announced from the pulpit of the Abyssinian Baptist Church my plan to protest against particular rap lyrics, other music, and music videos that I and a broad cross-section of people consider vulgar, offensive to women, and contrary to the progress and goals of African Americans.

At that time, I also pledged to take issue with the music industry for encouraging and promoting these lyrics and videos. My frustration about specific rap lyrics is what the media have given special attention.

Indeed, there are many black rap artists whose words are positive, express the rich heritage of African Americans, provide valuable political and social commentary, and genuinely portray the importance and role of African-American women in our society.

But then there are other talented artists who are influenced by the power elite of the music industry and are lured with money to use their craft to both exploit the negative conditions that exist in some inner-city communities and to debase African-American women.

My objection to these lyrics and videos is spurred not only because I am a minister, but because I am a black man, husband, and father. I want to supplant these negative music lyrics and videos with positive ones.

Let there be no mistake—this protest against offensive lyrics, videos, and companion products, such as T-shirts, is not an assault on our First Amendment right to free speech and expression. I cherish this very important privilege, but I also believe that African-American women such as Harriet Tubman, Rosa Parks, Ella Baker, Sojourner Truth, and Fannie Lou Hamer, among others, did not struggle and jeopardize their lives to give young black music artists the temerity to refer to black women as bitches and whores and, with abandon, characterize African-American people as niggers.

**'I hope to meet with all rappers whose lyrics I consider repugnant'**

**Rev. Dr. Calvin O. Butts is pastor of The Abyssinian Baptist Church, New York.**

This was not the dream of Dr. Martin Luther King, not part of Marcus Garvey's plan for black improvement, nor Malcolm X's push for African-American self-determination and empowerment.

On a recent Saturday, as part of my campaign against explicit rap music, I held a rally in New York that attracted more than

700 supporters, and had planned to steam-roll negative rap recordings that were turned in to the church. I got behind the wheels, but did not roll over the tapes and CDs that lay on the ground because there were counterdemonstrators and police and I did not want to cause a confrontation. That was not my intention. I did, however, dump those tapes and CDs in front of Sony's midtown headquarters, because that recording company is a major contributor to the production of offensive music.

I am willing and hope to meet with all the rappers whose lyrics I consider repugnant in order to help make these artists understand the impact their negative words have on African-American young people, in particular, and black people in general.

This campaign has the support of major organizations, including the NAACP, Urban League, and 100 Black Men and Women, to name a few.

In the fall, outstanding leaders from various groups will be invited to a meeting I will convene of people representing academia, religion, politics, the African-American community, civil and human rights organizations, and the music industry, among others, to discuss ways to accelerate the improvement of conditions in inner-city neighborhoods and thus provide an impetus for the music industry and African-American rap artists to work in partnership to create music bare of negative attitudes and language.

## LETTERS

### MANN HANDLING

Thanks so much for Deborah Russell's piece on Aimee Mann and the video ["I Should've Known"], which I directed (Billboard, May 29). I think she did a great job in getting the personality of the clip across, and I think it's always a giant step to see the words "extremely intelligent" attached to "woman" in the music video world.

Katherine Dieckmann  
Music video director  
New York

### ANNIVERSARY AMENDMENT

In Newslines (Billboard, May 29), you report Gerhard Augustine was appointed by the United Nations as "senior consultant for entertainment affairs" in connection with a "Music Festival Sail" for the U.N. Fiftieth Anniversary commemoration.

Augustine has not received any appointment from the U.N. and has not been authorized to solicit talent or sponsors on our behalf. All proposals for the Fiftieth Anniversary commemoration are reviewed within the U.N. for consideration of how they might help to advance the themes and goals of the anniversary. While many proposals for possible Fiftieth Anniversary programs have been received, few have been endorsed at this early stage and the "Music Festival Sail" is not one of them.

Zohreh Tabatabai  
Coordinator, Fiftieth Anniversary  
United Nations

### COUNTRY RADIO OLDIES STILL GOOD

In your article "New Country Squeezes Oldies Off The Dial" (Billboard, May 15), you stated the majority of stations feel 75%

of their audience wants to hear exclusively "young" artists and that only the remaining 25% cares to hear anything from the classic country artists. Yet, nearly 50% of country stations today were broadcasting a different format less than two or three years ago. All these stations are doing is riding the wave of the country "boom." But what about when the boom goes bust? Do you think these stations and their newly converted country listeners will stay loyal to the country format? 'Fraid not! They'll move to some other fad-based format and ride that wave until it dies.

I don't mean to dismiss all of the young artists who have reached prominence during the country boom. Alan Jackson, Brooks & Dunn, Mark Chesnutt, and Pam Tillis are just a few acts who stay within the traditional country margins and they most likely will all continue their success long after the "boom" fades. But today, there is an onslaught of artists who sound more like late-'70s rock than country. It's radio's responsibility to give the audience not only the acts of today and tomorrow, but to share the great classic artists and their music, whether old or new. When the dust settles and the only country stations left are those that were country long before the hoopla, the artists we will count on will be the established legends along with a handful of new traditionalists.

Rodney Lay Jr.  
Evening announcer  
KVOO-AM  
Tulsa, Okla.

### BID FOR COUNTRY CLUBS

There is one aspect of country music pro-

motion that has been totally overlooked: the country nightclubs and their DJs. These DJs are realistic in their approach: If a song is good, it gets played. Little regard is given to artist stature and quite often this means an unknown artist gets his or her first exposure at the club level. Nightclub DJs often play "CD Cuts," and this has proven to be a great testing level for both labels and radio. Once a good song is heard in the clubs, it often gets requested at radio, and the labels respond by releasing the song as a single.

These DJs get little help from the country divisions of the major labels. Whereas the dance music divisions freely toss promotional product to dance clubs, their country counterparts have a firm stance against distributing promotional product to club DJs. Dance record pools give dance-oriented clubs access to fresh music often before radio or retail even know a song or artist exists. Country club DJs often have to wait 12 weeks before they can obtain a legitimate copy of the song.

Instead of alienating country club DJs, labels should recognize them as valuable tools. There is one country record pool that services about 300 clubs across the U.S.; yet, there are more than 300 high-volume country clubs in Texas alone. A survey of 35 Texas clubs reveals they host well more than 1.45 million customers monthly. Imagine the exposure if labels expanded service to several hundred more.

Brent Johnson  
Kickin' Up A Storm  
Country promotions service  
Cedar Hill, Texas





*A new album on a new label.*

*The soundtrack to her life story.*

*And her first North American tour in six years.*



# CD-I Format Holds Court At CES

## Philips, Paramount Pact For 50 Films

BY MARILYN A. GILLEN

CHICAGO—Top-heavy with multimedia muscle-flexing, the Summer Consumer Electronics Show June 3-6 here was light on attendance and traditional audio/visual activity.

Philips' convention-eve announcement that it has pacted with Paramount Pictures to release 50 films on 5-inch compact discs (Billboard, June 12) was among the weightier news at the meet, along with the introduction of the first working 3DO unit from Panasonic.

New audio formats had a decidedly low profile, with portable DCC units on display from Philips and Panasonic, and RCA offering the only MD news.

Philips' disclosure of the first major-studio tie-in to the CD-I format came amid waves of other CD-I software licenses unveiled by the company June 2.

Key among them is word that a

Kathy Smith "personalized workout" interactive disc will be released as a CD-I full-screen, full-motion-video title this fall, in conjunction with the launch of Philips' CD-I full-motion-video cartridge at \$249.

Scott Marden, president of the newly formed Philips Media unit of Philips Electronics, proclaimed the raft of new CD-I licenses "a re-launch of the format." First launched in late 1991, approximately 100,000 CD-I players have since been sold worldwide, Philips estimates.

"I have a sense of déjà vu looking at the CD-I market and knowing the explosion that happened with videotape," said the top-selling Smith, who was among a host of celebrities, including Todd Rundgren and Robert Culp, on hand to tout titles.

Paramount Home Video executive VP Eric Doctorow said he believed the feature-film pact not only would raise the profile of the home

video market in general, "but also expand the home video marketplace."

"I am convinced various formats can co-exist, each appealing to a different consumer," he said, later adding that Paramount has "a long-standing relationship with Pioneer for laserdisc" and that he "doesn't envision this [format] as obsolescing existing formats."

The Paramount CD-I releases will consist of catalog and new titles, the latter to be released day-and-date with their videotape counterparts. Titles will be priced less than \$25, and initially will be targeted for sale through consumer electronics outlets. Some 10 titles are due out this fall.

Since the discs can hold only 72 minutes of information, feature films require two discs, necessitating manual switchover during viewing. Philips Interactive Media Sys-

(Continued on page 98)

# BMG Throws Its Hat Into Multimedia Ring

BY DON JEFFREY

NEW YORK—BMG has joined the growing number of music and film companies actively exploring the



JÖRG

new fields of interactive media and multimedia with the formation of a division called BMG New Technologies.

Although the parent of the RCA, Arista, and Ariola record labels has not yet manufactured any multimedia product, its new unit is conducting talks with various technology companies on possible joint ventures and strategic alliances.

Christian Jörg, formerly director of new technologies, BMG interna-

tional, has been named VP, new technologies, for the division. "We haven't been active, haven't put out any product," he says. "That's what my unit is going to do. I feel it's an extremely fast-growing area." Jörg recently worked with BMG International on the music company's launch of titles for digital compact cassette.

At BMG International's recent convention in Boca Raton, Fla., a software company called Ion demonstrated an interactive make-your-own video for the David Bowie song "Jump They Say" (Billboard, June 12). "The demonstration blew everyone away," says Jörg, "but it's still in the demo stage."

The executive says that BMG is "in discussions with several large technology companies" about form-

(Continued on page 98)

# Industry, ACLU Gird For Fight Over S.C. 'Sin Tax' Proposal

BY BILL HOLLAND

WASHINGTON, D.C.—After a relatively quiet six months, entertainment industry groups once again are gearing up opposition campaigns against controversial bills gaining support in state legislatures in South Carolina, Michigan, and New York.

In Columbia, S.C., officials from the Recording Industry Assn. of America and the Motion Picture Assn. of America have told key legislators they will go to court to challenge the constitutionality of a "sin tax" item in the state's pending budget appropriations bill, which likely will pass.

The amendment in the bill would place a \$1 levy on the sale or rental of films, videocassettes, or sound recordings depicting nudity or sexual activity.

The RIAA and MPAA, joined by the American Civil Liberties Union, are working to remove the \$1 "sin tax" amendment in the massive budget bill, H.B. 3610, but lobbyists say the bill probably will pass in the House and full legislature when it returns to session June 14.

Sponsors say the tax on explicit product could bring \$300,000 a year into the state treasury.

RIAA, MPAA, and ACLU lobby-

ists already have held discussions with senior advisers to Gov. Carroll Campbell about dumping the provision in a line-item veto.

Insiders admit it may be too late to expect lawmakers to halt progress of the huge bill, which took months to structure, and insert a redrafted version.

Industry lobbyists are telling lawmakers there likely will be a court challenge on First Amendment grounds if the bill goes through.

"Recorded music and motion pictures are forms of free expression," says Tim Sites, spokesman for RIAA. "They are protected by the First Amendment, and the

(Continued on page 96)

# NARAS Forges Health-Care Coalition

NEW YORK—NARAS, the recording academy, is instituting the music industry's first health-care coalition open to a wide range of professionals.

Forged through its MusiCares human resources division, NARAS will now aim to provide self-paid health insurance to more than 1 million musicians, engineers, producers, technicians, journalists, and label employees. The program has received en-

dorsements from BMI, ASCAP, and the American Federation of Musicians, among others.

"Through the efforts of MusiCares, and through the forward thinking of a network of insurance carriers, we have created a solution to a music industry crisis," NARAS president Michael Greene says.

The insurance program is designed to bring what Greene describes as affordable coverage for medical, den-

tal, vision, and disability. There also are provisions for pregnancy and maternity care, alcohol and drug abuse counseling, psychiatric counseling, immunization for infants, and AIDS treatment.

Although the pre-existing conditions typical for enrollment with most insurance companies are in effect here, this program is available without the usual income earnings prerequisites imposed by others. Also, while the program does not start a policy for people already suffering from fatal diseases such as AIDS or cancer, MusiCares does have an emergency funding program to provide medical care.

The Los Angeles-based Maxicare Health Plans Inc. will be the national provider for both indemnity and pre-paid HMO plans.

The product development has been completed for the Chicago, Los Angeles, and San Francisco chapters and coverage for these areas is already in place, according to NARAS. The balance of the national program will be completed within the next six months, according to the organization.

LARRY FLICK



**Podium Exec.** Sony executives present Sony Corp. president/CEO Norio Ohga, second from right, with a Sony Classical CD documenting the May 12 benefit concert for which he conducted members of the Metropolitan Opera Orchestra at Lincoln Center's Avery Fisher Hall in New York. The event raised more than \$500,000 for Lincoln Center's Consolidated Corporate Fund. With Ohga, from left, are Sony Corp. chairman Akio Morita; Sony Classical president Guenther Breest; and Sony Music Entertainment chairman Michael P. Schulhof.

# Major Publishers Withdraw Support For License Body

BY DOMINIC PRIDE

LONDON—The dream of a central licensing body for Europe may have been shattered with news that EMI Music Publishing and Warner/Chappell are no longer supporting the Anglo-American European Music Rights Organisation.

"We were always studying the proposal, but we never gave it our support," says Robin Godfrey-Cass, managing director of Warner/Chappell U.K. "We wanted more time to consider the proposal and to see which other publishers were behind it."

Executives at EMI Music Publishing were unavailable for comment by press time.

EMRO originally was formed by the U.K.'s Mechanical Copyright Protection Society as an alternative to the existing licensing system, whereby major authors societies compete with each other to sign record companies to pan-European deals. EMRO is half-owned by the U.S.-based National Music Publishers Assn. (Billboard, Feb. 6).

But without the support of two major publishers, it is believed that EMRO was unable to strike a deal with a major record company. Last month, Sony Music announced it had inked its long-awaited deal with France's SDRM, part of authors rights society SACEM, and EMI Music has confirmed it is not seeking a deal with EMRO.

Several publishers are understood to have been unhappy about the effects EMRO would have had on local songwriter income. Withdrawing international repertoire would have reduced the need for a network of subpublishers, and increased costs of national operations.

MCPS chief executive Frans de Wit was unavailable for comment.

# Billboard Names Danyel Smith R&B Editor

NEW YORK—Danyel Smith has joined Billboard here as R&B music editor. She makes her Billboard debut in this issue as author of the weekly column "The Rhythm & The Blues."

Smith comes to Billboard from Oakland, Calif., where she was a freelance writer and editor. Her column on black music and culture, "Dreaming America," appeared monthly in Spin magazine. She also wrote "What Time It Is," a biweekly culture column for the San Francisco

Bay Guardian.



SMITH

writer and an instinctive reporter whose experience and enthusiasm

are going to be very valuable assets," says Billboard editor in chief Timothy White. "We're enormously pleased to welcome her to the Billboard editorial team and we feel our readership will respond in kind."

Smith's work also has appeared in Rolling Stone, The New York Times, The San Francisco Examiner, L.A. Weekly, Tower Pulse!, and other publications. Prior to her freelance career, she was music editor of the San Francisco Weekly.



# Artists & Music

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

## Velvets, Big Star Bursting Anew Veteran Acts Resurface With Live Sets

■ BY CRAIG ROSEN

LOS ANGELES—The Velvet Underground and Big Star, two of the most critically acclaimed and influential rock acts of the late '60s and early '70s, respectively, will have new live albums released on major labels in the coming months.

Sire Records plans a fall release for a Velvet Underground live album, recorded at the reunited group's Paris dates Tuesday and Wednesday (15-16). A home video of the band's live performance also is in the works.

Meanwhile, PolyGram is preparing a four-CD Velvets retrospective, tentatively set for November.

Zoo Entertainment will release a Big Star live album, tentatively titled "Columbia, Big Star Live, April 25, 1993," Sept. 14.

The scenario of a veteran rock act re-forming to ride a wave of nostalgia certainly is not new. What's interesting about the Velvets and Big Star, however, is neither act enjoyed commercial success the first time around.

The Velvet Underground's highest-charting album is 1985's "VU," a collection of previously unreleased material issued 15 years after singer/guitarist Lou Reed left the band. "VU" peaked at No. 85. None of Big Star's three albums ever charted.

While the bands' commercial impact may have been minimal, their influence was far-reaching.

The Velvet Underground's material has been covered by a number of acts, ranging from David Bowie, R.E.M., and Big Star to French chanteuse Vanessa Paradis, Canada's Cowboy Junkies, and Talking Heads spinoff Tom Tom Club.

In addition, current star acts Duran Duran and Billy Idol have included versions of the Velvets' "Femme Fatale" and "Heroin," respectively, on their latest albums.

Big Star's "September Gurls" was a stand-out track on the Bangles' double-platinum 1986 album "Different Light." In addition, two Big Star tracks were covered on the This Mortal Coil's "It'll End In Tears," while tracks by Big Star guitarist, the late Chris Bell, appeared on This Mortal Coil's "Blood."

The Replacements gave perhaps the ultimate nod to the group on its 1987 album "Pleased To Meet Me" with a song about Big Star leader Alex Chilton. The song contains the lyric, "I never travel too far/without a little Big Star."

Yet it remains to be seen if the Velvet Underground and Big Star will be  
(Continued on page 87)



Preparing to break ground for the Rock and Roll Hall of Fame Museum in Cleveland, from left, are Dave Pirner of Soul Asylum; Pete Townshend; Chuck Berry; William Hulett, co-chairman of the Rock Hall; Ahmet Ertegun, Hall of Fame founder and co-chairman/co-CEO of Atlantic Records; and Billy Joel.

## Rockers Haul Out To Ohio For Quiet Ground-Breaking

■ BY CARLO WOLFF

CLEVELAND—The Rock and Roll Hall of Fame and Museum, which held its long-awaited ground-breaking ceremony June 7 here, is continuing its search for a new executive director.

Several candidates are being evaluated to replace departing executive director K. Michael Benz, and a successor is expected to be named within 60 days, according to William H. Hulett, co-chairman of the hall board.

The ground was broken at the site seven years and a month after this northern Ohio city won the project. Although snafus prevented a hoped-for concert from taking place at the ceremony, Billy Joel and Pete Townshend showed up, along with Chuck Berry, Ruth Brown, Sun Records' Sam Phillips, Coaster Carl Gardner, Drifter Bill Pinkney, Sam Moore of Sam & Dave and, representing a new generation of artists, Dave Pirner, the

throat of Soul Asylum. They hammed it up, though they did not perform.

Rock Hall officials confirmed May 14 that they could not forge a sufficiently strong lineup to justify the performance, which was promised earlier by the hall in a letter to inductees, voters, and others. Rumors quickly spread that such superstars as Joel, Paul McCartney, and Bruce Springsteen would perform at the Cleveland State Univ. Convocation Center.

"We could just do concerts and not build a rock 'n' roll hall of fame," Benz said in a published interview in late May. "Concerts are part of the rock picture, but so are radios and so are artists. The key points are that the project is going to be a reality, it's funded, and we are under construction." The hall will not be a concert venue; a theater at its top holds fewer than 250 people.

Benz, a well-known player in Cleveland's business community,  
(Continued on page 97)

## MC Solaar Heralding Revolution Of French Rap

■ BY EMMANUEL LEGRAND

PARIS—Rap may have its roots in inner-city America, but French rap acts, combining original grooves and personal writing with the natural rhythm and structure of the French language, are emerging with a distinctive style that is gaining international attention.

"There is a new generation of artists who are using the French language in a different way," says Stephane Berlow, president of BMG Music Publishing. "They blend rap and jazz. They are inventive and they can do it without any difficulty."

The jazz influence on "rap français" shines through in the work of DJ Jimmy Jay, the recordings of Soon E MC and, most notably, on the hit debut disc by French rapper MC Solaar. In one sign of Solaar's growing international status, he was recruited to rap on "Jazzmatazz," the jazz-rap concept album organized by Guru of the U.S. group Gang Starr and just released by Chrysalis Records in the U.S.

(Billboard, June 12).

MC Solaar's 1992 debut album on Polydor in France is titled "Qui Seme Le Vent Recolte Le Tempo," a play on words that loosely translates as "Who Plants the Seeds of Wind Gets The Right Tempo In Return." It has sold more than 350,000 copies domestically, making Solaar the best-selling rap act in France.

The recipient of the 1992 Victoires De La Musique award as best upcoming act, Solaar often is described by press and industry observers alike as the heir to leading French lyricists such as Serge Gainsbourg or Bobby Lapointe, both known for twisting the French language and pushing it to new creative limits in song.

"Solaar has revolutionized France's rap writing style and found a way to address issues that touch the largest audience," says Berlow at BMG, which publishes Solaar's work. "His message is universal. And he does it in a hot and jazzy musical environment. He is a real character, but calm, serene, and laid-  
(Continued on page 38)

## Fans & Friends Remember A Crowd-Pleasing Twitty

■ BY EDWARD MORRIS

NASHVILLE—Hundreds of Conway Twitty's show business friends dropped their frenetic Fan Fair duties June 9 to attend memorial services here for the singer, who died four days earlier of an abdominal aneurysm.

The news of Twitty's death—at the age of 59—came to Nashville just as crowds were pouring into the city for the annual Fan Fair, an event at which the singer had often performed. Twitty had given a concert in Branson, Mo., the night before his death and was returning on his tour bus to Nashville when he was stricken.

Shortly before his death, Twitty

had completed an album for MCA. The label is now consulting with Twitty's widow on how to handle the project.

Twitty's sudden and unexpected death in a Springfield, Mo., hospital ended a career that was remarkable for its duration, consistency, and level of success.

Between 1966, when he first made the country charts (with "Guess My Eyes Were Bigger Than My Heart") and the time of his death, Twitty had 35 No. 1 hits on his own and another five with Loretta Lynn as his duet partner. He first topped the country charts in 1968, with "Next In Line," and last occupied that spot in 1986 with  
(Continued on page 88)



Conway Twitty in performance. (Photo: John Lee/Star File)

## Arthur Alexander's Influence Lives On

■ BY CHRIS MORRIS

LOS ANGELES—Revered rhythm and blues singer/songwriter Arthur Alexander, who was enjoying a major comeback after nearly two decades out of the music business (Billboard, April 10), died in Nashville June 9 after suffering a massive heart attack. He was 53.

Alexander was felled following what proved to be his final appearance, at the city's Summerlights Festival

June 6. He was admitted to Baptist Hospital June 7, and died there at 6:30 a.m. two days later.

Alexander's death came as he was preparing for appearances at several summer music festivals, including the Summerstage Series in New York's Cen-

tral Park.

Born May 10, 1940, in Florence, Ala., Alexander, the son of a semi-professional musician, drew his distinctive vocal style from a diverse catalog of influences that included R&B artists such as Clyde McPhatter, Ben E. King, Jerry Butler, and Chuck Jackson and cowboy singers such as Roy Rogers, Gene Autry, and Rex Allen.

Alexander achieved renown with  
(Continued on page 87)



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## Poets' Society Revisited Beat Generation Boxes Abound

BY DEBORAH RUSSELL

LOS ANGELES—Boxed sets from the Rhino and Fantasy labels featuring the spoken works of "beat generation" writers are opening the door to a new generation of listeners, many of whom were not even born when the free-form style of poetry known as "beat" carved its niche from 1955-65.

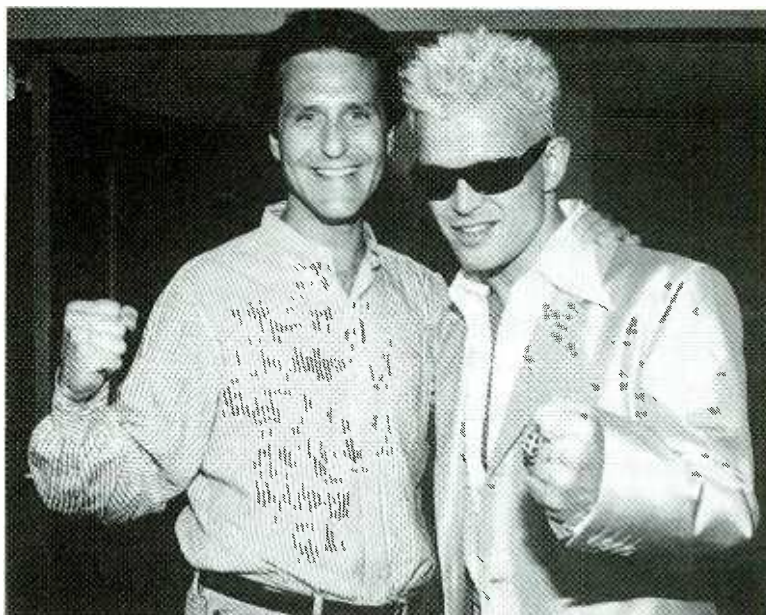
Works from Jack Kerouac, Allen Ginsberg, Michael McClure, Ken Nordine, Kenneth Rexroth, William Burroughs, and Lenny Bruce are among those featured on releases from the two labels.

"This whole coffee house scene, once thought of as over and dead, has really made a strong comeback; it's a cyclical thing and we're definitely on the peak of that cycle right

now," says James Austin, senior director of A&R and special projects at Rhino's Word Beat label, which debuted in 1990 with the four-CD "Jack Kerouac Collection." Word Beat has since released such beat-oriented titles as "The Beat Generation" three-CD boxed set and Nordine's single CD "The Best Of Word Jazz." A Ginsberg boxed set is scheduled for early next year.

Riding the crest of the current beat peak is Berkeley, Calif.-based Fantasy Records, which just released its four-CD anthology "Howls, Raps & Roars," which includes a number of unreleased readings by Gregory Corso and Peter Orlovsky, and excerpts from the Mad Mammoth Monster Poetry Readings of 1959 and 1963, featuring

(Continued on page 99)



From Punk To Cyberpunk. EMI Records Group president/CEO Daniel Glass, left, compliments Billy Idol on his new album, "Cyberpunk," due out June 29 on Chrysalis/EMI Records Group.

## Tony Victories Tune Up RCA's 'Tommy' Promo

NEW YORK—With an added marketing incentive provided by five Tony awards for "The Who's Tommy," RCA Victor will expand an already extensive program on behalf of the original Broadway cast album. The double-CD was recorded by George Martin and is due July 13.

Following the June 6 Tony spree, RCA Victor planned a full-page ad in the Saturday (19) issue of People, which will appear on newstands July 12, says VP of sales Steve Vining. "This ad will be our way of declaring, 'Go get it, it's here, world.'"

The label will have additional trade ads for its cast albums for "Kiss Of The Spider Woman," which won eight Tony awards, and "My Favorite Year," which won one, as well as reissues. The RCA Victor London cast album of "Spider Woman" features Tony winners Chita Rivera (best actress) and Brent Carver (best actor).

Ads also will include the national tour schedule for "Tommy"; the road production is due to get under way Sept. 30 in Dallas.

As devised before the Tony winners were announced, the "Tommy" campaign offers extensive consumer print, point-of-purchase items, and consumer contests, including trips to New York to see "Tommy," Bally pinball machines, autographed Pete Townshend guitars, and T-shirts.

Vining was able to relay the news of the RCA Victor marketing program during a BMG Classics international meeting in Tokyo, where the Tony telecast was seen. "Tommy" will be simultaneously released July 13 in major foreign markets. RCA Victor is the show album and crossover unit of BMG Classics.

In a rare instance of cross-label promotion, RCA Victor is working with Atlantic on that label's Pete Townshend project, "PsychoDerelect" (Billboard, June 12), which will be released Tuesday (15). IRV LIGHTMAN

## No Snags Seen For Meeting On Digital Royalties

BY BILL HOLLAND

WASHINGTON, D.C.—The Copyright Office and industry groups predicted smooth sailing at the June 11 meeting of parties connected with the Audio Home Recording Act to elicit and review comments of its paperwork requirements mandated under the act.

Total royalties from 11 filings from manufacturers of blank tape and DCC, MiniDisc, and DAT recorders and players tallied May 15—from fees dating from Oct. 28, when former President Bush signed the bill into law, through the end of 1992—were \$287,975, according to a CO official.

That figure is nearly triple the (Continued on page 99)

## ASCAP's Adler Adds Global Responsibilities Brabec Also Promoted, Will Oversee Recruitment

BY IRV LIGHTMAN

NEW YORK—ASCAP has established a new position of director of distribution and international relations and has named Paul S. Adler, a 26-year veteran of the performing rights society, to fill the post.

The new post results in part from the retirement this fall of international relations director Arnold Gurwitch. But ASCAP managing director Gloria Messinger says that Adler's role is to "more closely coordinate ASCAP's domestic and foreign activities in recognition of the increasing globalization of the music industry."

In fact, ASCAP foreign receipts as a percentage of its total dollars have almost doubled in the past decade. In 1982, foreign receipts accounted for 13.8%, or \$25.9 million, of the society's total revenues. Last year, ASCAP's total dollar take was three and a half times the 1982 total, ac-



ADLER



BRABEC

counting for 24%, or \$93 million, of its total annual dollars.

"While we recognize the huge potential for growth outside the U.S.—it's not just Europe but the Pacific Rim and Latin America, too—it's important to integrate what we do on the foreign front with what we do in the United States," says Adler. "We've got to make sure we can efficiently respond to foreign societies and meet their distribution needs on their repertoire here. It's distribution whether monies are coming here or going out. One big issue to confront

is that of having proper identifications of each other's repertory."

With Adler giving up the membership portion of his former role as manager of membership and distribution, the society has appointed Todd Brabec, Western regional executive director, as director of membership. Brabec, reporting to Messinger, will oversee ASCAP's regional offices in New York, Los Angeles, Nashville, Chicago, Puerto Rico, and London. His chief functions are to supervise the recruitment of new members and provide for writer services. An ASCAP spokesperson could not say whether Brabec's current responsibilities would be filled. He will continue to be based in Los Angeles, although he will be making the rounds of the regional offices and visiting ASCAP's headquarters in New York more often.

Brabec, an attorney, joined ASCAP (Continued on page 89)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Lynne Hoffman-Engel is named senior VP of marketing and sales for PolyGram Classics and Jazz in New York. She was VP of London Records.

Steve Winn is promoted to VP of London Records in New York. He was director of promotion and product management.

John McL. Doelp is promoted to senior VP of marketing for Epic Records in New York. He was VP of marketing.

Alan Voss is promoted to senior VP of sales at EastWest Records America in New York. He was VP of sales.

Tony Rice is appointed national director of promotion at Uptown Records in New York. He was director of promotions at Giant Records.

Julie Du Brow is promoted to director of production and inventory for Capitol Records in Los Angeles. She was manager of production and inventory.



HOFFMAN-ENGEL



WINN



DOELP



VOSS



RICE



TACCONELLI



FIGATNER



TANNEN

Robin Tacconelli is promoted to associate director of sales and field marketing for MCA Records in Los Angeles. She was assistant to the senior VP of sales and field marketing.

Nancy Figatner is named manager of business affairs for Sony Classical in New York. She was contracts administrator of business affairs for the juvenile and home video division of Random House.

Karen Rothstein is promoted to manager of product administration for Mercury Records in New York. She was coordinator of scheduling

and production.

Sofie Howard is promoted to creative services manager for Geffen and DGC Records in Los Angeles. She was art production manager.

Philip Mataragas is promoted to associate national director of contemporary music/A&R for Relativity Records in Hollis, N.Y. He was national club/retail manager.

Hollywood Records names Larry Crandus regional sales marketing manager for the Midwest in Chicago and Lori Johns regional sales marketing manager for the West Coast

in Chatsworth, Calif. They were, respectively, Midwest label manager for Mute Records and regional sales manager, West Coast, for Charisma Records.

**PUBLISHING.** Paul Tannen is named senior director, standards catalog for EMI Music Publishing. He was head of Paul Tannen Ltd.

Dwayne Alexander is appointed creative manager of R&B, East Coast, for PolyGram Music Publishing Group in New York. He was senior membership representative for

ASCAP.

Sharona Sabbag is named professional manager at EMI/Virgin Music in Los Angeles. She was a manager at Tim Neece Management.

Steven Wilson is appointed director of sales and marketing for Music Sales Corp. in New York. He was international sales manager for Hal Leonard.

**RELATED FIELDS.** Frank Callari is named Nashville representative for the New Music Seminar. He is a manager in the T.C.A. Group.



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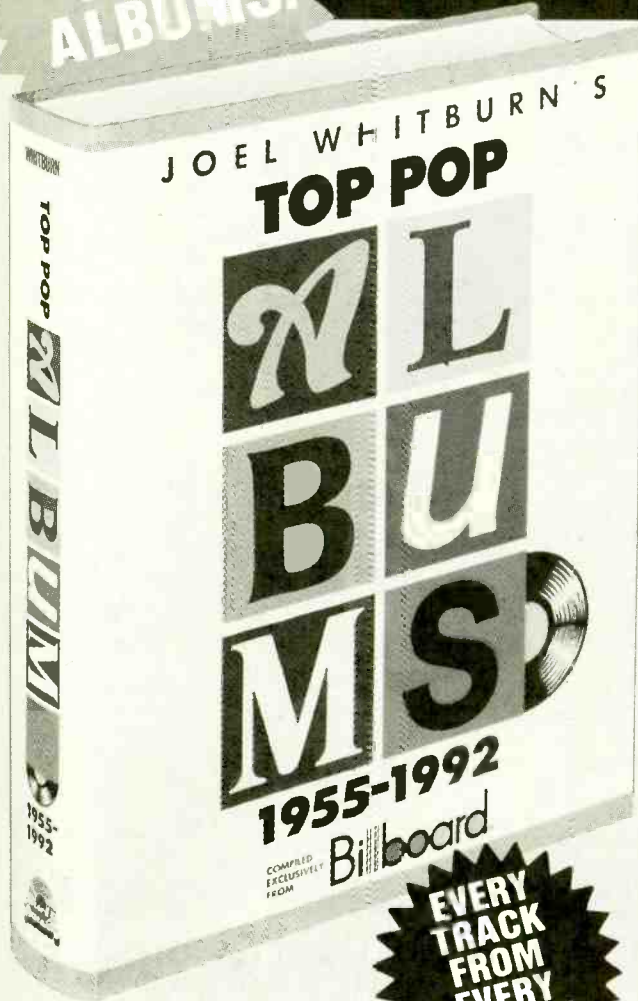
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DEBUT DATE	PEAK POS	WKS CHR	GOLD	ARTIST — Album Title	Label & Number
				<b>***221**</b> <b>BAD COMPANY</b> British band: Paul Rodgers (vocals), Mick Ralphs (guitar), Simon Kirke (drums) and Boz Burrell (bass). Rodgers and Kirke from Free; Ralphs from Mott The Hoople; and Burrell from King Crimson. Rodgers, who left group in late 1982, was a member of the supergroup The Firm (1984-86) and The Law (since 1991). In 1986, vocalist Brian Howe joined Kirke and Ralphs in group. Bassist Paul Culien and guitarist Geoffrey Whitehorn joined in 1990.	
7/27/74	<b>1</b>	64	<b>A</b>	<b>1 Bad Company</b> .....	<b>SB</b> Swan Song 8410
4/19/75	<b>3</b>	33	<b>A</b>	<b>2 Straight Shooter</b> .....	<b>SB</b> Swan Song 8413
2/14/76	<b>5</b>	28	<b>A</b>	<b>3 Run With The Pack</b> .....	<b>SB</b> Swan Song 8415
3/26/77	<b>15</b>	24	<b>A</b>	<b>4 Burnin' Sky</b> .....	<b>SB</b> Swan Song 8500
3/31/79	<b>3</b>	37	<b>A</b>	<b>5 Desolation Angels</b> .....	<b>SB</b> Swan Song 8506
9/4/82	<b>26</b>	18		<b>6 Rough Diamonds</b> .....	<b>SB</b> Swan Song 90001
1/18/86	<b>137</b>	14	<b>A</b>	<b>7 10 From 6</b> .....	<b>SB</b> Atlantic 81625
				10 songs taken from their 6 charted albums	
10/25/86	<b>106</b>	9		<b>8 Fame And Fortune</b> .....	<b>SB</b> Atlantic 81684
9/17/88	<b>58</b>	40	<b>B</b>	<b>9 Dangerous Age</b> .....	<b>SB</b> Atlantic 81884
6/30/90	<b>35</b>	75	<b>A</b>	<b>10 Holy Water</b> .....	<b>SB</b> Atco 91371
10/10/92	<b>40</b>	8	<b>T</b>	<b>11 Here Comes Trouble</b> .....	<b>SB</b> Atco 91759
				<b>BAD ENGLISH</b> Rock supergroup: John Waite (vocals), Ricky Phillips (bass), Jonathan Cain (keyboards), Neal Schon (guitar) and Deen Castronovo (drums). Waite, Phillips and Cain were members of The Babys. Cain and Schon (ex-Santana) were members of Journey.	
7/15/89	<b>21</b>	52	<b>A</b>	<b>1 Bad English</b> .....	<b>SB</b> Epic 45083
9/14/91	<b>72</b>	8		<b>2 Backlash</b> .....	<b>SB</b> Epic 46935
				<b>BADFINGER</b> Welsh quartet originally known as The Iveys. Leader Pete Ham (b: 4/27/47) committed suicide on 4/23/75. Group disbanded from 1975-78. Bassist Tom Evans committed suicide on 11/23/83 (age 36). Keyboardist Tony Kaye (Yes, Badger) was a member from 1978 until group disbanded in 1982.	
3/28/70	<b>55</b>	17		<b>1 Magic Christian Music</b> .....	<b>SB</b> Apple 3364
				also see soundtrack <i>Magic Christian</i>	
11/28/70	<b>28</b>	15		<b>2 No Dice</b> .....	<b>SB</b> Apple 3367
12/25/71	<b>31</b>	32		<b>3 Straight Up</b> .....	<b>SB</b> Apple 3387
				produced by Todd Rundgren and George Harrison	
12/15/73	<b>122</b>	8		<b>4 Ass</b> .....	<b>SB</b> Apple 3411
3/9/74	<b>161</b>	5		<b>5 Badfinger</b> .....	<b>SB</b> Warner 2762
11/9/74	<b>148</b>	6		<b>6 Wish You Were Here</b> .....	<b>SB</b> Warner 2827
3/24/79	<b>125</b>	8		<b>7 Airwaves</b> .....	<b>SB</b> Elektra 175
3/28/81	<b>155</b>	6		<b>8 Say No More</b> .....	<b>SB</b> Radio 16030

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# Tears For Fears Enters New Era

## Mercury Backs Orzabal-Fronted Act

■ BY PAUL SEXTON

LONDON—If Roland Orzabal had any fears about entering a new phase of his career without longtime partner Curt Smith, they've already long since vanished.

Orzabal declares himself happy to be the sole front man of the new Tears For Fears, whose "Elemental" album is due to be released by Mercury June 22, and pulls few punches in describing the circumstances of Smith's departure from the "alternative pop" act that has sold some 15 million albums worldwide during a dozen-year recording career.

Orzabal says the problems between him and Smith began after the group's international breakthrough album, 1985's "Songs From The Big Chair," which contained two chart-topping U.S. singles, "Everybody Wants To Rule The World" and "Shout."

"The people who [primarily] made that record [were] myself, Chris Hughes, and Ian Stanley. It became difficult after that because it was Curt and I on the cover, but not Curt and I making the records. [1989 album] 'The Seeds Of Love' started off as an attempt to bring him back into the picture, to stop

this power game... but it just didn't work out."

After the inevitable split, Orzabal spent some time regrouping, while Mercury took the opportunity to release the 1992 retrospective "Tears Roll Down." "At the time I was in a quandary. I spent so much time in my lawyer's office, they got a bed in for me. I wasn't sure what I was going to do, so I just got on with writing new songs."

The title track and one new song on that compilation paired Orzabal

for the first time with producer Tim Palmer (Pearl Jam, Tin Machine). The partnership continues throughout "Elemental," recorded at the purpose-built 'Neptune's Kitchen' studio in England's west country. The album's other main player is guitarist Alan Griffiths, who had played on Tears For Fears' 1985 world tour. "I went mad on 'Seeds,' I got in every session player known to man. The result is that it's a musician's record, but I didn't want to do that again," says Orzabal.

He describes "Elemental" as "the best, most consistent, and least confused" of the band's four studio sets. "Lyrically, I think I've achieved what I've been trying to do for years. I'm extremely happy; it's much more poetic, in the wordplay and the jokes, which no one ever seems to get." Orzabal admits the

(Continued on page 22)



ROLAND ORZABAL

# Sire/Reprise Focusing On New Aztec Camera Set

■ BY CRAIG ROSEN

LOS ANGELES—It's been three years since Aztec Camera's last album, "Stray," but leader Roddy Frame has managed to keep busy, recording "Dreamland," the band's new Sire/Reprise album released May 25, and opening for another singer/songwriter, Bob Dylan.

Scottish native Frame first supported Dylan last year, but received a second call when Dylan toured the U.K. a few months ago. "I didn't get to meet the great man, but I got the thumbs up from the side of the stage," Frame says. "For anyone that has seen [Dylan documentary] 'Don't Look Back,' the first night of walking on

stage into a Dylan audience with an acoustic guitar is really something."

As Frame recalls, "The crowd was fantastic. Like Dylan, I'm a songwriter. They listen to the words and they were incredibly responsive."

While the pairing of Frame with Dylan on a concert bill may have seemed natural, his collaboration with composer Ryuichi Sakamoto, who co-produced "Dreamland" with Frame, may come as a bit of a surprise.

According to Frame, originally he was going to produce the album himself, but then he met Sakamoto at a nightclub. "I was surprised to find out he was a fan, because I would never imagine Ryuichi Sakamoto listening to Aztec Camera."

The pairing also came as a surprise to Frame's label. "The record company thought [Ryuichi] was going to be some kind of academic professor of electronic music, but his approach was incredibly human. It's quite a strange pairing," Frame admits. "I like to think of it as country and Eastern."

To promote the latest release, Sire/Reprise issued the promotional-only "Retrospect" to radio, retail, and press. The disc includes "Dream Sweet Dreams" and "Let Your Love Decide" from "Dreamland," as well as 10 tracks spanning the band's career, including 1983 alternative hit "Oblivious" and the band's 1984 Velvet Underground-style cover of Van Halen's "Jump."

According to Peter Standish, a product manager for Warner Bros./Reprise, the label is working "Dreams Sweet Dreams" at modern-

(Continued on page 29)



RODDY FRAME



Mac Attack. John McEnroe, left, gets a few pointers from Billy Squier at a release party for Squier's new Capitol album, "Tell The Truth," held at New York's Hard Rock Cafe. The two did a rendition of "Can't Get Enough Of Your Love" and "In The Dark."

# Apollo Blast: Hall Of Fame Show On Sked; Greenberg Adopts Players For 'Godchildren'

SHOWTIME AT THE APOLLO: The first "Apollo Theater Hall Of Fame" concert will be taped Tuesday (15) and broadcast on NBC later this year. In an announcement made June 8 at the world-famous Harlem theater, Rep. Charles Rangel (D-N.Y.), chairman of the board of the Apollo Theater Foundation; NBC president/CEO Bob Wright; RadioVision president Kevin Wall;

and WNBC GM/president Bill Bolster said the show will be hosted by the ubiquitous Bill Cosby and feature performances by artists including Jeff Beck, Eric Clapton, Ray Charles, Smokey Robinson, Diana Ross, Shai, Buddy Guy, B.B. King, and others. Among those being inducted into the Hall of Fame are Ella Fitzgerald, Redd Foxx, Billie Holiday, and the Ink Spots. NBC and WNBC are using the occasion to kick off a fund-raiser with a donation of \$150,000 earmarked for restoring the theater.



by Melinda Newman

SEE ME, FEEL ME: Pete Townshend is embarking on his first-ever solo North American tour in support of his new Atlantic release, "PsychoDerelict." The series of theater shows, sponsored by clothes designer Tommy Hilfiger, will hit seven cities, starting with Toronto July 10. The concerts will include performances of the new concept album in its entirety, as well as older material.

SOUL SEARCHERS: We've been dancing at our desk while listening to an advance cassette of "The Godchildren Of Soul: Anyone Can Join." The album, the brainchild of Steve Greenberg, producer of "The Complete Stax/Volt Singles" boxed set, pairs such R&B stalwarts as General Johnson and Rufus Thomas with updated and/or new material that complements the styles that made them famous. For example, Johnson sings Ramones' classic "Rockaway Beach" with Joey Ramone in a tempo that any beach-music fan could easily shag to. Thomas does a take off of "Do The Funky Chicken" called "Do The Funky Somethin'," which features backup vocals by B-52's Fred Schneider.

Greenberg came up with the idea after finishing the Stax/Volt set a few years ago. "I met a lot of the older singers, who had a lot of vitality, and no one was doing anything with them," he says. "The idea was to take what was essential with these singers and keep it true, but then take them to a place that they'd never been before. For

example, Sam Moore is one of the great duet singers of all time, but to pair him with a Senegalese vocalist [Mar Sek] is really something different."

Greenberg sought artists "people don't think of immediately" when considering R&B greats, but are masters nonetheless. "I wanted to find some of the greats, like General Johnson and Swamp Dogg. The Sugarhill Gang was hard to find. One of the members is driving a sanitation truck in Englewood, N.J."

The record, which Greenberg completed before starting his gig as an A&R exec for Atlantic earlier this year, belongs to French firm A.O.C. Productions, who is in the process of signing a deal for the album's European release this summer. It also is negotiating for release in the U.S.

Greenberg notes that even though distribution deals still are being completed, all the artists got paid up front. "I've seen a lot of these older guys who wound up with nothing, and I didn't want to be the next guy to take a whack at them: I wanted to do a project that would pay everybody, even if this record is never heard of again."

Ultimately, Greenberg says, this will be the first in a series of similar releases. He'd also like to plan a touring revue featuring many of the artists.

GOSH, SOME PEOPLE Just Have Cake And Ice Cream: To celebrate his birthday June 7, Prince announced he will no longer go by his royal moniker, but instead will be known as ♀, the unnamed combined symbol for male and female that also was the title for his last album. The artist, who turned 35 in earth years, did not give a reason for the change. Our speculation is that the former Prince, who announced several weeks ago he would not be making new records anymore, is going to launch a whole new recording career as a unisex character. But how will DJs announce whose song they're playing? Has anyone noticed how normal Michael Jackson is starting to look in comparison?

MOST EXCELLENT AWARDS: EastWest Records chairman/CEO Sylvia Rhone and Creation Records founder and president Alan McGee have been named recipients of the Joel Weber Prize for Excellence in Business and Music, to be awarded during the New Music Seminar, July 20-24 in New York.



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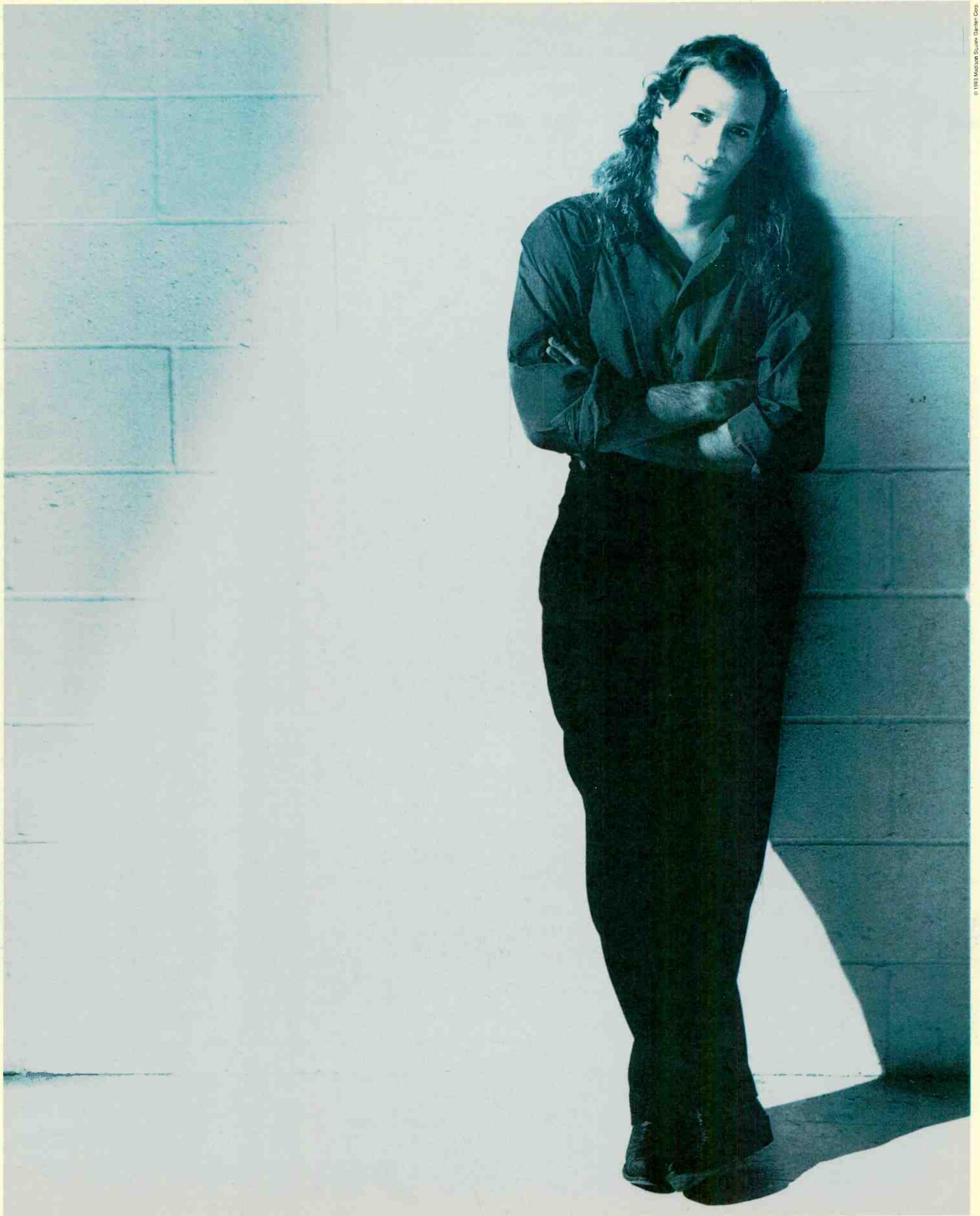
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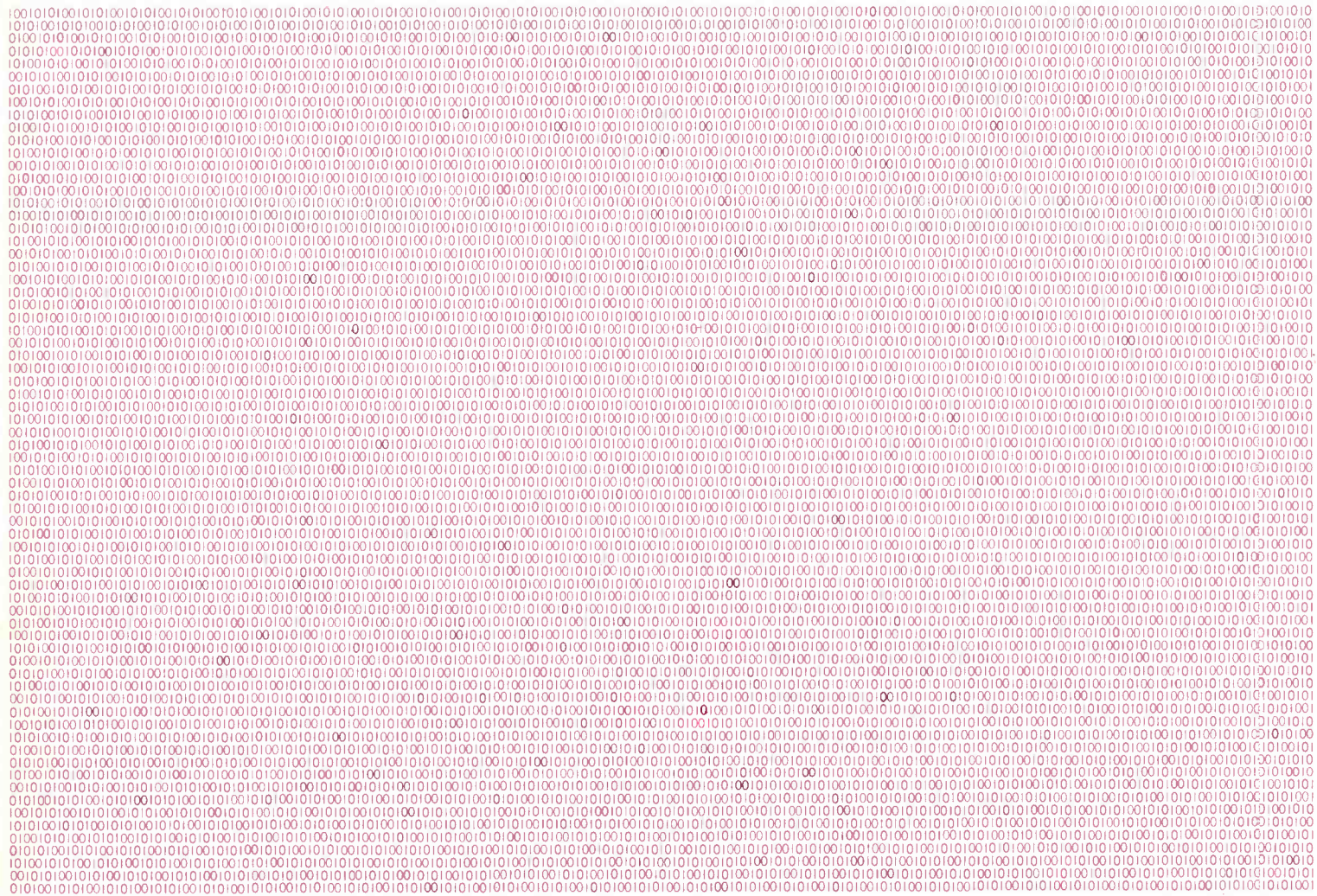
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# MYSTERIOUS WAYS BY U2:



## TEARS FOR FEARS

(Continued from page 18)

split with Smith provided more than a little inspiration, saying forcefully, "Resentment, bitterness, hatred, revenge, vitriol . . . these things can be used and made harmonious when you put them in a song. They're the fuel that stokes the burner, and I don't think it's right to run away from them either. At least you make some money out of it."

Mercury president Ed Eckstine is confident "Elemental" will usher in the new TFF era without missing a beat. "Roland's always created records on his own edge, and we think this one fits tightly and compactly in 1993, he says, and product manager Josh Ziemann adds of the lead track, already performing well at modern rock radio: "'Break It Down Again' sounds like a Tears For Fears record, Roland's voice is very distinctive and that's making for a very smooth transition."

Orzabal now plans selected U.S. shows from mid-August, followed by Japanese, North American and European tours that may stretch into 1994 depending on reaction to the album. To the prospect of being center stage, he smiles: "I'm old enough to not take it too seriously. It feels really good, much better, getting much more attention, the women love you . . . ultimately it's to do with the dissemination of information."

He hopes at some point to return to the engine room to nurture another undeveloped talent like that of Oleta Adams, whom TFF discovered when the band saw her singing in a Kansas City hotel bar. Her Orzabal-produced "Circle Of One" debut went to No. 1 in Britain and sold 1 million copies worldwide. "I proved a point with that album, it was against all the odds, no one wanted me to produce it," he says. "I felt really vindicated, and the only platinum records I keep are Oleta's, the rest I give away." (Billboard, June 12).

Adams releases her second Mercury album, "Evolution," produced by Stewart Levine, in August. More poignantly, Smith's first post-Tears For Fears material is due the same month. Eckstine says, "We see it as a bit of a windfall. We get a shot at three successful artists instead of one."

But will Orzabal make a point of hearing it? "I'll probably get a free copy, I should hope. He's on the same label, maybe I'll just steal one."

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## ARTISTS IN ACTION

### Leeds Links With Wrensong; MCA Music In The Black

**THE FIRST BIGGIE:** Leeds Levy, who formed Leeds Entertainment after his departure as president of MCA Music in late 1991, has made his first major deal: a joint venture with Wrensong, a 10-year-old music publisher with offices in Nashville and Minneapolis. The deal includes co-ownership of Wrensong's backlog of some 700 copyrights and what Levy describes as a "long-term futures commitment."

Minneapolis-based Reyn Guyer, who co-owns the company with daughter Ree, has an exceedingly lucrative track record from another business area. He is the inventor of Twister and the Nerf ball, among the most successful children's play toys. He also is involved in marketing a children's project featuring a character called Curly Lasagna.

As for Wrensong's own track record, its catalog includes Grammy and Country Music Assn.-winning song "Where've You Been," a hit for Kathy Mattea, as well as a pop hit "Stranded," as recorded by Heart.

Guyer scouts talent for the company in Minneapolis with his son Tom, who joined the company in 1988. At its Nashville site, the company is operated by Ree.

Levy, who did not disclose the cost for his stake in the operation, says Guyer reminds him of his father, the legendary/still active publisher Lou Levy. "He's very much like [Lou]: lots of talent and boundless energy."

**FROM HOT TO HOTTER?** MCA Music hopes to maintain its high profile in black music—it has had some 21 songs represented on the Hot R&B Singles chart during the past month—with the signing of five new worldwide publishing deals, a move also generating more activity on soundtracks with African-American themes.

Kenneth "G-Love" Greene wrote Mary J. Blige's new release, "Love No Limit," from her double-platinum album, "What's The 411." He also is a member of the Atlantic group Intro and co-wrote its recent success, "Love Thang." Greene's other credits include a song on the "Who's The Man" soundtrack, two more tracks on Blige's album, and one on an album by Christopher Williams.

Other signings are those of Aaron and Damien Hall, former members of Guy now signed as solo artists to Silas Records. Damien is the writer and producer of two tracks on the "Zebrahead" soundtrack. He currently is working on his upcoming release and on songs with El DeBarge. Aaron is working on his solo project and is writing

with writer/producer Vassal Benford (Jade), Laney Stewart and is set to work with Hank Shocklee.

**Big Daddy Kane** now is an MCA Music writer, bringing along songs in the new film "Posse," as well as songs that will appear in the upcoming Robert Townsend film "Meteor Man" and "Gunman." He also has a new album, "Looks Like A Job For ..."

From hip-hop, MCA Music has signed **Freestyle Fellowship**, making its 4th + B'way album debut with "Innecity Griots." Its first single, "Hot Potato," is included in "Harlem," a new film by John Singleton.

**NEW PUB Showcase:** A forum to discuss matters of mutual interest to publishers has expanded its functions to include showcases. The **North By Northeast Publishing Posse (NXNE)**, a brainchild of 13 music publisher staffers, including **Kenny MacPherson**, VP of creative at **Warner Chappell Music**.

Says MacPherson, "The creation of NXNE is a call to the rest of the music industry let them know that publishers can nurture acts, and that we can and do play an important role in getting bands signed. The creation of NXNE allows for publishers to get together to discuss ideas about new artists and trends in publishing."

Now, starting with a Tuesday (15) showcase in New York at Don Hill's, label A&R staffers can hear acts signed to the member companies. On June 15, the acts will include **Lillie Palmer (Hit and Run)**, **Nixon Pupils (Famous Music)**, and **Clarissa (Warner Chappell)**.

The other publishers involved in the project are **Jerry Love of Famous Music**; **Cathleen Murphy of MCA Music**; **David Steel of Virgin Music**; **Holly Green**, independent; **David Renza, Zomba Music**; **Julie Lipsius of Hit & Run Music**.

Others are **Deirdre O'Hara of Sony Music**; **David Stamm and John Titta of Warner Chappell**; **Claude Mitchell of EMI Music**; **Cat Jackson of Paisley Park**; **Clyde Leiber of BMG Music**; **Amber Fayyaz of Peer Music**; **Linda Edell and Randy Sabiston of PolyGram**; **Bob Cutarella of Cutarella Music**; and **Eric Coles and Molly Kaye of Rondor Music**.

**PRINT ON PRINT:** The following are the best-selling folios from **Hal Leonard Publications**:  
1. **Eric Clapton, Unplugged**  
2. **Spin Doctors, Pocket Full of Kryptonite**  
3. **Best Of Yanni**  
4. **Warrant, Dog Eat Dog**  
5. **George Harrison Anthology.**



by Irv Lichtman

**DWIGHT YOAKAM**  
**SUZY BOGGUSS**

*Mud Island Amphitheater  
Memphis, Tenn.*

**BEFORE THE SHOW** began, it was apparent that this bill didn't attract a standard country following: The audience looked like a photo op for "Details magazine goes country." Kicking off a tour in support of his exquisite new Warner Bros.' album, "This Time," which features otherworldly country traditionalism for the David Lynch set, Yoakam underscored the sense of urban/country chic by arriving with light brown leather pants so tight they could've been painted on and a denim jacket sporting a blue-eyed Jesus on a cross.

After a rather ragged beginning, Yoakam kicked into gear, delivering a spirited set that chronicled his entire catalog. For the most part, it was the new material that translated best, from the off-center, Buck Owens-influenced "This Time" to rave-ups like "Wild Ride" and "Fast As You," as well as the hit "Ain't That Lonely Yet" and new single "A Thousand Miles From Nowhere."

Other highlights included a gritty send-up of the Blasters' "Long White Cadillac," Owens' "Streets Of Bakersfield," Yoakam's own "Gui-

tars, Cadillacs" and "Little Ways," plus his remake of the Johnny Horton chestnut "Honky Tonk Man."

For the encore, Yoakam ditched his slinky bump-and-grind stage persona and gave an emotionally resonant solo performance of his own "I Sang Dixie" that showed his talent and his roots indeed run deep. A rocking version of Elvis Presley's "Suspicious Minds" wrapped up the evening.

Yoakam's band was in fine form throughout. As usual, Pete Anderson (Yoakam's producer since the first album) dazzled the audience, tossing out his trademark fiery, yet tasteful, lead guitar work.

Liberty artist Suzy Bogguss opened the evening with her rousing version of John Hiatt's "Drive South" and a lovely rendition of Ian Tyson's "Someday Soon" that amply showcased her appealing, warm alto. More than half of her 11-song set featured songs from her latest effort, "Voices In The Wind." Like many of Nashville's newer acts, Bogguss' performances borrow from much more than straight country, with material that ranged from the traditional twist of "Night Rider's Lament" to the light Caribbean-flavored 5/4 grooves of "Music On The Wind" and the straight ahead AC balladry of "Letting Go."

Bogguss would do well to ditch the ridiculously choreographed "Eat At Joe's," a lightweight number that does nothing to enhance her likability or artistry. Nevertheless, her winning smile, upbeat manner, and interpretive range make her an engaging artist and a good complement on this bill.

RICK CLARK

**BARENAKED LADIES**  
*The Bottom Line  
New York*

**WITH HIS THICK** glasses, brushcut, and goatee, Barenaked Ladies' lead singer Steven Page looks like the disowned hipster son of Michael Douglas in "Falling Down." Of course, describing someone with an appropriated pop-cultural image might seem belittling, but it's only fitting for a group whose songs reflect our lifelong immersion in the mass-media maelstrom. Full of pop musical one-liners, Page is the informal MC in a group where all members contribute to the general merriment. Page's onstage foil and co-songwriter is guitarist/vocalist Ed Robertson.

Armed with guitars, drums, acoustic bass, and piano, the Ladies clattered through the bracing, (Continued on page 28)

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## CDs Begin Making Tracks As Promo Format Of Choice

■ BY CHRIS MORRIS

LOS ANGELES—While still a relative rarity, more labels are servicing advance CDs, instead of advance cassettes, to press and, in some cases, to radio and retail.

"In every different aspect of looking at how to get your music out there, it makes sense" to send out CDs, says Mark DiDia, GM of Def American Recordings, which has issued almost all of its albums on advance CDs since the beginning of 1992.

Label executives say the superior sound quality of the CD gives it an immediate edge among writers, critics, and other professional listeners.

Jim Guerinot, senior VP/GM at A&M, which issued advance CDs on recent albums by David Baerwald and Dina Carroll, says "cassettes are probably, in terms of fidelity, worse than vinyl. Apart from the portability factor, a cassette is the worst representation of an artist... It's simple: A CD sounds better, and everybody wants the CD."

Some label executives note that beyond the superior sound and easy track accessibility on CDs and the increased use of CD players in offices, home, and cars, the declining price of CD manufacturing makes such a presentation more attractive to their companies.

DiDia points out that in cases where an album is reproduced in bulk for advance servicing, it costs approximately \$1.25 per unit for CDs, vs. \$2.50 to \$3.50 per unit for cassettes.

"It helps differentiate a record of ours from the rest of the pack," says Warner Bros. senior VP of creative services Jeff Gold, who says the label has issued some 50 albums on advance CDs over the last two years.

Rykodisc marketing VP John Hammond notes the label released the John Trudell album "A.K.A. Graffiti Man" on an advance CD last year because "it said 'special' to the industry... We said, 'Let's do something special to advance this record.'"

Another advantage of CDs over cassettes is that the discs undergo more rigorous quality-control procedures than the tapes, reducing the risk of defective product making its way around the industry.

That factor prompted Cyndi Lauper's manager, Brian Avnet of Gold Mountain Management, to press advance CDs of the artist's upcoming album.

"Both Cyndi and I decided that with cassettes, you never can tell. I've had incidents in the past where bad cassettes went to the press."

Avnet adds that other Gold Mountain clients, like David Foster and Bonnie Raitt, also have expressed concern over the quality of their advance product.

While most companies use the CDs as a press tool, Def American has taken its advance CDs to retail—"to get the buyers excited," DiDia says—and to radio as well.

DiDia explains the CDs stand out from the pack in a radio context as well: "If you walk into a program direc-

(Continued on page 38)

# Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

ST. LOUIS: Sun Sawed In 1/2, a six-man band bringing cosmic consciousness to regional alternative-music clubs through its unique mish-mash of psychedelic and pop musical stylings, had pretty lofty goals from the outset. "We started our band based on the idea that we were going to be the next Beatles. We said, 'This is what we're going to do: We're not going to learn anybody else's songs; we'll start from day one writing our own songs,'" explains leader **Tim Rose**, who formed the band in 1989 to record a song he'd written for his mother's 50th birthday. Strong pop melodies, **Beach Boys**-styled harmonies, and a variety of modern-rock influences inform the Sun's two local indie CDs, "The Happiness" and the brand-new "Hot Feet For Monkey God." Rose says, "The music can be psychedelic, and we definitely stretch things out musically when we play live. We have a psychedelic influence; we've all listened to the Beatles, the **Jefferson Airplane**, and



SUN SAWED IN 1/2

so forth. But we're not trying to be this groovy band, or be a retro band by any means. The Suns are not a 'something band.' We're more into being everything that we can be, and being able to pull it off musically." Along with building a significant club following and getting local airplay on KPNT for "The Lemon-Lime Forest," Sun Sawed In 1/2 recently won the regional playoff in the Yamaha and Ticketmaster Sound Check Unsigned Band contest in Kansas City, Mo., with plans to participate in August in Atlanta.

BRIAN Q. NEWCOMB

ALBUQUERQUE, N.M.: In an effort to entice record company execs to the Land Of Enchantment, several enterprising businesspeople have organized the **Original Artist Concert Series**. The series, which takes place throughout June, is a concentrated representation of bands grouped into various musical genres, including Spanish/Latin, jazz, rock, alternative, country, R&B, and reggae. For example, the June 23 reggae/world beat offering at the El Rey Theater will feature **Caribe**, **Norma Fraser Band**, and **Steele Justice**. On June 24, the same venue will highlight such Tex-Mex flavored unsigned acts as **Rio**, **Red Wine**, and **Kruceez**. **Tim Cordova**, one of the Series organizers, has been contacting label A&R people, informing them of the conclave. Hotel rooms for all record company reps are provided, and in some cases travel expenses are covered as well.

MELINDA NEWMAN

PITTSBURGH: Pittsburgh is only 40 minutes from West Virginia, "right off the Appalachian belt," **Leslie Smith** reminded an enthusiastic crowd at a May 15 songwriter showcase at La Casa in Detroit. Perhaps Pittsburgh's proximity to Appalachia explains the burr and sob in Smith's soaring soprano, as well as the lonesome, wild streak in her vivid, precision-lathed lyrics. Not that Smith, whose roots are in bluegrass, is a purist. **Larry Groce**, MC of National Public Radio's "Mountain Stage," compared Smith with **Emmylou Harris**, **Mary-Chapin Carpenter**, and **Nanci Griffith**, among others, when he introduced her on the show last October. Of her performance on "Mountain Stage" in Charleston, W.Va., Smith recalls, "I had opened the night before for Chris Smither (in Pittsburgh), and we drove all night to Charleston. I was pretty loopy, but it was wonderful, and they were very impressed." The red-haired singer has released a full-length cassette titled "Outside The Lines." She hopes the tape will land her a deal with a folk-flavoring independent, à la **Rounder**, **Flying Fish**, or **Green Linnet** (which already has expressed strong interest). In the meantime, Smith has planned showcases in New York and Boston to help make her case.



LESLIE SMITH

PETER B. KING

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## ARTIST DEVELOPMENTS

### HAVING A HOOT

After a three-year absence from the limelight, the Hooters are back with a new label (MCA), and a new album. Recorded at Ardent Studios in Memphis, "Out Of Body," released in May, was co-produced

by Joe Hardy, best known for his work with Steve Earle, along with Hooters front men Eric Bazilian and Rob Hyman.

The first single, "Twenty-Five Hours A Day," made some impact at album rock radio. It will be followed

up internationally with "Boys Will Be Boys," which Hyman and Bazilian wrote with longtime friend Cyndi Lauper, who also sings on the track. Although the second domestic single has not been selected yet, likely choices include the radio-ready "Driftin' Away," and the album's only ballad, "Private Emotion."

In recent weeks, the band has been on a radio promotional tour, which MCA director of marketing Mindy Espy says was designed as an "education process" to remind programmers this is a band that has sold 3 million albums.

Because the Hooters have a large international audience, MCA released the album overseas first in the hopes of creating a buzz in the U.S. The group will begin a European tour in June and is expected then to tour the U.S. through the fall.

After recording three albums for Columbia, the band "surgically excised" itself from a contract with that label, according to Bazilian, who says the decision was mutual.

Along with the label switch came the band's lyrical shift in a more introspective direction. "We wanted to write more of a personal album as opposed to the last album, which was more political and socially conscious," Hyman says.

The last few years also have brought other changes for the band, including the addition of new singer/multi-instrumentalist Mindy Jostyn, and drummer David Uosikkinen's move to Los Angeles from the band's Philadelphia home base. But Bazilian and Hyman say the professional turmoil actually helped strengthen the Hooters.

"There were days where it felt like this album might never be made [with] finding the producer, changing the label, finding the studio, and harnessing that whole group energy back together," Hyman says. "When we all went down to Memphis last fall it was just this explosion of that energy. Everyone knew that this was a really important album... and everyone played to the peak of their abilities. It's one of those corny, cliché situations, but no matter what the fate of this album, we came out of Memphis with a really strong representation of what the band was about. So, we're already satisfied."

PHYLLIS STARK

### REPORTING ON KINSEY

A chance meeting in New York resulted in an unexpected but compelling collaboration between Gary, Ind.'s Kinsey Report and Atlanta's Black Crowes on the Kinseys' new Pointblank/Charisma album, "Crossing Bridges."

According to the Kinseys' lead guitarist/vocalist, Donald Kinsey, the band was playing a gig with Texas bluesman Albert Collins attended by the Crowes' Chris Robinson, Johnny Colt, and Eddie Hawrysh.

"We just developed a friendship," Kinsey says. "We were talking on the phone, and [Robinson] said,

(Continued on page 29)



THE HOOTERS: Eric Bazilian, Mindy Jostyn, John Lilley, David Uosikkinen, Fran Smith Jr., and Rob Hyman.



## AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD STING	Giants Stadium East Rutherford, N.J.	June 5-6	\$3,219,816 \$28.50	112,976 two sellouts	Metropolitan Entertainment
PAUL MCCARTNEY	Milwaukee County Stadium Milwaukee	June 2	\$1,527,923 \$32.50	47,013	Cellar Door N.C.
PAUL MCCARTNEY	Alamodome San Antonio, Texas	May 29	\$1,513,200 **** GROSS RECORD \$32.50	46,716	PACE Concerts
LUIS MIGUEL	National Auditorium Mexico City	June 3-6	\$1,424,515 (4,440,213 Mexican pesos) \$57.60/ \$19.20	39,229 four sellouts	Hugo Lopez
PAUL MCCARTNEY	Folsom Field Univ. of Colorado, Boulder Boulder, Colo.	May 26	\$1,210,463 \$32.50	37,245 39,137	Fey Concert Co. in-house
GRATEFUL DEAD	Cal Expo Amphitheatre Sacramento, Calif.	May 25-27	\$1,021,155 \$24.50	41,500 43,500, three shows, two sellouts	Rex Foundation
PAUL MCCARTNEY	Exhibition Stadium Toronto	June 6	\$922,200 (\$1,178,940 Canadian) \$55/ \$25.50	32,442 40,000	Concert Prods. International
CHICAGO	National Auditorium Mexico City	May 28-29	\$691,966 (2,156,858 Mexican pesos) \$64/ \$20	18,804 19,804, two shows, one sellout	Canto Nuevo
NEIL DIAMOND	The Mark of the Quad Cities Moline, Ill.	May 28-29	\$629,090 \$27.50	22,876	Ogden Presents
LAGUNA SECA DAZE: THE ALLMAN BROTHERS BAND (5/29) 10,000 MANIACS (5/30) BLUES TRAVELER, PHISH, JEFF HEALEY BAND SHAWN COLVIN, THE SAMPLES, GIN BLOSSOMS BIG HEAD TODD & THE MONSTERS, WAILING SOULS	Laguna Seca Recreation Area Salinas, Calif.	May 29-30	\$504,082 \$48/ \$26.50	20,000 two sellouts	Bill Graham Presents

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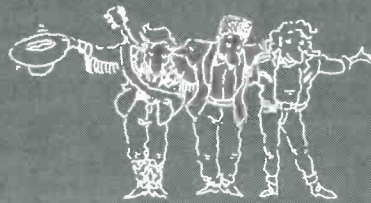
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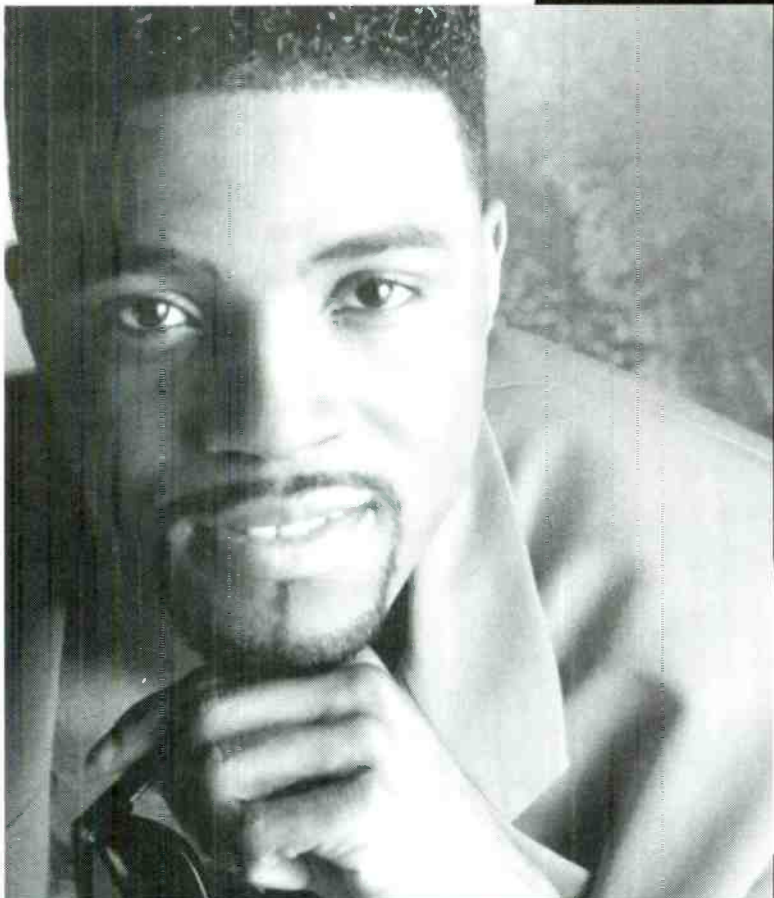
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## ARTISTS IN ACTION

(Continued from page 23)

breathless pop of "Enid" and "New Kid (On The Block)." Ghostly, two-to-four-part vocal harmonies grace "Great Provider," a memorable minor-key folk-rocker. Page's hip-nerd demeanor can't obscure his penetratingly soulful blue-eyed vocals on the rhapsodic "What A Good Boy." An a cappella prelude led into the seamless pop of "Brian Wilson," describing a desolate Beach Boys fan who sees his life through the group's troubled creative genius.

Sometimes reminiscent of They Might Be Giants, Barenaked Ladies craft new pop music out of clichéd fragments of its history. This nostalgic/parodic framework is evident on manic folk number "Grade 9," which features an antic call-and-response, briefly slipping into Vince Guaraldi's "Peanuts" theme. Their dialog with the audience during summer-campish singalong "If I Had \$1000000" showed the sharp, unconventional wit of Billy Bragg or Cindy Lee

Berryhill.

In a move that can safely be called unexpected, Barenaked Ladies launched into a oddly credible version of Public Enemy's "Fight The Power," and accompanied covers of songs like "My Name Is Prince" with ludicrous choreography. They also introduced one another as Michael Bolton, RuPaul, and the cast of "Hee Haw." But the biggest laugh of the night was the divine, pop-pomposity-shattering moment when

Page burst into an overwrought rendition of "I Will Always Love You," to the audience's roars of delight and disbelief. Bottom Line attendees were pleased to see that a tune-ful, witty group on record would remain so onstage.

DREW WHEELER

### LEO KOTTKE

*The Bottom Line, New York*

Leo Kottke's concerts are always as

much an adventure for the artist as his audience, but his recent appearance at the Bottom Line was more exhilarating than most. It might have been the stories, this time including a surprisingly upbeat recap of the death of Faulkner and Kottke's initially reverent visit to the novelist's grave ("It's not all it's cracked up to be"), or better yet, the suspenseful recount of his hapless but ultimately successful attempts to perform the Heimlich maneuver on his wife ("You have to do it awfully hard"), which, though harrowing, had the entire house doubled over with laughter.

Musically, the Private Music artist also kept audience members on the edges of their seats. Early instrumentals were tentative outings, though never without troubling undercurrents. As in his verbal storytelling, Kottke's acoustic guitar narratives always seem to work themselves out as they're played, much to Kottke's own apparent bewilderment. What happens in the fretboard appears to mirror the sudden ebbs and flows in his thought processes; he actually plays the guitar like it's a fishing pole, grinning and grimacing as he verges on losing the catch, then reeling it in just when it looks like it's gone for good.

Kottke's ever-casual white shirt and jeans and boyishly tousled hair always belie the intensity of his alternating workouts on six- and 12-string guitars. Instrumentals deeper into the set, such as a vocal-less version of Sutherland Brothers & Quiver's "Arms of Mary"—from his upcoming Rickie Lee Jones-produced album—were full of customary mood swings and breathtaking technique. A closing slide guitar medley revolving around "Vaseline Machine Gun" that he now, politically correctly, simply calls "Machine"—milked out torrents of slurring patterns in frenzied energy atypical of solo acoustic guitar gigs.

When he did sing in his endearingly laidback baritone, he chose the crowd-pleaser covers "Rings," "Louise," and his own "Everybody Lies." Kottke also performed perhaps the first movement (Kottke wasn't sure) of "Ice Fields," an original instrumental suite he debuted recently with an orchestra in Fort Wayne, Ind., which was far enough out of the way for his comfort.

JIM BESSMAN



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## BILLBOARD SPOTLIGHTS

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### BELLY

*Mississippi Nights, St. Louis*

"I like to see the girls up front," explained Tanya Donelly at the beginning of Belly's 50-minute regular set. It began, as she suggested, with "the dreamier songs," saving stormier, more heated tracks for later. Given the expectations raised by Belly's appealing Sire/Reprise debut, "Star," the broad radio and video support of breakthrough single "Feed The Tree," and the draw of a sold-out 1,000-capacity audience, the quartet exhibited some obvious discomfort with its head-

(Continued on page 30)



## ARTIST DEVELOPMENTS

(Continued from page 25)

'Donald, my man, if you ever need me for anything, give me a call.' I started thinking, 'Damn, it would be cool if we could do a duet.'"

A hastily arranged recording session in Atlanta resulted in two versions of Sam & Dave's "I Take What I Want," both heard on "Crossing Bridges," which pair Kinsey and Robinson on vocals, with Hawrysh on keyboards.

Like those tracks, much of the album explores the more rocking side of the blues-based sound produced by brothers Donald,

Ralph, and Kenneth Kinsey.

"Much of the music I've been involved with has always been on the edge," says Kinsey. He says album producer Jim Gaines "got a good feel for our energy and what we were doing."

Gaines cut most of the album in Memphis, where Kinsey recorded his first record with his old band White Lightnin' and made "I Wanna Get Funky" with the late bluesman Albert King. The guitarist says of the city's style, "It's homegrown music. So much music came from

there."

Guests on the album include such noted Memphis R&B players as keyboardist Charles Hodges, a mainstay of the old Hi Records rhythm section, and Andrew Love of the Memphis Horns.

According to Virgin director of artist development Margi Cheske, the label will be aiming the new album's brew of rock, blues, and R&B at album-rock radio. The first track serviced to radio is "Release Yourself."

"With some of our blues acts, we never go to AOR," Cheske says. "But with the Kinseys, it's our main

focus... We're going to try to go to those rock AORs that will play blues if there's some rock in it."

Cheske adds that such traditional outlets for the Kinsey Report as NPR, college radio, and blues stations also will be targeted.

The group will be touring heavily; following dates in Europe and Japan and some festival appearances last month, the band is gearing up for an American leg.

"We'll go to clubs maybe a little bit bigger than usual, so we can buy tickets," Cheske says.

She adds that the itinerary probably will include all-acoustic in-

store appearances at retail, and acoustic radio performances.

CHRIS MORRIS

## COP DROPS

Cop Shoot Cop is not the sort of band one would expect to see on a major label.

The industrial rock quartet's members go against the grain on every level: They don't like to think of any of their songs as singles, they say they're not in the business to sell records, and they shun proven promotional vehicles such as the Lollapalooza tour.

(Continued on next page)



THE KINSEY REPORT: Ralph, Kenneth, and Donald Kinsey.

## SIRE/REPRISE FOCUS ON NEW AZTEC CAMERA ALBUM

(Continued from page 18)

rock radio and adult alternative with hopes of crossing a second track, "Let Your Love Decide," over to AC.

"Dreamland" also includes a track called "Vertigo," which features a lyrical reference to another one of Frame's heroes, Captain Beefheart. "I was writing that song and trying to think of a second verse while I was listening to Captain Beefheart and that line seemed to fit," he says. So Frame borrowed a line from Beefheart's "Frownland." Says Frame, "Some people sample, I just kind of steal as a homage."

Frame also admires contemporaries, such as San Francisco-based 4AD act

the Red House Painters. "I was really annoyed, because I thought with this album I had really written the ultimate dreamlike, Valium-like record, but those bastards beat me to it."

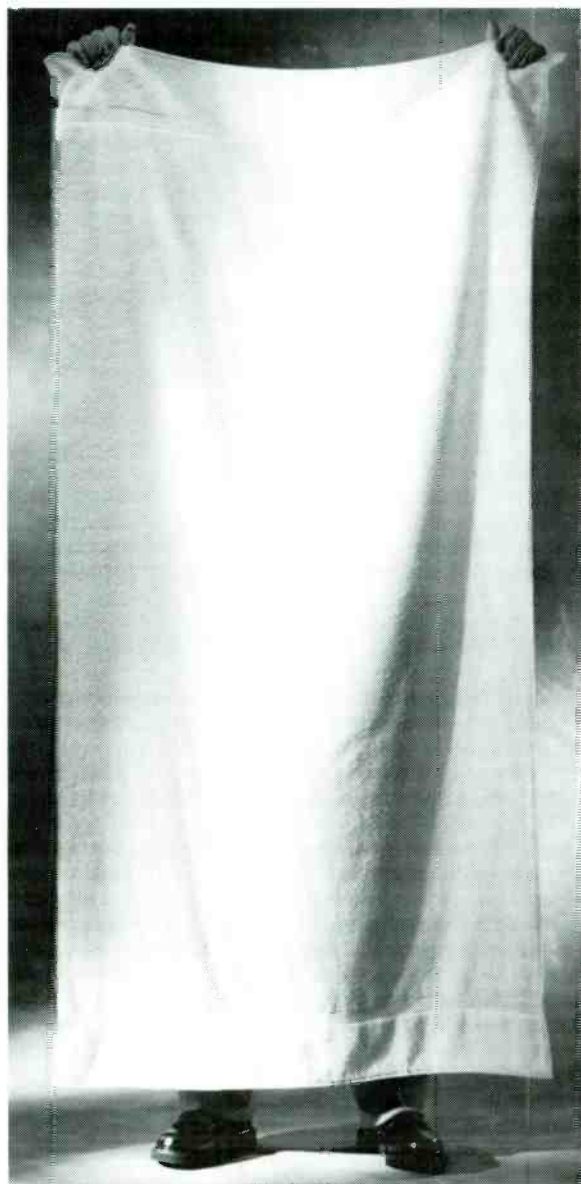
Although Frame is the only constant in Aztec Camera's 13-year career, he hasn't considered dropping the group moniker. "The band isn't basically me," Frame says. "When I make records with other people, it's a collaboration. As soon as I get around other people it's a democracy."

"I like the name Aztec Camera," he adds. "It's a nice kind of umbrella. I like to think of it as kind of a brand

name, but we're not as tight as Levi's and not as sweet as Coca-Cola."

Frame currently is supporting "Dreamland" with a 13-date tour, which began June 11 in New York. For the dates, he will be accompanied by a keyboardist. Tentative plans have Frame returning with a full band for additional dates in the fall.

"I don't think about the dates too much in advance," Frame says. "I just turn up and play and don't worry about it. I'm the kind of person, someone once said, who opens the refrigerator, the light comes on, and I do 10 minutes."



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# Artists & Music

## ARTIST DEVELOPMENTS

(Continued from preceding page)

Furthermore, their formation defies all preconceptions of how a rock band is supposed to be made up: Lead singers Tod A. and Natz both play bass, Filer is in charge of keys and samplers, and Phil Puleo spends as much time banging on metal scraps as he does playing drums.

Nevertheless, the band did wind up on a major, Interscope Records, through which it has just released

"Ask Questions Later," the first in a three-album deal. CSC's only proviso in going the corporate route, according to Tod A., was that the record company keep its nose out of the band's business.

He says, "We had nightmares that they'd be breathing down our necks, even though we had it in the contract that we call our own shots. But they didn't even show up the whole time we were in the studio."

The relationship between band and label has not always been smooth, though. Tod A. says Interscope delayed the release of CSC's "Suck City" EP until late November for fear that the band's suggestive name might fuel conservative fires before the Presidential election, particularly in light of Interscope owner Ted Field's contribution to Bill Clinton's

campaign.

Interscope officials refuse to comment on the controversy, while Tod A. says, "It seems far-fetched to think that Cop Shoot Cop could determine the outcome of the Presidential election, but that's what we were told."

For the record, the members of CSC say the band's name is more complex—and less incisive—than some have imagined. Read as three verbs, it insinuates the cyclical abyss of substance addiction: cop the drug, shoot it up, cop some more. The band has further played into the name game by offering such readings as "Controversial Sonic Commandos" and "Cigar Smokin' Capitalists."

To support the album, the band has embarked on a U.S. tour.

PAUL VERNA



**COP SHOOT COP:** Natz, Phil Puleo, Filer, and Tod A.

## ARTISTS IN ACTION

(Continued from page 28)

line status.

Based on the songs and voice of Donnelly, Belly proved an able unit, if lacking in consistency and pacing when moving from quieter, moodier passages to faster rockers. Brothers Thomas and Chris Gorman, on guitar and drums respectively, were joined by bassist Gayle Greenwood to give Belly a garage-band vibe that drove the songs rhythmically more than melodically.

Full-blown rock tracks fared best, in that the band and sound mixer didn't have to compensate for the subtlety and variety in Donnelly's voice, which can be coy or demanding, trilling or screaming. Donnelly seemed to rue her drawing card when she introduced "Feed The Tree" by saying "It's MTV time," to which Greenwood unfortunately added "we call it 'Feed The Douche.'" This visual image did little justice to the delightful pop song and the tune's fans (a third of the audience called it a night soon after the tune), but then neither did the sloppy treatment they gave it.

Better were "Full Moon, Empty Heart," "Slow Dog," and band encore "Stay." Donnelly appeared for a second encore to play the acoustic solo track "Untogether," before she was joined one last time by the band. Belly focused almost entirely on material from its debut, rather than reaching back to Donnelly's past work with Throwing Muses and the Breeders, and as such served the album well.

Belly succeeded largely on Donnelly's endearing presence and the sheer persistence of her personality. With more confidence in the material and a willingness to allow greater emotional depth to flesh out the performance, Belly will continue to create the moving music that drew the audience to "Star."

BRIAN Q. NEWCOMB

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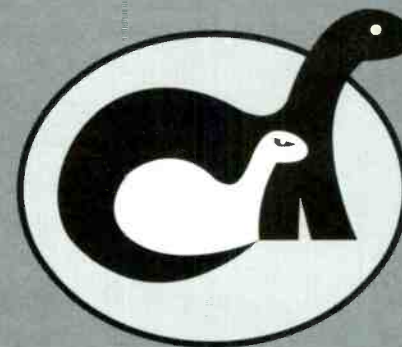
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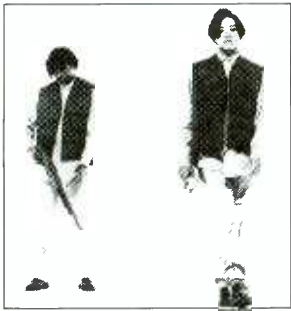
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**Historic Debut.** When Chaos rap duo Boss entered The Billboard 200 last week at No. 22, the act set a record for the highest debut by a new female duo or group (see Chart Beat, page 101). Although its "Born Gangstaz" drops down a few spots this week, its sales remain practically even with last week's tally, declining less than 1%.



**Jazzed.** A 6-4 jump on Top Contemporary Jazz Albums moves the Jazzmasters featuring Paul Hardcastle off the Heatseekers chart. The JVC act graduates in the same week that its self-titled album sees a stunning 41% sales increase. Hardcastle also is represented with his hit, "19," on the SBK '80s anthology "Living In Oblivion."



**Tuned In.** A whopping 47% sales gain and a 41-place jump on The Billboard 200 prompts the graduation of Capitol rookie Radiohead. Its "Creep" is in Buzz Bin rotation on MTV and is a hot item at radio, as proved by the No. 2 peak it reached on the Modern Rock Tracks chart. The band hits the East and West Coasts on a short tour later this month.

**TWO MORE DIPLOMAS:** A dissimilar pair of acts, Capitol's Radiohead and JVC's the Jazzmasters featuring Paul Hardcastle, graduate from Heatseekers this week. Both enjoy robust sales gains.

Although Radiohead's single is called "Creep," its "Pablo Honey" album is racing, rather than creeping. It vaults 132-91 and enjoys a 47% sales increase for the week.

"Jazzmasters," which rises 6-4 on Top Contemporary Jazz Albums, is similarly hot. The act posts a 41% sales gain, according to SoundScan, with its strongest sales thus far registering in the Middle Atlantic, Pacific, South Central, and East North Central regions.

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

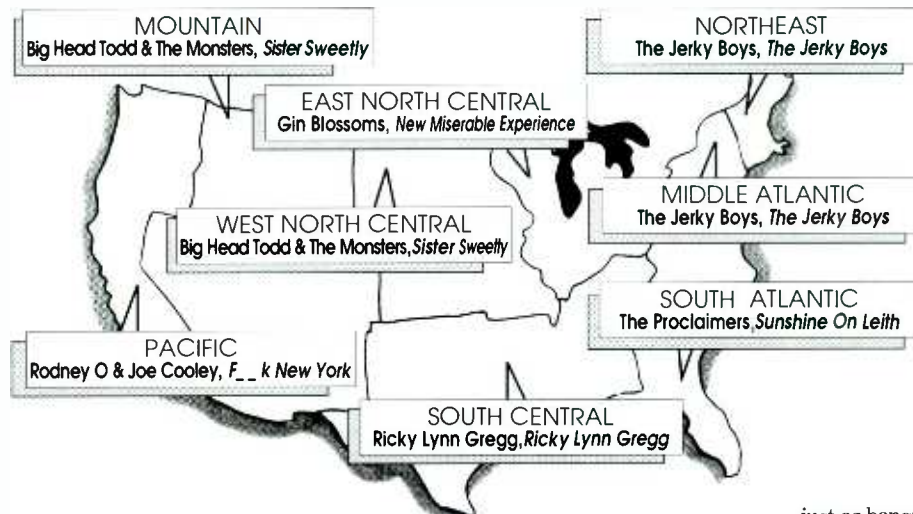
**FOOTNOTE:** Make it three. Last week, we told you all but two Heatseeker graduates left the chart as a result of peaks on The Billboard 200, Top Country Albums, or Top R&B Albums, but with the ascent of the Jazzmasters, the number now is three. This JVC act becomes the second act, following Richard Elliot, to graduate on a jazz chart upswing. The Chieftains graduated due to a World Music peak.

**EVERYTHING OLD IS NEW AGAIN:** Can't say this every week, but the new No. 1 Heatseeker is a 4-year-old album. The Proclaimers' "Sunshine On Leith" was brought back to life when "I'm Gonna Be (500 Miles)" was included in the soundtrack of "Benny And Joon." This week's 24% sales gain moves "Sunshine" to the top and pushes it 139-112 on The Billboard 200.

**ROCKIN' AND RAPPIN':** Ah, what Run-D.M.C. and Aerosmith hath wrought. The marriage of hard rock and rap continues at the hands of Roadrunner's Biohazard and Chaos/Columbia's Onyx. The two acts collaborated in the filming of Onyx's "SLAM

(The Bionyx Mix)" video, a track remixed by Biohazard guitarist/vocalist Billy Graziadei, one of three mixes included on a "SLAM" maxisingle. Onyx and Biohazard also paired to record the title track from "Judgment Day," a movie that will star Heatseeker Graduate Denis Leary and House Of Pain's Everlast.

## REGIONAL HEATSEEKERS #1's



## THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Rodney O & Joe Cooley, F...k New York	1. Ricky Lynn Gregg, Ricky Lynn Gregg
2. Big Mountain, Wake Up	2. Big Head Todd/Monsters, Sister Sweetly
3. The Proclaimers, Sunshine On Leith	3. Underground Kingz, Too Hard To Swallow
4. Rage Against The Machine, Rage Against...	4. Doug Supernaw, Red And Rio Grande
5. Gin Blossoms, New Miserable Experience	5. Bass Outlaws, Illegal Bass
6. Tasmín Archer, Great Expectations	6. Too Much Trouble, Players Choice
7. Mac Dre, Young Black Brother-The Album	7. Butthole Surfers, Independent Worm...
8. Butthole Surfers, Independent Worm...	8. The Click, Down & Dirty
9. B-Legit The Savage, Tryin' To Get A Buck	9. Mark Collie, Mark Collie
10. Deep Forest, Deep Forest	10. Lari White, Lead Me Not

Roadrunner says that at the end of a current European swing, Biohazard will come back home for a new U.S. tour.

**MARKING THE SPOT:** The return of Los Angeles scene band X got off to a promising start with a midnight street-date autograph session for "Hey Zeus!," its new Big Life/Mercury album, in the wee hours of June 8 at Tower Records' Sunset Blvd. store in L.A. Some 300 fans were wrapped around the store when the band arrived. The store had to stay open until 2 a.m. to accommodate the fans on hand, and 200 copies of the album were sold.

The following night, X was feted with a star-studded party at Gotham Hall, a recently opened billiard facility on the 3rd Street Promenade in Santa Monica. Among the 350 attendees—besides centerpiece band members Exene Cervenka and John Doe—were film star Winona Ryder, Doors keyboardist Ray Manzarek, Phil and Dave Alvin (late of the Blasters), Dave Weiss [aka Dave Was of Was (Not Was) fame] and Tony Berg, who produced "Hey Zeus!"

Gotham was decorated with 20 busts of what appeared to be Zeus' head, although an informed source told Popular Uprisings the likeness was actually that of Moses. And,

just as banquet attendees often make off with centerpieces, guests absconded with about five of the "Zeus" busts by night's end. Don't be surprised if some of the remaining busts show up on stage when X heads out to tour.

**EXPOSURE:** The Def American debut of Raging Slab, "Dynamite Monster Boogie Concert," drew raves in Spin, the New York Post, and the Austin Chronicle... Ryan Bay, vocalist from EastWest's Dog Society, sang the national anthem at Shea Stadium in New York before a Mets-Phillies baseball game.

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

# B I L L B O A R D ' S H E A T S E E K E R S A L B U M C H A R T

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FOR WEEK ENDING JUNE 19, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY <b>SoundScan</b>	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			★ ★ ★ No. 1 ★ ★ ★	
1	3	4	THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH
2	1	10	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS
3	4	15	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
4	6	18	GIN BLOSSOMS A&M 5403 (9.98/13.98)	NEW MISERABLE EXPERIENCE
5	8	11	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE
6	5	11	TASMIN ARCHER SBK 80134/ERG (10.98/15.98)	GREAT EXPECTATIONS
7	11	11	BUTTHOLE SURFERS CAPITOL 98798 (9.98/13.98)	INDEPENDENT WORM SALOON
8	7	4	AIMEE MANN IMAGO 21017 (9.98/15.98)	WHATEVER
9	20	6	RODNEY O & JOE COOLEY PSYCHOTIC 1101* (9.98/15.98)	F...K NEW YORK
10	15	29	DADA I.R.S. 13141 (7.98/11.98)	PUZZLE
11	16	29	BASS OUTLAWS NEWTOWN 2210 (9.98/13.98)	ILLEGAL BASS
12	23	4	2 UNLIMITED RADIKAL 15415/CRITIQUE (10.98/15.98)	NO LIMITS
13	12	18	YOUNG BLACK TEENAGERS SOUL 10733/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME...
14	21	17	WHITE ZOMBIE GEFEN 24460/MCA (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1
15	10	6	RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG
16	17	3	MIGHTY MIGHTY BOSSTONES MERCURY 514836 (9.98 EQ/13.98)	DON'T KNOW HOW TO PARTY
17	9	8	JEREMY JORDAN GIANT/REPRISE 24483/WARNER BROS. (10.98/15.98)	TRY MY LOVE
18	27	13	FRANK BLACK 4.A.D. 61467/ELEKTRA (10.98/15.98)	FRANK BLACK
19	19	39	SCREAMING TREES EPIC 48996* (9.98 EQ/15.98)	SWEET OBLIVION
20	13	5	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTERHOUSE

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
21	24	5	PJ HARVEY ISLAND 514696/PLG (9.98 EQ/13.98)	RID OF ME
22	36	2	SUEDE NUDE 53792/COLUMBIA (9.98 EQ/15.98)	SUEDE
23	14	7	KATHIE LEE GIFFORD WARNER BROS. 45084 (9.98/15.98)	SENTIMENTAL
24	26	11	L.A. STYLE ARISTA 18718 (9.98/13.98)	L.A. STYLE
25	18	5	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN
26	38	2	BIG MOUNTAIN QUALITY 19121 (9.98/15.98)	WAKE UP
27	35	24	POSITIVE K ISLAND 514057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS
28	25	32	SHAWN COLVIN COLUMBIA 47122 (10.98 EQ/15.98)	FAT CITY
29	39	46	2 UNLIMITED RADIKAL 15407/CRITIQUE (9.98/13.98)	GET READY
30	33	3	SONIA DADA CHAMELEON 61342/ELEKTRA (10.98/15.98)	SONIA DADA
31	29	22	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE
32	34	2	DOUG SUPERNAW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE
33	22	10	NANA MOUSKOURI PHILIPS 14467 (10.98/15.98)	FALLING IN LOVE AGAIN...
34	32	8	BIG BUB EASTWEST 92180/AG (9.98/15.98)	COMIN' AT CHA
35	—	16	UNDERGROUND KINGZ BIG TIME 41502/JIVE (9.98/13.98)	TOO HARD TO SWALLOW
36	—	3	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW
37	40	13	BUDDY GUY SILVERTONE 41498/JIVE (9.98/15.98)	FEELS LIKE RAIN
38	31	4	THE JUDYBATS SIRE 45155/WARNER BROS. (9.98/15.98)	PAIN MAKES YOU BEAUTIFUL
39	—	5	WIDESPREAD PANIC CAPRICORN 42013/WARNER BROS. (9.98/15.98)	EVERYDAY
40	—	—	THE CRANBERRIES ISLAND 514156/PLG (9.98/13.98)	EVERYBODY ELSE IS DOING IT, SO WHY...





**He's Still Kool.** Robert "Kool" Bell presents '70s Kool & the Gang memorabilia to the Hard Rock Cafe in New York. The presentation was made in conjunction with the release of Kool & the Gang's new album, "Unite," on JRS Records/Mogull Entertainment. Shown, from left, are Lou Tatulli, VP of marketing, JRS Records//Mogull Entertainment; Pete Jones, president, BMG Distribution; Bell; and Rick Cohen, VP of sales, BMG Distribution.

## Yo Yo Bounces Back With Latest Set *EastWest Taking Message To the Street*

■ BY HAVELOCK NELSON

NEW YORK—"I fell off, but now I'm back—that 'Black Pearl' shit was wack!"

That's Yo Yo, the EastWest Records poetess, denouncing her last album on her latest one. "You Better Ask Somebody," whose street date is June 22. The sound bite was ripped from the funky cut "They Shit Don't Stink."

Further explaining where she's coming from, Yo Yo states, "Production-wise and otherwise, 'Black Pearl' just wasn't up to par." After debuting with "Make Way For The Motherlode," which dropped in 1991 and celebrated the outlaw nature of her Compton hometown, Yo Yo softened up. Having formed the

International Black Women's Coalition, she says, "That album was something for my sistas. I knew everybody wasn't gonna be able to get up on it."

Merlin Bobb, EastWest's senior VP of A&R, offers, "I think we took a little twist and tried something a little different. Like with any artist, you try something to take it to the next level. We went a little too much to the left." Yo Yo says, "I'm just glad I was able to come back," adding she "loved the song 'Black Pearl,'" but that "people expected a little more from the album."



YO YO

With production juice from Ice Cube, the Baker Boys, Krazy Toons, Lay Law, Pockets, Tootie, and Mr. Woody, Yo Yo once more is flowing like a "macktress," a tough-minded womanist product of her environment. "I'm a different character in this movie, but I'm still goin' for what I know," she says.

"You Better Ask Somebody," which was recorded over two months, "one of the quickest albums that we've ever done," according to Bobb, is a refinement of

the stance that pushed "Make Way For The Motherlode" to near gold status. Bobb says, "I think this really is her strongest effort to date because it really represents Yo Yo and what she does daily. And I think all the producers on hand really gave up their phattest beats."

Other titles on the set include "West Side Story," "20 Sack," about puffing on blunts, "Macktress," "The Bonnie And Clyde Theme" (featuring Ice Cube), and the title track (in which she spits words like "got more flava than a Lifesaver with a hole in the middle" before taking a swipe at Roxanne Shanté. The first single, "IBWin' Wit My Crewin'," outlines what Yo Yo does with her "homies" as well as how they do it.

The 12-inch version of the single was released quietly April 13. The maxi-single dropped May 6. Originally, its B side was "The Bonnie And Clyde Theme," but "it started outweighing 'IBWin,'" so we flipped it," says Bobb.

Manny Bella, EastWest's VP of R&B promotion, adds, "Initially, we were focusing on 'IBWin.'" We put it out in the rap arena, to a lot of college kids, but reports started to come back that the flip side was a hit. We kept trying to ignore

(Continued on page 39)

## 'Dazzey' Sound Pushes Up The Charts *Also, Sweat And Silk Star In Atlanta School Roles*

**W**HOOMP! It's coming out of Georgia, but the vibe is neo-Miami. And it's blowing up big-time. Atlanta groups **Duice** and **Tag Team** are elbowing their way into the Georgian domain of **Kris Kross**, **Arrested Development**, and **MC Breed** and proving that insanely hype, fast and wild, lust-driven hip-hop is alive and thriving.

Duice, on Tony Mercedes Records, and Tag Team, on Life Records (both labels are based in Atlanta and distributed by L.A.-based Bellmark Records), have high-charting singles on the Hot R&B Singles chart. Duice's "Dazzey Duks" is a full-throttle rap-along (certified for more than 500,000 units sold) magnifying images of girls wearing the kind of thigh-baring cut-off denim shorts the character Daisy Duke used to sport on "The Dukes Of Hazzard." The single has been getting getting phenomenal airplay everywhere but New York City. Tag Team's "Whoomp! (There It Is)" has been getting similar amounts of radio support, last week bulleting at No. 4, and this week marks its fifth week on the chart.

Another Atlanta group, **95 South**, on Ichiban Records, has "Whoot, There It Is." What's up? Another **Chill Rob G/Snap** scenario? I'm told there are other pseudo-"Dazzey Duks" and "Whoomp!" songs out there—call me with your stories, people. I want to hear them.

Talking on the phone from Monroe, La. (just before doing a support date with **Lorenzo**, **Duice**, and **Positive K**), **Steve Rollin'** and **D.C. The Brain Supreme** of Tag Team described the sound that thousands are responding madly to. "It's the old school mixed with the new school. It's different from a typical Miami-type song—look at **Sir Mix-A-Lot's** "Baby Got Back," he explains. "The BPMs were real high on that song and it wasn't considered Miami-style. Our stuff is more 'Planet Rock' or **Egyptian Lover**."

D.C., who has been spinning at Atlanta's notorious Magic City for the last four years, is blunt about how he came up with the idea for "Whoomp!" "I moni-

tored Duice's "Dazzey Duks" and asked myself, "Why is this record so good?" I called [Bellmark's owner] **Al Bell** and told him, based on the response [to "Dazzey Duks"] at the club, that he had a hit. So we came up with something that would hit like that."

The nine-song album, "Dazzey Duks," was produced by Paragon Productions, a team of four out of South Carolina. Bell is the former owner of **Stax Records**. His 4-year-old Bellmark is primarily a "gospel and God-inspired" label, according to marketing and communications director **Deborah Walker**, but Bellmark's Life Records houses jazz and hip-hop.

I've been hearing folks bemoan the two singles: "fake," "boring," "tired," "cheap," "no substance." I would take the complainers seriously if they weren't on a beeline to the dancefloor as they whine. The songs are not **Public Enemy's** "Brothers Gonna Work It Out" or AD's "Raining Revolution," but they rock. And so? Suspend intellectualism and learned musical criticism for at least 15 minutes. Temporarily rework your feminism so the gleeful choruses work for you: *Come on baby! Work those daisies!* Northeast radio and club spinners, get with the program.

**S**TILL DOWN SOUTH: In Jackson, Miss., a few people in R&B radio are getting their props. On July 5, the Jackson Music Awards will bestow its "Dave Clark Award" to **Purvis Spann** of **WVON** Chicago (national recipient); **E. Rodney Jones** of **WXOK** Baton Rouge, La. (regional recipient); and "**Sweet**" **Clyde Burns** and **Charles "Rag Man" Johnson** of **WMPR** Jackson. The awards also will salute **Jheryl Busby** and his **Motown** label for major contributions to rhythm & blues. Mississippi music companies to be recognized are **Ace Records**, **J&B Records**, and **Malaco Records**. All this is for supporting and developing the local R&B industry. Congratulations to all.

(Continued on page 34)



by Danyel Smith



## ARTIST DEVELOPMENTS

### TWIN TONES

The distinctive voices of twins **Walter** and **Wallace "Scotty" Scott** have been on hit records by the **Whispers** for more than two decades. "My Brother's Keeper," the first album on **Capitol Records** from the **Whispers' Black Tie** Entertainment company, highlights the brothers on 12 tracks aimed at their substantial core audience and younger music buyers.

A remake of the **Intruders'** 1973 hit "I Want To Know Your Name" is scoring on the R&B charts and, according to **Jean Riggins**, **Capitol's** VP/GM, black music, the duo's album is racking up "really good sales" a month after release. "Our aim with the first single was to reach the **Whispers'** base," says Riggins, who adds that some initial consumer confusion from record buyers thinking the single was a new **Whispers** record has been diffused.

Originally signed as "the Scotts," the duo eventually changed over to **Walter & Scotty**. By using their first names, Riggins says, the album ended up in the same alphabetical section as the **Whispers** in record stores, a marketing device that has worked in the project's favor.

As two of the three original members of the **Whispers** (along with **Nicholas Caldwell**, who served as executive producer for the album), the **Scott** brothers are quick to point out that the release of "My Brother's Keeper" does not signify a group breakup. "This is a



WALTER & SCOTTY

project we've wanted to do for a while," says **Walter**. "Our objective with the album is to hit an audience that the group doesn't necessarily have. The material and the producers we picked reflect that."

In addition to producer/writer/artist **Gary Taylor** (involved with **Whispers'** hits "Just Gets Better With Time" and the team's 1991 chart single, "Your Heart, My Heart") and **L.A. & Babyface** (whose first major hit as producers came with the **Whispers'** 1987 smash "Rock Steady"), the duo worked with members of **Capitol's** current hit group **Portrait** on two cuts (the gritty "Move" (Continued on page 38)





# TERRI ROSSI'S RHYTHM SECTION

**T**OO TIGHT: The top three singles on the Hot R&B Singles chart remain locked in place for the third week. "Weak," by SWV (RCA), makes strong sales gains and a modest increase in radio play and regains its bullet. The top 10 is tightly competitive this week. Three records gain points but are pushed backward by two records that jump over them. The records moving backward are "Love No Limit," by Mary J. Blige (Uptown), "Dre Day," by Dr. Dre (Death Row), and "Show Me Love," by Robin S. (Big Beat). "Love No Limit" gains sales and airplay; however, it does not gain enough to earn a bullet. "The Floor," by Johnny Gill (Motown), is in a similar situation, slipping one position, while gaining points.

**B**IG RECORDS: The two records crashing into the top 10 do so with a strong surge in sales. "ABC-123," by Levert (Atlantic), is this week's No. 10 best-selling single: It gained 24%. It ranks No. 1 in monitored airplay at WDZZ Flint, Mich., and has top five airplay at 15 stations, including WDAS Philadelphia, KJMQ Houston, WHRK Memphis, WGCI Chicago, and KPRS Kansas City, Mo. "Lately," by Jodeci (Uptown), made a 47% increase in sales. It is top five at 16 stations, including WHRK and KJMS, both in Memphis, KJMQ Houston, and KACE, KJLH, and KKBT, all in Los Angeles.

**G**EOORGIA ON MY MIND: The pioneering owners of record companies producing Miami bass—Joey Boy, PanDisc, and Luke Records—must be pleased as punch at the success of recent bass hits. D.J. Magic Mike, from his Orlando, Fla.-based Cheetah label, made his point a few months ago by charting two albums of original music simultaneously. "Dazzezy Dukes," by Duice (TMR), "Whoot, There It Is," by 95 South (WRAP), and "Whoomp! (There It Is)," by Tag Team (Life) have created Georgia bass. TMR is based in Atlanta and the 95 South and Tag Team singles were recorded in Atlanta. These bass records have taken the country by storm. Sales for "Whoomp!" grew by 22%, and it moves 4-2 on the singles sales chart. "Whoot" increased by 32% in sales points and grows, 8-6. Next week, we'll get action from Miami's most controversial bass-meister. Luther Campbell's new album will be in the stores, and most likely in the news.

**H**OW LONG IS LONG: Two singles have been on the Hot R&B Singles chart for more than 30 weeks. "Don't Walk Away," by Jade (Giant), gains in sales and monitored airplay and moves back up the chart, 22-21. It regains a bullet on the R&B Radio Monitor chart. "Dazzezy Dukes," by Duice (TMR), vaults back into the top 20, making strong sales gains. This single has been on the chart for 32 weeks, or eight months, and is the longest-running record on the R&B chart. This single started in the Southeast and became a hit market by market. Therefore, its regional gains give it new life each week. "Don't Walk Away" holds on for 31 weeks. It regains a bullet on the monitor chart at No. 11.

**R**OCKIN' THE RIVIERA: So I guess you wonder what would make "Cool-eyhighharmony," by Boyz II Men (Motown), regain a bullet in its 107th week on the chart. Our best guess is there still are a few folks who saw the quartet for the first time on "The World Music Awards," taped in Monte Carlo on the French Riviera. The show aired June 2 and sales increased during the weekend. Wow, what an incredible first album!

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	5	TONIGHT'S DA NIGHT	REDMAN (RAL/CHAOS/COLUMBIA)
2	9	3	U DON'T HEAR ME THO'	RODNEY O & JOE COOLEY (PSYCHOTIC)
3	11	3	IN MY NATURE	NUTTIN' NYCE (POCKETOWN)
4	5	5	THE POSSE (SHOOT 'EM UP)	INTELLIGENT HOODLUM (A&M)
5	12	2	BUMPIN'	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
6	14	7	HEAD OR GUT	ILLEGAL (ROWDY/ARISTA)
7	7	4	DROP DOWN	E-LA-TE' (JAMMSVILLE/WARLOCK)
8	—	1	WHAT'S THE FLAVOR?	YOUNG M.C. (CAPITOL)
9	—	1	RUN TO YOU	WHITNEY HOUSTON (ARISTA)
10	—	1	WORK IT OUT	LUKE (LUKE)
11	—	1	I WANNA BE YOUR MAN	CHAKA DEMUS & FLIERS (MANGO)
12	—	1	COLORS OF LOVE	LISA FISCHER (ELEKTRA)
13	—	1	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	23	2	GOTTA KNOW (YOUR NAME)	MALAIKA (A&M)
15	15	3	INNOCENT GIRL	FOUR SURE (RUFFHOUSE/COLUMBIA)
16	13	2	WHERE MY LIPS HAVE BEEN	DIONNE WARWICK (ARISTA)
17	16	2	IT'S ON	NAUGHTY BY NATURE (TOMMY BOY)
18	8	4	BACK FOR MORE	LULU/BOBBY WOMACK (EMI/ERG)
19	19	5	PLEASE TELL ME TONIGHT	MOTIF (PAYDAY/LONDON/PLG)
20	—	1	BANGIN ON WAX	BLOODS & CRIPS (DANGEROUS/QUALITY)
21	10	2	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
22	—	1	40 BELOW TROOPER	JUNGLE BROTHERS (WARNER BROS.)
23	—	3	ARE YOU READY	HERE & NOW (THIRD STONE/ATLANTIC)
24	17	2	I WANNA DO IT WITH YOU	MARVIN SEASE (JIVE)
25	—	1	STREIHT UP MENACE	MC EHT (JIVE)

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

## R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 5 ABC-123 (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP
  - 82 ABOVE THE RIM (MCA, ASCAP/Silk Star, ASCAP/Low Key, BMI/Baledat, BMI/Mike Ten, BMI/August 15, BMI/Ronstone, BMI)
  - 96 ALL I EVER ASK (EMI Blackwood, BMI/Joshua, BMI/Seymour Glass, BMI)
  - 65 ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI)
  - 24 BABY BE MINE (FROM CBA) (Zomba, BMI/Donril, ASCAP/Street Rose, ASCAP) CPP
  - 54 BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Semaj, BMI/Ethyl, ASCAP)
  - 60 BAD BOYS (THEME FROM COPS) (Mad House, BMI)
  - 80 THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' (Street Knowledge, ASCAP/Deep Technology, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP)
  - 86 BOOTY SWANG (Jeff Cohen, ASCAP/Titan, ASCAP)
  - 51 BY THE TIME THIS NIGHT IS OVER (Warner-Tamerlane, BMI/Realsongs, ASCAP/New Nonpareil, BMI) WBM
  - 69 CAN HE LOVE U LIKE THIS (Greenskirt, BMI/Kear, BMI/Sony Songs, BMI)
  - 81 COME OVER, BABY (Fat Hat, BMI/T-Porsa, ASCAP/EMI Virgin, ASCAP/Czin, BMI/Buf Man, BMI)
  - 34 COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
  - 18 CRY NO MORE (I D Extreme, ASCAP)
  - 72 DAY BY DAY (WB, ASCAP/O/B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Dooinit, ASCAP)
  - 52 DAYDREAMING (Springtime, BMI)
  - 20 DAZZEZY DUKS (Giglio Chez, BMI/Alvert, BMI)
  - 40 DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP
  - 31 DEEPER (Word Life, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI/Firstngtanyan, ASCAP) WBM
  - 46 DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
  - 71 DO DA WHAT (Trycep, BMI/Willesden, BMI/Cleveland's Own, BMI/Metered, ASCAP)
  - 21 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
  - 56 DOWN WITH THE KING (Protoons, ASCAP/Rush Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U, ASCAP) CPP
  - 8 DRE DAY (Ain't Nuthin' Goin' On But Fu-kin', ASCAP) HL
  - 10 EVERY LITTLE THING U DO (Babydon, ASCAP/EMI April, ASCAP/KG Blunt, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP/Sony Tunes, ASCAP/Babydon, ASCAP) CPP/WBM/HL
  - 70 FALLIN DOWN (Polygram Int'l, ASCAP/BMG Songs, ASCAP)
  - 73 FEEL NO PAIN (Angel, ASCAP/Sony Tunes, ASCAP)
  - 12 THE FLOOR (Flyte Tyme, ASCAP) WBM
  - 13 FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI/EMI Blackwood, BMI) WBM
  - 99 GIMME GIMME (Clock, BMI)
  - 66 GIMME (P-Blast, ASCAP/Zomba, ASCAP/Soda Face, ASCAP)
  - 83 GIRL, I'VE BEEN HURT (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL
  - 44 GIRL U FOR ME (Keith Sweat, BMI/E/A, BMI/WB, BMI/Saints Alive, BMI/EMI Blackwood, BMI)
  - 30 GIVE HIM A LOVE HE CAN FEEL (Four Feathers, BMI/Last Sound, ASCAP/Third Coast, ASCAP)
  - 58 GOOD OL' DAYS (Trycep, BMI/Willesden, BMI) CPP
  - 77 HOWIE DIP (WB, ASCAP/O/B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Dooinit, ASCAP) WBM
  - 88 HOW U GET A RECORD DEAL (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP/Trakmasterz, BMI) WBM
  - 41 AIN'T THE ONE (Jus' Livin', BMI/Warner-Tamerlane, BMI/Trakmasterz, BMI/Ahunit And Fifth Street, BMI) WBM
  - 57 I CAN'T STAND THE PAIN (Peljo, BMI/Walter Simmons, BMI)
  - 62 I DON'T WANNA FIGHT (Chrysalis, ASCAP/Bilu, BMI/Ensign, BMI) CPP
  - 26 IF I COULD (WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI) HL/WBM
  - 39 IF I HAD NO LOOT (Ghatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP/Irving, BMI) HL
  - 25 I HAVE NOTHING (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM
  - 84 I LIKE IT (Jobete, ASCAP)
  - 15 I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
  - 27 IN THE MIDDLE (Big Giant, BMI/Coffey, Nettlesbey, BMI/Warner-Tamerlane, BMI) WBM
  - 37 IT'S ALRIGHT (EMI Blackwood, BMI/Chante' 7, BMI/Geffen, ASCAP/MCA, ASCAP) WBM
  - 29 IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
  - 74 I WANNA HOLD ON TO YOU (Gratitude Sky, ASCAP/Warner Chappell, PRS/Unichappell, BMI)
  - 28 I WANT TO KNOW YOUR NAME (Warner-Tamerlane, BMI) WBM
  - 41 KISS OF LIFE (Anget, ASCAP/Sony Music UK, PRS/Sony Tunes, ASCAP) HL
  - 1 KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM
  - 6 LATELY (Jobete, ASCAP/Black Bull, ASCAP) CPP
  - 45 LET ME BE THE ONE (Frabensha, ASCAP/MCA, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP) WBM
  - 48 LET'S GO THROUGH THE MOTIONS (FROM WHO'S THE MANT) (EMI April, ASCAP/DeSwing Mob, ASCAP/Back To The Ghetto, ASCAP) WBM
  - 14 LITTLE MIRACLES (HAPPEN EVERY DAY) (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
  - 78 LOOKING THROUGH PATIENT EYES (MCA, ASCAP/Dick Leahy, PRS/Chappell & Co., ASCAP) HL
  - 67 LOVE IS A LOSING GAME (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP) WBM
  - 76 LOVE IS (WB, ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmancherryblossom, ASCAP/Cherkman, BMI) WBM
  - 7 LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP) WBM
  - 32 NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But Fu-kin', ASCAP/Sony Songs, BMI) HL
  - 61 ONE LAST CRY (Pri, ASCAP/Let's Have Lunch,

## Billboard.

FOR WEEK ENDING JUNE 19, 1993

# R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	12	★ ★ NO. 1 ★ ★	KNÖCKIN' DA BOOTS	1	38	25	DON'T WALK AWAY	JADE (GIANT/REPRISE)
2	4	5	4 weeks at No. 1	H-TOWN (LUKE)	39	37	12	BABY BE MINE	BLACKSTREET (MCA)
3	2	8	WHOOMP! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	40	—	1	IF I HAD NO LOOT	TONY! TONI! TONI! (WING/MERCURY)
4	3	7	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	41	—	1	BOOTY SWANG	LITTLE KO-CHEES (ATTITUDE)
5	5	4	WEAK	SWV (RCA)	42	41	20	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
6	8	10	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE/AG)	43	36	7	TRIGGA GOTTS NO HEART	SPICE 1 (TRIAD/JIVE)
7	9	32	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)	44	40	8	TRUTHFUL	HEAVY D. & THE BOYZ (UPTOWN/MCA)
8	6	9	DAZZEZY DUKS	DUICE (TMR/BELLMARK)	45	46	13	I CAN'T STAND THE PAIN	LORENZO (ALPHA INT'L/PLG)
9	11	2	SHOW ME LOVE	ROBIN S. (BIG BEAT/AG)	46	47	12	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
10	12	4	LATELY	JODECI (UPTOWN/MCA)	47	43	15	GOOD OL' DAYS	LEVERT (ATLANTIC)
11	7	16	ABC-123	LEVERT (ATLANTIC/AG)	48	53	31	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
12	10	10	FREAK ME	SILK (KEIA/ELEKTRA)	49	49	23	INFORMER	SNOW (EASTWEST/AG)
13	17	6	DEEPER	BOSS (DJ WEST/CHAOS/COLUMBIA)	50	50	3	BY THE TIME THIS NIGHT IS OVER	KENNY G/PEABO BRYSON (ARISTA)
14	14	7	SOMETHING'S GOIN' ON	U.N.U.V. (MAVERICK/SIRE/WB)	51	54	12	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)
15	13	15	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)	52	45	14	WRECKX SHOP	WRECKX-N-EFFECT (MCA)
16	21	8	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	53	48	9	WHERE I'M FROM	DIGABLE PLANETS (PENDULUM/ELEKTRA)
17	16	20	CRY NO MORE	I!D EXTREME (GASOLINE ALLEY/MCA)	54	52	9	WHO IS IT	MICHAEL JACKSON (EPIC)
18	15	10	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)	55	44	4	IBWIN' WIT MY CREWIN'	YO-YO (EASTWEST/AG)
19	22	5	PASSIN' ME BY	THE PHARYCEY (DELICIOUS VINYL/AG)	56	57	7	I WANT TO KNOW YOUR NAME	WALTER & SCOTTY (CAPITOL)
20	19	21	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	57	51	17	FUNKY CITY	LORDS OF UNDERGROUND (PENDULUM)
21	18	21	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)	58	55	10	CREWZ POP	DA YOUNGSTA'S (EASTWEST)
22	24	4	I'M SO INTO YOU	SWV (RCA)	59	58	19	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
23	20	5	SLAM	ONYX (JMJ/CHAOS/COLUMBIA)	60	71	2	ABOVE THE RIM	BELL BIV DEVOE (MCA)
24	26	6	THE FLOOR	JOHNNY GILL (MOTOWN)	61	66	4	POSSE (SHOOT 'EM UP)	INTELLIGENT HOODLUM (A&M)
25	25	15	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/AG)	62	56	11	DOLLY MY BABY	SUPER CAT (COLUMBIA)
26	23	14	IF I COULD	REGINA BELLE (COLUMBIA)	63	74	2	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
27	31	11	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)	64	61	12	HOW I'M COMIN'	L.L. COOL J. (DEF JAM/COLUMBIA)
28	28	22	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	65	59	5	WHO'S THE MAN?	HOUSE OF PAIN (TOMMY BOY)
29	29	9	SO ALONE	MEN AT LARGE (EASTWEST/AG)	66	64	11	GOLD DIGGIN'	MC NAS-D & DJ FRED (PANDISC)
30	27	6	LET'S GO THROUGH THE MOTIONS	JODECI (UPTOWN/MCA)	67	60	15	CAN HE LOVE U LIKE THIS	AFTER 7 (VIRGIN)
31	30	14	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)	68	—	1	BANGIN ON WAX	BLOODS & CRIPS (DANGEROUS/QUALITY)
32	33	11	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)	69	67	22	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
33	39	6	TELLIN' ME STORIES	BIG BUB (EASTWEST)	70	62	7	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)
34	34	16	GIRL, I'VE BEEN HURT	SNOW (EASTWEST/AG)	71	—	1	U DON'T HEAR ME THO'	RODNEY O & JOE COOLEY (PSYCHOTIC)
35	42	3	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)	72	72	2	HUMPS FOR THE BLVD.	RODNEY O & JOE COOLEY (PSYCHOTIC)
36	35	16	ONE WOMAN	JADE (GIANT/REPRISE)	73	65	30	NO ORDINARY LOVE	SADE (EPIC)
37	32	20	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	74	—	1	I DON'T WANT TO FIGHT	TINA TURNER (VIRGIN)
38	37	20	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	75	68	21	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)

Single with increasing sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.

- ASCAP/Rejoice, BMI) HL
- 19 ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)
- 33 PASSIN' ME BY (Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM
- 68 PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP)
- 64 SAY IT ISN'T OVER (EMI Blackwood, BMI/Money In The Bank, BMI/Todski, BMI/Gotta Pay The Rent, BMI)
- 22 SEEMS YOU'RE MUCH TOO BUSY (Music Corp. Of America, BMI/Baby Diamond, ASCAP/Colgems-EMI, ASCAP/Mantronik International, ASCAP)
- 9 SHOW ME LOVE (Song-A-Tron, BMI/Champion, BMI)
- 38 SIX FEET DEEP (N-The Water, ASCAP/Jobete, ASCAP/Straight Cash, BMI/EMI Blackwood, BMI) CPP/WBM
- 36 SLAM (JMJ, ASCAP/Chyskillz Muzik, ASCAP/Harris Onyx, ASCAP)
- 23 SO ALONE (Trycep, BMI/Ramal, BMI/Willesden, BMI) CPP
- 50 SO GOOD (Norcal Atlanta, BMI)
- 11 SOMETHING'S GOIN' ON (Undercurrent, ASCAP/Maverick, ASCAP/Nomad-Norman, BMI/Warner-Tamerlane, BMI/Audible Arts, BMI/WB, ASCAP)
- 63 SWEET ON U (New Perspective, ASCAP)
- 47 SWEET THING (MCA, ASCAP) HL
- 94 TEDDY BEAR (Micon, ASCAP/AACI, ASCAP)
- 49 TELLIN' ME STORIES (Big Herb's, BMI/Down Low, BMI/Davone Ravone Lee, BMI)
- 2 THAT'S THE WAY LOVE GOES (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
- 17 THAT'S THE WAY LOVE IS (Zomba, ASCAP/Donril, ASCAP/Micon, ASCAP/EMI April, ASCAP/Abdur Rahman, ASCAP/Bobby Brown, ASCAP) CPP/WBM/HL
- 75 TRUTHFUL (Tony Defat, BMI/EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP)
- 53 TYPICAL REASONS (SWING MY WAY) (EMI Blackwood, BMI/Flow Tech, BMI/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI/Taking Care Of Business, BMI) HL/WBM
- 43 UM UM GOOD (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP
- 55 UNCONDITIONAL LOVE (Zomba, ASCAP/Art & Rhythm, ASCAP)
- 59 WAITING IN VAIN (Polygram Int'l, ASCAP)
- 3 WEAK (Bam Jams, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
- 79 WHERE I'M FROM (Wide Grooves, BMI/Gliro, BMI/Longitude, BMI/WB, ASCAP) WBM
- 35 WHO IS IT (Mijac, BMI/Warner-Tamerlane, BMI) WBM
- 4 WHOOMP! (THERE IT IS) (Alvert, BMI)
- 16 WHOOT, THERE IT IS (Jamie, BMI/Koke, Moke & Noke, BMI)
- 87 YOU'RE THE LOVE OF MY LIFE (Sweetman, BMI/Careers-BMG, BMI/Next Plateau, ASCAP) HL/WBM



# Billboard® TOP R&B ALBUMS

FOR WEEK ENDING JUNE 19, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	1	3	JANET JACKSON VIRGIN 87825 (10.98/16.98)	JANET.	1
<b>*** GREATEST GAINER ***</b>						
2	2	—	2	SOUNDTRACK JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	2
<b>*** HOT SHOT DEBUT ***</b>						
3	NEW	—	1	LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98)	NEVER LET ME GO	3
4	3	—	2	BOSS DJ WEST/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
5	4	2	32	SWV ▲ RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	2
6	6	4	25	DR. DRE ▲ 2 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
7	5	3	9	H-TOWN LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	1
8	8	6	11	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	5
9	7	5	31	SADE ▲ 2 EPIC 53178 (10.98 EQ/15.98)	LOVE DELUXE	2
10	10	8	10	ONYX J.M./CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8
11	11	7	29	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
12	12	11	13	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
13	13	10	29	SOUNDTRACK ▲ 8 ARISTA 18699 (10.98/15.98)	THE BODYGUARD	1
14	16	13	16	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	4
15	14	12	29	KENNY G ▲ 4 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
16	9	—	2	BIG DADDY KANE COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98)	LOOKS LIKE A JOB FOR...	9
17	NEW	—	1	VARIOUS ARTISTS UPTOWN 10858*/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	17
18	19	18	11	L.L. COOL J ● DEF JAM 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
19	17	15	3	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	15
20	20	14	9	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	14
21	21	21	12	95 SOUTH WRAP 81177/ICHIBAN (9.98/15.98)	QUAD CITY KNOCK	20
22	22	17	5	WALTER & SCOTTY CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER	14
23	15	9	5	RUN-D.M.C. PROFILE 1440* (10.98/16.98)	DOWN WITH THE KING	1
24	23	22	23	CHRISTOPHER WILLIAMS UPTOWN 10751/MCA (9.98/15.98)	CHANGES	12
25	26	25	35	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20
26	29	24	6	MC BREED WRAP 8120/ICHIBAN (9.98/16.98)	THE NEW BREED	16
27	24	23	23	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	23
28	18	16	16	REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	13
29	28	27	45	MARY J. BLIGE ▲ 2 UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	1
30	25	19	5	5TH WARD BOYZ RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE	19
31	31	28	20	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	12
32	35	32	30	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
33	27	26	13	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
34	33	30	16	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	1
35	36	35	29	JADE ● GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
36	34	31	24	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
37	37	34	78	MICHAEL JACKSON ▲ 5 EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
38	30	33	17	DIGABLE PLANETS ● PENDULUM 61414*/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
39	NEW	—	1	ALEX BUGNON ORPHEUS 52995/EPIC (10.98 EQ/15.98)	THIS TIME AROUND	39
40	32	20	7	SOUNDTRACK UPTOWN 10794*/MCA (9.98/15.98)	WHO'S THE MAN?	8
41	39	37	11	P.M. DAWN ● GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	23
42	46	50	21	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
43	49	41	10	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	13
44	42	45	62	ARRESTED DEVELOPMENT ▲ 3 CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
45	44	42	19	PAPERBOY NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS	26
46	54	63	5	INNER CIRCLE BIG BEAT 92261/AG (9.98/15.98)	BAD BOYS	46
<b>*** PACESETTER ***</b>						
47	56	78	48	BRIAN MCKNIGHT MERCURY 848605 (9.98 EQ/13.98)	BRIAN MCKNIGHT	20

48	38	36	7	DA YOUNGSTA'S EASTWEST 92245/AG (9.98/15.98)	THE AFTERMATH	25
49	45	40	10	ANT BANKS JIVE 41496 (9.98/13.98)	SITTIN' ON SOMETHIN' PHAT	22
50	40	38	5	FUNKDOOBIEST IMMORTAL 53212*/EPIC (9.98 EQ/15.98)	WHICH DOOBIE U B?	19
51	53	49	48	MEN AT LARGE EASTWEST 92159/AG (9.98/15.98)	MEN AT LARGE	24
52	47	48	21	HEAVY D. & THE BOYZ ● UPTOWN 10734*/MCA (10.98/15.98)	BLUE FUNK	7
53	52	51	22	BIG BUB EASTWEST 92180/AG (9.98/15.98)	COMIN' AT CHA	30
54	50	52	41	BOBBY BROWN ▲ 2 MCA 10417* (10.98/15.98)	BOBBY	1
55	59	54	63	EN VOGUE ▲ 2 EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	1
56	43	47	41	AFTER 7 ● VIRGIN 86349 (9.98/13.98)	TAKIN' MY TIME	8
57	61	64	16	KIRK WHALUM COLUMBIA 46931 (10.98 EQ/15.98)	CACHE	42
58	51	39	5	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTHOUSE	32
59	48	44	3	CAMEO MERCURY 514824 (10.98 EQ/15.98)	THE BEST OF CAMEO	44
60	65	80	10	RODNEY O & JOE COOLEY PSYCHOTIC 51101* (9.98/15.98)	F--K NEW YORK	60
61	71	73	107	BOYZ II MEN ▲ 5 MOTOWN 6320 (9.98/13.98)	COOLEYHIGHHARMONY	1
62	76	72	10	RAY CHARLES WARNER BROS. 26735 (10.98/15.98)	MY WORLD	53
63	63	57	30	UNDERGROUND KINGZ BIG TIME 41502/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
64	41	29	3	VARIOUS ARTISTS FLAVA UNIT 53615*/EPIC (9.98 EQ/15.98)	ROLL WIT THA FLAVA	29
65	86	91	4	HALF PINT ON TOP 9013 (10.98/16.98)	WATCH ME GROW	65
66	55	67	35	REDMAN RAL/CHAOS 52967*/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM	5
67	77	60	6	MARVIN SEASE JIVE 41512* (9.98/13.98)	THE HOUSEKEEPER	55
68	62	61	13	D.J. MAGIC MIKE MAGIC 9413/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	26
69	78	68	34	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
70	64	56	16	KAM STREET KNOWLEDGE/EASTWEST 92208/AG (9.98/15.98)	NEVA AGAIN	18
71	60	90	17	R.B.L. POSSE IN-A-MINUTE 8000 (9.98/14.98)	A LESSON TO BE LEARNED	60
72	73	58	46	LORENZO ALPHA INTERNATIONAL 781000/PLG (9.98 EQ/13.98)	LORENZO	24
73	57	53	17	ALEXANDER O'NEAL TABU 9501/A&M (10.98/15.98)	LOVE MAKES NO SENSE	18
74	87	—	2	JAMES INGRAM WARNER BROS. 45275 (10.98/15.98)	ALWAYS YOU	74
75	72	65	11	ICE-T ● RHYME SYNDICATE 53858*/PRIORITY (10.98/16.98)	HOME INVASION	9
76	75	74	71	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	3
77	84	95	59	SPICE 1 TRIAD 41481/JIVE (9.98/13.98)	SPICE 1	14
78	83	75	14	SOUNDTRACK MCA 10758* (9.98/15.98)	CB4	13
79	85	84	7	JEFF LORBER VERVE FORECAST 517998 (9.98/13.98)	WORTH WAITING FOR	71
80	74	55	3	TOO MUCH TROUBLE RAP-A-LOT 57186/PRIORITY (9.98/15.98)	PLAYERS CHOICE	55
81	66	62	49	SOUNDTRACK ▲ 2 LAFACE 26006/ARISTA (10.98/15.98)	BOOMERANG	1
82	58	43	3	CON FUNK SHUN MERCURY 510275 (10.98 EQ/15.98)	THE BEST OF CON FUNK SHUN	43
83	70	83	4	LEE RITENOUR GRP 9697 (9.98/15.98)	WES BOUND	70
84	90	69	18	ABOVE THE LAW RUTHLESS/GIANT 24477/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	6
85	69	46	4	SOUNDTRACK A&M 0081 (10.98/15.98)	POSSE	46
86	88	71	16	B-LEGIT THE SAVAGE SIC WID IT 712 (9.98/15.98)	TRYIN' TO GET A BUCK	41
87	RE-ENTRY	5	THE CLICK SIC WID IT 707 (9.98/15.98)	DOWN & DIRTY	87	
88	82	85	66	TLC ▲ 2 LAFACE 26003/ARISTA (9.98/15.98)	OOOOOOHHH...ON THE TLC TIP	3
89	92	70	31	PORTRAIT CAPITOL 93496 (9.98/13.98)	PORTRAIT	16
90	67	59	21	PRINCE MARKIE DEE AND THE SOUL CONVENTION SOUL CONVENTION 48686*/COLUMBIA (9.98 EQ/15.98)	FREE	47
91	79	66	11	JOE SAMPLE WARNER BROS. 45209 (10.98/15.98)	INVITATION	43
92	68	86	35	GEORGE DUKE WARNER BROS. 45026 (10.98/15.98)	SNAPSHOT	36
93	89	77	28	WRECKX-N-EFFECT ▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	6
94	93	76	34	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037/WARNER BROS. (10.98/15.98)		8
95	97	81	7	THE BEATNUTS VIOLATOR 1114/RELATIVITY (7.98/12.98)	INTOXICATED DEMONS	50
96	RE-ENTRY	88	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/15.98)	CYPRESS HILL	4	
97	95	79	3	PARLIAMENT CASABLANCA 514417 (19.98 EQ/28.98)	TEAR THE ROOF OFF 1974-1980	79
98	RE-ENTRY	31	COMPTON'S MOST WANTED ORPHEUS 52984/EPIC (9.98 EQ/15.98)	MUSIC TO DRIVEBY	20	
99	81	99	12	INCOGNITO TALKIN LOUD 514198/VERVE FORECAST (9.98/13.98)	TRIBES, VIBES & SCRIBES	74
100	96	82	36	SHABBA RANKS ● EPIC 52464 (9.98 EQ/13.98)	X-TRA NAKED	11

Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Graduates are titles removed from Heatseekers this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

## THE RHYTHM AND THE BLUES

(Continued from page 32)

**SCHOOL DAZE:** Whatever that oft-used phrase "giving back to the community" has come to mean, Keith Sweat, his platinum protégé Silk, and EastWest Records neophytes 1 Of The Girls have put their particular definitions into practice. Recently, Sweat and Silk helped initiate the "Stars In Schools" program in Atlanta by visiting a bunch of elementary, middle, and high schools. They spoke with the students about the importance of graduating, being

wise about handling frustration and anger, and dealing with the allure of substance abuse. Bill Briggs, regional branch manager of WEA in Atlanta, is involved with the project, as is Atlanta mayor Maynard Jackson.

1 Of The Girls is combining promotion with public service. The group's plan is to enroll 5,000 kids in the Girls' Club this summer with a "Do Da What" campaign. "Do Da What" is their swingy debut single. Le'Shawn Sykes, Nina Creque, Ra-Deon Kirkland, and Marvel-

ous Ray Miles (all in their mid-teens) will end the summer with a promo tour through neighborhoods hardest hit by state and federal cuts to parks and recreation centers. Produced by Levert, 1 Of The Girls will be on Levert's "For Real Tho'" Tour this summer; it starts June 24 in Winston-Salem, N.C.

**I WANNA GET HIGH/So High:** So begins Cypress Hill's much-anticipated second album. At a packed listening party (my first

event as new R&B editor), dreadlocked and bald heads were nodding and bodies were tilting to DJ Muggs' brand-new beats. The freaky promo posters are fly: a grinning skull chomping on a blunt and growing a special kind of afro. Very psychedelic. July 13 is the day for "Black Sunday."

**NEW GIRL:** No, I don't just sit around waiting for New Edition to reunite. I don't just hang around the house playing Miki Howard's last album, I don't spend all my

days blasting Tasmine Archer's "Arienne" or Gang Starr's "Daily Operation." I'm not sitting by my stereo, as those who know me might expect, waiting for the upcoming Chaka Khan greatest-hits package. I come to work at Billboard every day now, replacing the venerable Ms. McAdams. I'm here. Fresh in New York, still warm from California. I'm excited about my new position and look forward to meeting everyone. Call me and keep me connected. I'm counting on it.



# There's a New Heir to the Throne.



## *Prince?*

No, but he's in line to become a king. James Brown—Godfather of soul?  
No, but he's got a gift of God. Stevie Wonder? Wonder some more... Michael Jackson?

No, but he's a "Thriller" just the same.

*He's Carol and he's got it all!*

Soul, funk, brand new junk and more. "Are you Happy"? You will be after you hear Carol sing!

*Look for Carol's NEW release on SweetHeart Records*

  
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## Ten City Remains On Cutting Edge Of Dance Floor

THE CREATIVE LEADERS of dance music currently are caught between a rock and a hard place.

At the moment, radio doesn't appear to be as warm and nurturing a home to music born in the clubs as it was a year ago. For any dance act on a major label, making an album that is simultaneously true to its roots and "crossable" can be a crippling task. In the last several years, legendary house trio Ten City has fallen victim to such a quandary.

The good news is that after more than five years of grappling with confused A&R input and commercial pressures, the Chicago-based trio is now developing an album that finally could deliver on the mainstream promise of early records.

With three underappreciated (and grossly underpromoted) sets on Atlantic/EastWest a fond but frustrating memory, they now are working under the watchful, and sometimes exacting eye of Columbia A&R wunderkind Dave Shaw. A recent preview of the rough tracks that will compose an as-yet-untitled fall release reveals an astute balance between Ten City's signature brand of rich, R&B-flavored housers, and cutting-edge funk/hip-hop jams.

"Our collective goal with this album is to take Ten City to a new level," Shaw says. "At this point, it's not enough for them to put out a cool house record. People coming into dance music look to Ten City as an example. They need to elevate to a higher point—but they also can't forget where they come from."

The act is writing and producing most of the set's material, with two compositions by Louie Vega and Kenny Gonzalez, and one tune by Simon Law, aka London's highly revered "Funky Ginger." Law and the Masters At Work also are currently putting the finishing touches on new versions of "Fantasy," a luscious romp that was among the most coveted bootleg tapes of this past spring. The cut will be out as an official single at the end of the month.

Before a room of friends and industry tastemakers at Sound Track Studio in New York, group members Byron Stingily, Byron "B-Rude" Burke, and Herb Lawson previewed an album that was highlighted by the following:

- "All This Love." A multiformat smash waiting to happen, produced by Vega and Gonzalez. Try to imagine a Mary J. Blige-style slow hip-hop groove with Stingily's honey-soaked falsetto working its magic.

- "Love In A Day." The romance of disco is meticulously combined with a muscular house groove.

- "When I'm Gone, I'm Gone." A Law contribution that inspires one of Stingily's most urgent, aggressive performances to date.

- "You Stopped Trying." A mid-tempo chugger that will eventually light up pop and urban radio formats.

- "Say Something." A bracing and bitter house throwdown that kicks a hearty beat and a tough, white-knuckled vocal.



Ten City recently previewed tracks from its forthcoming Columbia debut at Sound Track Studio in New York. Pictured, from left, are Byron "B-Rude" Burke, Ten City; Grandmaster Flash; Byron Stingily, Ten City; and Herb Lawson, Ten City.

Overall, the arrangements are textured and full of live-sounding instrumentation, and vocals that reach beyond Stingily's typical style. He often is exploring the darker tones of his voice, delving occasionally into his natural tenor range to great effect.

More than anything, Ten City and company appear to be building the perfect bridge between clubland and radiophile. Justice prevailing, this album could be the first step toward an exciting new phase for dance music. It could end put a swift end to that creative and commercial quandary for many.

ACTUALLY, Ten City is not the only act trying to create a comfortable balance between clubs and radio with upcoming albums. Judging from some of the albums coming during the next few months, it appears dance music is going to enjoy a healthy summer and fall.

After endless false starts, Lonnie Gordon will bow her eponymous SBK debut next month—and it was well worth the wait. House kickers like "Do You Want It" and "Bad Mood" are complemented by thoughtful ballads such as "Missing You" and "Stay Together." Working mostly with Black Box, Gordon reveals an intense, worldly vocal edge that hits mighty hard. Brace yourself for her castrating reading of "I Will Survive" . . . Despite what seemed to be a conscious move toward Tina Turner-style rock, Taylor Dayne keeps her big toe in club waters on "Soul Dancing," due in early July on Arista. Connecting with the durable Shep Pettibone, she wails like a banshee on the title cut, "Say A Prayer," and "I'll Wait." Check out the Clivilles & Cole double-pack of remixes supporting first single "Can't Get Enough Of Your Love" . . . If their new EMI cut, "Can You Forgive Her," is any indication, you can expect a more trance-induced Pet Shop Boys when the tentatively titled "Very" hits in early September. Sporting hard remixes by Rollo, this tasty track deftly puts Neil Tennant and Chris Lowe on the crest of un-

derground waves, while maintaining their cute pop personality . . . The long-anticipated return of Enigma is nearly upon us. The Michael Cretu creation that knocked down a few club barriers in 1991 with "Sadness" will be back in November with an as-yet-untitled disc on Virgin. As an appetizer, the label will serve Jam & Spoon remixes of "Carly," from the soundtrack to "Sliver." The accompanying videoclip shows actress Sharon Stone in a variety of wigs, lip-synching the exotic chants and lyrics. Oooo.

THE SINGLE LIFE: Chicago better Terence FM moves from his acclaimed appearance on the 1992



by Larry Flick



### CLUB PLAY

1. KILLER/PAPA WAS A ROLLING STONE GEORGE MICHAEL HOLLYWOOD
2. HAPPY LEGACY OF SOUND RCA
3. DRE DAY DR. DRE DEATH ROW
4. RELIGION FRONT 242 EPIC
5. DOUBLE CROSS '93 FIRST CHOICE DOUBLE J

### MAXI-SINGLES SALES

1. LOVE WILL MAKE IT RIGHT THE BROTHERHOOD ESQUIRE
2. GOTTA KNOW (YOUR NAME) MALAIKA A&M
3. HAPPY LEGACY OF SOUND RCA
4. VOICE OF FREEDOM FREEDOM WILLIAMS COLUMBIA
5. GET FUNKY WITH ME FIERCE RULING DIVA MEDICINE

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

Reese Project hit "I Believe" to "Now I Know" (Vibe), a visionary collaboration with the UBQ Project. Amid a flurry of rigid house beats, he cuts loose like a young Teddy Pendergrass, generating an appealing blend of sexual heat and bravado. The cut has just the right amount of R&B-juiced keyboard doodling to give it weight for play beyond the club arena; all that's missing is a tight edit. In the meantime, loosen your collar and surrender to the fierce groove.

Swinging on a similar tip is Hunter Hayes, who flexes his booming voice on the inspirational "Why Can't We Live Together" (Shelter/Polar, New York), a ballsy collaboration with Blaze. Retro string and horn samples provide a soft cushion for Hayes to bounce off of, while a thick core of rolling house beats pump'n'wriggle. Five varied remixes should keep this fine record in active rotation for more than a minute. Jam on it.

If you need your house deep, dark, and subtle, then look no further than "The Moment Of Truth," a virtually flawless creation by Brian Transeau (Deep Dish, Germantown, Md.). The bass line will creep up your spine, working your every last nerve, while snatches of diva vamping, live congas, and assorted free-form jazz keyboard fills. One question: Where has this dude been hiding? We're dying to hear more!

London house-meister Sine (aka Charles Meisters and David Thompson) follow up the hugely successful 1992 "I Like It Deep" with "Round And Round" (T:Me, U.K.). Jazz/trance keyboards percolate amid happy beats, while vocalist Sara Jay coos with admirably low-key sensuality. DJs will revel in imaginative and fun interpretations of the track by Sine, Coco Steel, and Lovebomb. Look for imminent domestic release on New York's Instinct Records, though those who like to be there first should jump on it now.

It's nice to welcome Cookie Watkins back to the fold with "Love Can Save" (Strictly Rhythm, New York), a peppy pop/house twirler that should push her to the front of the diva pack with relative ease. Producer Tim "Bucky" Titworth dresses Cookie in bright piano lines and spiraling strings. A delight for any pop or NRG jock who loves to indulge in disco-like fare.

TID-BEATS: Congratulations to Peter Albertelli, who is about to move into the newly created position of national director of dance/crossover manager at EastWest Records in New York. No word yet on when (or if) he'll be replaced as East Coast club promoter at Virgin . . . We're glad to report hip-hop-rooted Columbia subsidiary Ruffhouse Records has started a dance department, which will be directed by Jonas Goldstein. He'll work from the label's homebase in Philadelphia, initially focusing on "Insane In The Brain," by Cypress Hill, and "Alright," the first cut pulled from Kris Kross' new set, "The Bomb" . . . Lisa Lisa has just

entered the studio to record her solo debut on Pendulum. Veteran dance/R&B A&R mastermind Dennis Wheeler will oversee the set, which will have contributions from Gang Starr's Guru, Junior Vasquez, and Giovanni Salah. Sounds like a welcome departure from her past hits with Cult Jam and Full Force . . . Grace Jones also is back in the studio, at work on her first recording for the Island family in more than five years. All we could extract from nervous, tight-lipped label staffers is that the first single likely will be the industrial/raver "Sex Drive" . . . Fans of Sybil will need to snag a U.K. import of her current "Doin' It Now!" album. Out on PWL Records there, the set has much more of a dance slant, with several cuts produced by Stock & Waterman . . . Hi-NRG vixen Ellen Harris soon will christen her new indie label, Unity Records, with the single "Got A Green Light," produced by Steve Gonzalez . . . Increasingly hip producer David Anthony is on the verge of a much-deserved national breakthrough with a slammin' new deep-house jam on his New York indie, Yuh Big. He and frequent collaborator Darryl James were at the helm of "I Want To Know," by Protege, a male quintet that has just been signed by Motown. Anthony will do another track with the act before it begins its major-label debut. He also is working on material for Tyler Collins' upcoming Warner Bros. debut . . . The Radisson Pontchartrain Hotel in Detroit is the site for the inaugural Detroit Regional Music Conference & Expo, July 28-31. The idea is to entice industry execs to investigate the city's club market. There will be panel discussions, equipment exhibits, a DJ mix-off, and a series of artist showcases. Call 313-963-0325 for further details.



Birds Of A Feather. Atlantic newcomer Giovanni Salah, right, is stoking up for the push behind his first album, "Caged Bird," due out July 6. The 22-year-old rapper/singer recently shot a clip for the first single, "Void The Temptation," with actress/model Liv Tyler, left.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>*** No. 1 ***</b>					
1	2	2	9	PHOREVER PEOPLE EPIC 74898 1 week at No. 1	◆ THE SHAMEN
2	6	11	5	THAT'S THE WAY LOVE GOES VIRGIN 12661	◆ JANET JACKSON
3	9	13	5	PLASTIC DREAMS EPIC 74992	◆ JAYDEE
4	4	7	7	BUDDY X VIRGIN 12665	◆ NENEH CHERRY
5	5	8	8	RUSHING NERVOUS 20048 LONI CLARK	
6	8	9	7	QUEENIE DALI 66305/ELEKTRA	◆ ETHYL MEATPLOW
7	1	3	7	REGRET QWEST 40760/WARNER BROS.	◆ NEW ORDER
8	3	4	10	WHAT CAN YOU DO FOR ME LONDON 857 103/PLG	◆ UTAH SAINTS
9	11	19	6	YOUR TOWN CHAOS 74959	◆ DEACON BLUE
10	10	20	5	GOTTA KNOW (YOUR NAME) A&M 8135	◆ MALAIKA
11	12	21	6	WIND IT UP ELEKTRA 66319	◆ THE PRODIGY
12	7	1	9	PRESSURE US COLUMBIA 74916	◆ SUNSCREAM
13	23	34	3	U R THE BEST THING SIRE 40853/WARNER BROS.	◆ D-REAM
14	13	5	12	MORE AND MORE A 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
15	16	12	13	I CAN'T GET NO SLEEP CUTTING 273	◆ MASTERS AT WORK FEATURING INDIA
16	21	26	5	CATCH ME SIRE 40819/WARNER BROS.	BETTY BOO
17	28	44	3	TUBALE (EXTASY) ANGEL EYES 5411	WARNING
18	24	32	4	GLAMMER GIRL SEXY 1001/MAXI	THE LOOK
19	14	6	10	JUMP THEY SAY SAVAGE 50034	◆ DAVID BOWIE
20	18	16	11	SWEET LULLABY EPIC 74919	◆ DEEP FOREST
21	29	37	3	BACK TO MY ROOTS TOMMY BOY 565	◆ RUPAUL
22	15	10	9	JUST A DREAM MCA 54595	◆ DONNA DELORY
23	25	28	5	SWEET HARMONY ATLANTIC 85759	◆ THE BELOVED
24	20	23	6	I BELIEVE MOONSHINE MUSIC 55306	LUNATIC FRINGE
25	17	14	11	WHO IS IT EPIC 74406	◆ MICHAEL JACKSON
26	36	48	3	BOY POP SIRE 40806/WARNER BROS.	◆ BOOK OF LOVE
27	19	18	13	INDEPENDENCE SBK 19777/ERG	◆ LULU
28	34	43	3	NASTY GROOVE CRAP 030	COLD AUTOMATIC EYES
29	38	—	2	HEROIN CHRYSALIS 24826/ERG	◆ BILLY IDOL
30	22	15	9	GO AWAY EPIC 74843	◆ GLORIA ESTEFAN
<b>***Power Pick***</b>					
31	45	—	2	BAD MOOD SBK 19782/ERG	LONNIE GORDON
32	37	41	4	LOVE SENSATION DOUBLE J 5507/SALSOUL	LOLEATTA HOLLOWAY
33	35	39	4	YOU GOT ME WORKIN' GREAT JONES 530 625/ISLAND	GLENN "SWEETIE G" TOBY
34	40	—	2	JUST CAN'T GET ENOUGH SONIC 201 7/INSTINCT	TRANSFORMER 2 FEATURING ASLI
35	31	36	4	IN CHARGE CITI 015	EL BARRIO
36	41	—	2	SHINE COLUMBIA 74948	MIDI RAIN
<b>***Hot Shot Debut***</b>					
37	<b>NEW</b>	1	1	VOICE OF FREEDOM COLUMBIA 74943	◆ FREEDOM WILLIAMS
38	26	22	10	THE LOVE I LOST NEXT PLATEAU/LONDON 857 065/PLG	SYBIL
39	<b>NEW</b>	1	1	RUNAROUND RCA 62542	MARTHA WASH
40	43	—	2	YOU MAKE ME HAPPY FREEZE 50036	THE DARRYL JAMES/DAVID ANTHONY PROJECT
41	46	—	2	GET FUNKY WITH ME MEDICINE 40828/WARNER BROS.	FIERCE RULING DIVA
42	<b>NEW</b>	1	1	HYPNOMANIA SMASH 880 004	◆ LATOUR
43	27	25	10	MAKOSSA FREEZE 50029	HOUSE OF GYPSIES
44	33	31	5	THAT'S THE WAY LOVE IS MCA 54619	◆ BOBBY BROWN
45	<b>NEW</b>	1	1	BANG TO THE RHYTHM! CAROLINE 2527	COLD SENSATION
46	<b>NEW</b>	1	1	STAND ABOVE ME VIRGIN PROMO	◆ O.M.D.
47	30	24	11	WAKE UP EVERYBODY REPRISE 40759/WARNER BROS.	◆ NICK SCOTTI
48	44	38	6	SENTINEL-RESTRUCTURE REPRISE 40749/WARNER BROS.	MIKE OLDFIELD
49	48	40	8	I LIFT MY CUP PULSE 8 12394/RADIKAL	◆ GLOWORM
50	39	27	14	GO ON MOVE STRICTLY RHYTHM 12128	REEL 2 REAL FEATURING MAD STUNTMAN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
<b>*** No. 1 ***</b>					
1	1	1	5	THAT'S THE WAY LOVE GOES (T) (X) VIRGIN 12661 3 weeks at No. 1	◆ JANET JACKSON
2	2	2	10	MORE AND MORE (M) (T) (X) A 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
3	3	4	8	REGRET (M) (T) (X) QWEST 40760/WARNER BROS.	◆ NEW ORDER
4	4	7	8	GO AWAY (T) (X) EPIC 74843	◆ GLORIA ESTEFAN
5	7	11	7	SWEET LULLABY (T) (X) EPIC 74919	◆ DEEP FOREST
6	5	6	15	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110	◆ ROBIN S.
7	6	10	9	PASSIN' ME BY (M) (T) DELICIOUS VINYL 10114/AG	◆ THE PHARCYDE
8	11	14	5	BUDDY X (T) VIRGIN 12665	◆ NENEH CHERRY
9	12	15	6	WHAT'CHA GONNA DO? (T) (X) EPIC 74938	◆ SHABBA RANKS (FEATURING QUEEN LATIFAH)
10	28	—	2	BACK TO MY ROOTS (M) (T) (X) TOMMY BOY 565	◆ RUPAUL
11	29	34	3	LOVE NO LIMIT (M) (T) (X) UPTOWN 54640/MCA	◆ MARY J. BLIGE
12	24	32	3	WHO'S THE MAN? (M) (T) (X) TOMMY BOY 556	◆ HOUSE OF PAIN
13	18	24	6	CATCH ME (T) (X) SIRE 40819/WARNER BROS.	BETTY BOO
14	19	22	6	KNOCKIN' DA BOOTS (M) (T) LUKE 461	◆ H-TOWN
15	30	39	3	SLAM (M) (T) JMJ/CHAOS 74882/COLUMBIA	◆ ONYX
16	32	—	2	RUNAROUND (M) (T) (X) RCA 62542	MARTHA WASH
17	21	28	4	BAD BOYS (THEME FROM "COPS") (T) (X) BIG BEAT 96056/AG	◆ INNER CIRCLE
18	13	12	8	EVERY LITTLE THING U DO (T) (X) UPTOWN 54613/MCA	◆ CHRISTOPHER WILLIAMS
19	17	19	6	JUST A DREAM (M) (T) MCA 54595	◆ DONNA DELORY
<b>***Hot Shot Debut***</b>					
20	<b>NEW</b>	1	1	PLASTIC DREAMS (T) (X) EPIC 74992	◆ JAYDEE
21	10	9	8	JUMP THEY SAY (M) (T) (X) SAVAGE 50034	◆ DAVID BOWIE
22	25	30	4	HOW U GET A RECORD DEAL (M) (T) COLD CHILLIN' 40830/WARNER BROS.	◆ BIG DADDY KANE
23	9	5	11	BOSS DRUM/PHOREVER PEOPLE (T) (X) EPIC 74898	◆ THE SHAMEN
24	15	17	5	THAT'S THE WAY LOVE IS (M) (T) (X) MCA 54619	◆ BOBBY BROWN
25	8	3	8	WHO IS IT (M) (T) (X) EPIC 74406	◆ MICHAEL JACKSON
<b>***Power Pick***</b>					
26	42	—	2	U R THE BEST THING (T) (X) SIRE 40853/WARNER BROS.	◆ D-REAM
27	36	—	2	WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS.	◆ DEPECHE MODE
28	16	13	13	I CAN'T GET NO SLEEP (M) (T) CUTTING 273	◆ MASTERS AT WORK FEATURING INDIA
29	33	41	3	RELIGION (T) (X) EPIC 74928	FRONT 242
30	<b>NEW</b>	1	1	DRE DAY (M) (T) DEATH ROW 53829/INTERSCOPE	◆ DR. DRE
31	37	44	3	BABY BE MINE (M) (T) MCA 54634	◆ BLACKSTREET
32	23	29	4	LET'S GO THROUGH THE MOTIONS (T) (X) UPTOWN 54636/MCA	◆ JODECI
33	31	38	4	TRUTHFUL (M) (T) (X) UPTOWN 54614/MCA	◆ HEAVY D. & THE BOYZ
34	14	8	13	BOW WOW WOW (M) (T) IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
35	27	25	7	DEEPER (M) (T) DJ WEST/CHAOS 74737/COLUMBIA	◆ BOSS
36	20	16	15	I'M SO INTO YOU (M) (T) (X) RCA 62452	◆ SWV
37	43	49	3	WHOOPI! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
38	41	—	2	BOY POP (T) (X) SIRE 40806/WARNER BROS.	◆ BOOK OF LOVE
39	26	26	7	CREWZ POP (M) (T) EASTWEST 96068/AG	◆ DA YOUNGSTA'S
40	22	20	10	LOVE ME THE RIGHT WAY (T) (X) LOGIC 62529/RCA	◆ RAPINATION & KYM MAZELLE
41	35	37	4	WHOOT, THERE IT IS (M) (T) WRAP 0150/CHIBAN	◆ 95 SOUTH
42	39	23	13	DOWN WITH THE KING (T) (X) PROFILE 7391	◆ RUN-D.M.C.
43	44	—	2	HITTIN' SWITCHES (T) UPTOWN 54644/MCA	◆ ERICK SERMON
44	<b>NEW</b>	1	1	PRESSURE US (T) (X) COLUMBIA 74916	◆ SUNSCREAM
45	34	21	12	TOOK MY LOVE (T) (X) COLUMBIA 74862	◆ BIZARRE INC FEATURING ANGIE BROWN
46	<b>NEW</b>	1	1	I WANT YOU BACK (M) (T) (X) COLUMBIA 74940	◆ GEORGE LAMOND
47	<b>NEW</b>	1	1	I WILL CATCH YOU (T) EPIC 74968	◆ NOKKO
48	40	31	17	PUSH THE FEELING ON (M) (T) GREAT JONES-530 620/ISLAND	NIGHTCRAWLERS
49	45	42	4	WHAT CAN YOU DO FOR ME (T) (X) LONDON 857 103/PLG	◆ UTAH SAINTS
50	<b>NEW</b>	1	1	RUSHING (T) NERVOUS 20048	LONI CLARK

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

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COLUMBIA

**FREEDOM WILLIAMS**



## Garth Plans 2nd Big Gig For TV Video Release Also Set For Fall Event

NASHVILLE—Garth Brooks has agreed to do another concert extravaganza for television and home video, this one in front of a substantially larger crowd than for last year's NBC-TV special, "This Is Garth Brooks."

Planners for the Sept. 24 event at Texas Stadium in Dallas say that as many as 68,000 will attend the show. "This Is Garth Brooks" was shot during two sold-out concerts at Dallas's Reunion Arena before a combined crowd of nearly 36,000.

A spokesman for Brooks says the primary television outlet for the show has not been determined, but confirms that the performance ultimately will be released on home video. The concert will be shot on 33mm film and will not be broadcast live, the spokesman adds.

In keeping with Brooks' zeal for

making his concerts affordable, tickets are priced at \$17 each, plus tax and service charges. They will go on sale June 12 at 8 a.m. at all Ticketmasters in the Dallas/Fort Worth area (Billboard, Dec. 26, 1992).

New Asylum Records artist Stephanie Davis will open for Brooks, a role she will have throughout the 1993 tour. Four of her songs are on the various Brooks albums, including their jointly written and mildly controversial "We Shall Be Free." Brooks also duets with Davis on her upcoming album.

According to a press release from Brooks' management company, there will be 150 people in the film crew for the megaconcert. More than 20 cameras will be involved in the shooting, including a helicopter camera.

Bud Schaetzle of High-Five Productions will direct the filming and co-produce it with his partner, Martin Fischer. Schaetzle also directed "This Is Garth Brooks" and Brooks' music video, "The Thunder Rolls." Recently, Schaetzle earned additional kudos for his work on the CBS-TV special, "The Women Of Country."

Tickets to Brooks' upcoming tour, which starts July 30 at the Cheyenne [Wyo.] Frontier Days, already are selling briskly. His management reports he already has added a second show to his Pullman, Wash., stop.

The Sept. 24 extravaganza is being promoted by Glen Smith Presents.



**Giant Turnout.** Deborah Allen celebrates the release of "Delta Dreamland," her first album for Giant Records. Partying with her, from left, are manager Burt Stein, Giant's Nashville division president James Stroud, and VP/GM Nick Hunter.

## Cash Says 'Hello' To Def American; Man In Black May Return To Rock

NASHVILLE—Johnny Cash has left Mercury Records' Nashville division, his label for the past six years and five albums, and signed an exclusive worldwide recording contract with Def American Recordings. Label owner Rick Rubin, whose recent production credits include Mick Jagger's "Wandering Spirit" and the Red Hot Chili Peppers' multiplatinum "Blood Sugar Sex Ma-

gik," will produce the Man in Black's first release for the label.

Cash joins an eclectic Def American roster that includes the Black Crowes, Slayer, Andrew Dice Clay, the Jayhawks, Dan Baird, Medicine, Sir Mix-A-Lot, and Jesus & Mary Chain.

According to Def American's head of media relations, Heidi Robinson, Cash and Rubin are "looking for songs written by all kinds of people in all kinds of directions. It wouldn't be fair to say who's submitting songs, because those songs might not make it on the album."



CASH

However, indications are that Cash, whose singing is featured on "The Wanderer," a track on U2's upcoming "Zooropa" album, will further explore his rock side, with inside sources reporting that feelers have gone out to Soundgarden's Chris Connell and Danzig's Glenn Danzig.

"I'll be expanding my scope of activity while experiencing the excitement of today's contemporary music," Cash said in a statement released by Def American. Among the more traditional writers who have been asked for material are Harlan Howard, Dolly Parton, and John Prine, the last-named of whom has provided Cash with songs in the past, including "The 20th Century Is Almost Over" and "Unwed Fathers." Tentative plans call for recording to begin sometime this summer, with a projected release for as early as this fall.

"Rick has been a big fan of Johnny Cash's music for a long time now, and we're incredibly excited about having him on the label," Robinson says.

Cash was largely absent from the country charts during his years at Mercury Records and has recently been performing regularly in Branson, Mo.

## In Praise Of Conway Twitty's Subtle Art Also, Dollywood Plans New Venues; Chili Bill Listed

**SUNSET:** He didn't wisecrack with the audience or prance about the stage. He just sang. Of course, the sun just shines and rivers just flow. Sometimes, the basic is the most majestic. It was that way with Conway Twitty. Give him a love song he believed in, and he gave you back love. There are more dramatic singers in country music than Twitty was—but none of them could match him in conveying that magical blend of wonder and lust out of which the most vivid love affairs are fashioned and made to seem eternal.

Perhaps the finest and truest tribute to Twitty came in a postconcert conversation he never heard. A Southern lady—some few years his senior—was describing to a circle of friends the singer's spell-binding appeal. Leaning forward to underscore her words, she said, "When he looks you in the eye and sings, 'Don't take it away,'—Honey, you don't want to take it away."



by Edward Morris

**MAKING THE ROUNDS:** Nashville's Warner/Reprise Records chief, Jim Ed Norman, will be presented the Anti-Defamation League's Johnny Cash American Award Monday (14) at a tribute dinner in Nashville . . . Dollywood has proposed that its hometown of Pigeon Forge, Tenn., create a show-business zone along the four-lane strip of highway there and name it "Music Road." According to the company, it will build "several music theaters" along the road during the coming years at an investment of about \$20 million. The first one, priced at \$6 million, will open next year.

Hundreds of well-wishers showed up for a Buddy Killen book party June 4 at Killen's Stock-Yard restaurant. Being celebrated was Killen's new Simon & Schuster bio, "By The Seat Of My Pants: My Life In Country Music." Among those raising toasts to the publisher/producer/bass player/etc. were entertainers Jimmy Dean and George "Goober" Lindsey; songwriters Curly Putman, Billy Sherrill, and Mae Boren Axton; music mogul Mike Curb; Killen's co-writer on the book, Tom Carter; Simon & Schuster's Chuck Adams and Rosalind Lippel; and Killen's agent, Mel Berger, of William Morris/New York.

Miami's Playback Records has signed a deal with

BMG for distribution of its records in England, Scotland, and Ireland . . . Some significant professional stops were omitted from last week's announcement that Meredith Stewart had been named to head Curb Music Publishing in Nashville. Following her long stint with Coal Miner Music, Stewart served as VP of MTM Music Group and has worked in a publishing capacity for such singer/songwriters as Rick & Janis Carnes, Beth Nielsen Chapman, Rodney Foster, Bill Lloyd, and Hugh Prestwood.

Nashville Country Club founder Jock Weaver will locate his new restaurant and entertainment center at the corner of Broadway and 19th Avenue South. Groundbreaking is set "within a matter of months" . . . TNN raised more than \$85,000 for the Central Park Conservancy through the Highwaymen concert held May 23 in the New York park. The show was the capstone to the inaugural "Country Takes Manhattan" celebration.

**MARK YOUR CALENDAR:** The National Music Publishers Assn. will hold a discussion of the Copyright Royalty Tribunal and the Audio Home Recording Act June 23 at 4 p.m. at Loews Vanderbilt Plaza in Nashville. The event is open to the public . . . On June 24, Country Radio Broadcasters will hold its Caribbean Casino Party at the Opryland Hotel to raise money for its scholarship endowment fund. The part begins with a buffet dinner at 6:30 and will be followed by games at 7:30. Further details are available from the CRB office in Nashville . . . The 14th annual Bluegrass & Chili Festival is set for Sept. 10-12 in downtown Tulsa, Okla. On the bill are Alison Krauss & Union Station, Doyle Lawson & Quicksilver, Laurie Lewis & Grant Street, California, Run C&W, the Tennessee Gentlemen, Jim & Jesse & the Virginia Boys, and the New Tradition. There is no admission charge.

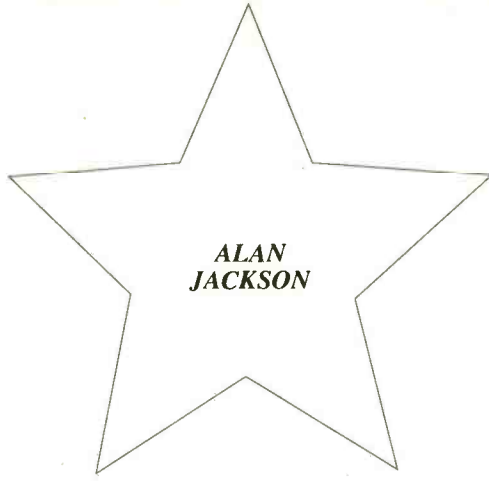
**SIGNINGS:** Sweethearts Of The Rodeo, Lonesome River Band, and the Russian bluegrass group Kukuruza, to Sugar Hill Records . . . Gene Nelson to a long-

(Continued on page 45)





**ENTERTAINER OF THE YEAR**



**MALE ARTIST OF THE YEAR**



**FEMALE ARTIST OF THE YEAR**



**VIDEO OF THE YEAR**

**THE  
BRIGHTEST  
STARS  
IN OUR  
UNIVERSE.**



**STAR OF TOMORROW**



**ALBUM OF THE YEAR**

Congratulations to all the winners of the TNN Music City News Country Awards, the largest fan-voted event of its kind. You've made our world brighter than ever. As the #1 source of country music entertainment, we hope you shine on for many more years.



**SINGLE OF THE YEAR**





# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING JUNE 19, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	1	4	<b>WYNONNA</b> CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
2	3	4	38	<b>GEORGE STRAIT</b> ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	2
3	2	2	15	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
4	5	6	30	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
5	4	3	55	<b>BILLY RAY CYRUS</b> ▲ 7 MERCURY 510635 (10.98 EQ/15.98)	SOME GAVE ALL	1
6	6	5	25	<b>REBA MCENTIRE</b> ▲ MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
7	7	9	11	<b>DWIGHT YOAKAM</b> ● REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
8	8	8	37	<b>GARTH BROOKS</b> ▲ 5 LIBERTY 98743 (10.98/16.98)	THE CHASE	1
9	9	7	13	<b>TRACY LAWRENCE</b> ● ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
<b>*** GREATEST GAINER ***</b>						
10	12	14	35	<b>ALAN JACKSON</b> ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6
11	10	10	49	<b>MARY-CHAPIN CARPENTER</b> ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
12	11	11	95	<b>BROOKS &amp; DUNN</b> ▲ 2 ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
13	14	13	40	<b>VINCE GILL</b> ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
14	15	17	143	<b>GARTH BROOKS</b> ▲ 10 LIBERTY 93866 (9.98/13.98)	NO FENCES	1
15	13	12	15	<b>DOLLY PARTON</b> ● COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
16	20	20	7	<b>PATTY LOVELESS</b> EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
17	17	19	35	<b>LORRIE MORGAN</b> ● BNA 66047 (9.98/13.98)	WATCH ME	17
18	19	16	42	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
19	23	23	58	<b>CONFEDERATE RAILROAD</b> ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	19
20	16	18	11	<b>WILLIE NELSON</b> COLUMBIA 52752/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
<b>*** PACESETTER ***</b>						
21	25	28	7	<b>TOBY KEITH</b> MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	21
22	18	15	7	<b>TANYA TUCKER</b> LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
23	24	24	43	<b>ALABAMA</b> ● RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
24	21	21	65	<b>AARON TIPPIN</b> ● RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
25	27	27	91	<b>GARTH BROOKS</b> ▲ 9 LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
26	22	22	62	<b>WYNONNA</b> ▲ 2 CURB 10529/MCA (10.98/15.98)	WYNONNA	1
27	26	25	13	<b>SAMMY KERSHAW</b> MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
28	29	31	214	<b>GARTH BROOKS</b> ▲ 4 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
29	28	26	35	<b>TANYA TUCKER</b> ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
30	33	34	69	<b>JOHN ANDERSON</b> ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
31	31	33	6	<b>K.T. OSLIN</b> RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31
32	30	35	34	<b>RESTLESS HEART</b> RCA 66049 (9.98/15.98)	BIG IRON HORSES	26
33	32	30	36	<b>PAM TILLIS</b> ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
34	34	29	7	<b>JOE DIFFIE</b> EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
35	36	42	4	<b>LITTLE TEXAS</b> WARNER BROS. 45276 (9.98/15.98)	BIG TIME	35
36	35	32	6	<b>TRACY BYRD</b> MCA 10649 (9.98/15.98)	TRACY BYRD	24
37	38	36	10	<b>VARIOUS ARTISTS</b> K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
38	40	41	108	<b>ALAN JACKSON</b> ▲ 2 ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
39	39	38	32	<b>DIAMOND RIO</b> ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	37	37	19	<b>BILLY DEAN</b> SBK 98947/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14
41	42	40	112	<b>LORRIE MORGAN</b> ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
42	46	46	35	<b>SUZY BOGDUSS</b> LIBERTY 98585 (9.98/15.98)	VOICES IN THE WIND	31
43	41	39	43	<b>DOUG STONE</b> EPIC 52436/SONY (9.98 EQ/15.98)	FROM THE HEART	19
44	44	44	7	<b>RICKY LYNN GREGG</b> LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG	37
45	45	45	41	<b>COLLIN RAYE</b> ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
46	43	43	41	<b>SAWYER BROWN</b> CURB 77574 (9.98/13.98)	CAFE ON THE CORNER	23
47	50	48	40	<b>TRISHA YEARWOOD</b> ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
48	47	50	88	<b>REBA MCENTIRE</b> ▲ 2 MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
49	51	54	38	<b>RANDY TRAVIS</b> ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
50	49	49	47	<b>CLINT BLACK</b> ▲ RCA 66003 (10.98/15.98)	THE HARD WAY	2
51	48	52	42	<b>SOUNDTRACK</b> ● EPIC SOUNDTRAX 52845/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
52	52	51	45	<b>CHRIS LEDOUX</b> ● LIBERTY 98818 (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
53	54	56	106	<b>TRAVIS TRITT</b> ▲ 2 WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
54	56	57	48	<b>MARTY STUART</b> ● MCA 10596 (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
55	55	63	38	<b>RANDY TRAVIS</b> ● WARNER BROS. 45044 (10.98/15.98)	GREATEST HITS, VOL. 1	14
56	63	67	135	<b>DWIGHT YOAKAM</b> ▲ REPRIS 26344/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
57	53	53	5	<b>MCBRIDE &amp; THE RIDE</b> MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53
58	61	59	117	<b>VINCE GILL</b> ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
59	60	65	62	<b>MARK CHESNUTT</b> ● MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9
60	68	—	2	<b>PATTY LOVELESS</b> MCA 10653 (9.98/15.98)	GREATEST HITS	60
61	66	61	166	<b>DOUG STONE</b> ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
62	59	58	80	<b>TRACY LAWRENCE</b> ● ATLANTIC 82326/AG (9.98/13.98)	STICKS AND STONES	10
63	57	55	43	<b>RICKY VAN SHELTON</b> ● COLUMBIA 52753/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
64	65	62	35	<b>KATHY MATTEA</b> MERCURY 512567 (9.98 EQ/15.98)	LONESOME STANDARD TIME	41
65	62	64	58	<b>LITTLE TEXAS</b> WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
66	58	60	15	<b>THE KENTUCKY HEADHUNTERS</b> MERCURY 12568 (9.98 EQ/15.98)	RAVE ON!	22
67	69	75	21	<b>MARK COLLIE</b> MCA 10658 (9.98/15.98)	MARK COLLIE	38
<b>*** HOT SHOT DEBUT ***</b>						
68	<b>NEW</b>	1	1	<b>DOUG SUPERNAW</b> BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	68
69	72	69	101	<b>TRISHA YEARWOOD</b> ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
70	73	70	82	<b>SUZY BOGDUSS</b> ● LIBERTY 95847 (9.98/13.98)	ACES	15
71	<b>RE-ENTRY</b>	36	36	<b>HANK WILLIAMS, JR. &amp; HANK WILLIAMS</b> CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
72	71	73	137	<b>MARY-CHAPIN CARPENTER</b> ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
73	<b>RE-ENTRY</b>	88	88	<b>BILLY DEAN</b> ● SBK 96728/LIBERTY (9.98/13.98)	BILLY DEAN	22
74	<b>RE-ENTRY</b>	81	81	<b>COLLIN RAYE</b> ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
75	<b>RE-ENTRY</b>	35	35	<b>ALVIN &amp; THE CHIPMUNKS</b> ● CHIPMUNK 53006/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	6

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Graduates are titles removed from Heatseekers this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING JUNE 19, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PERKINS, LEWIS, ORBISON &amp; CASH</b> AMERICA/SMASH 830002/PLG (6.98 EQ/11.98)	CLASS OF '55	3
2	2	<b>PATSY CLINE</b> ▲ 4 MCA 12* (7.98/12.98)	GREATEST HITS	109
3	4	<b>GEORGE STRAIT</b> ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	109
4	3	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	107
5	6	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	109
6	10	<b>RAY STEVENS</b> CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	49
7	—	<b>REBA MCENTIRE</b> ▲ MCA 42134 (4.98/11.98)	REBA	82
8	11	<b>DWIGHT YOAKAM</b> ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	66
9	5	<b>GEORGE JONES</b> ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	94
10	12	<b>HANK WILLIAMS, JR.</b> ▲ 2 CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	96
11	13	<b>ALABAMA</b> ▲ 3 RCA 7170* (9.98/13.98)	GREATEST HITS	108
12	8	<b>GEORGE STRAIT</b> ▲ 2 MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	107
13	9	<b>DOLLY PARTON</b> ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	92

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	<b>RAY STEVENS</b> ● MCA 5918 (4.98/11.98)	GREATEST HITS	54
15	7	<b>WILLIE NELSON</b> ▲ 2 COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	12
16	14	<b>VINCE GILL</b> ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	108
17	18	<b>GEORGE STRAIT</b> ▲ MCA 5913* (4.98/11.98)	OCEAN FRONT PROPERTY	86
18	17	<b>ALABAMA</b> ▲ 3 RCA 4939* (7.98/11.98)	ROLL ON	98
19	25	<b>DAVID ALLAN COE</b> COLUMBIA 35627*/SONY (5.98 EQ/9.98)	GREATEST HITS	25
20	20	<b>REBA MCENTIRE</b> ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	97
21	16	<b>MARY-CHAPIN CARPENTER</b> COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	11
22	21	<b>ANNE MURRAY</b> ▲ 4 LIBERTY 46058 (7.98/12.98)	GREATEST HITS	107
23	—	<b>KENNY ROGERS</b> ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	63
24	23	<b>WAYLON JENNINGS</b> ▲ 3 RCA 3378* (8.98)	GREATEST HITS	26
25	24	<b>ALVIN &amp; THE CHIPMUNKS</b> CHIPMUNK 53435/SONY (7.98 EQ/11.98)	URBAN CHIPMUNK	17

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



# COUNTRY CORNER



by Lynn Shults

**NO. 1 ON THE** Hot Country Singles & Tracks chart is "Blame It On Your Heart" (2-1), by **Patty Loveless**. The track was produced by **Emory Gordy Jr.** and written by **Harlan Howard** and **Kostas**. It is Loveless' debut release for Epic Records. More importantly, the song marks her comeback from a potential career-ending vocal cord problem. Loveless is the latest success story for **Dr. Robert Osoff**, head of the Voice Center at Nashville's Vanderbilt Medical Center. Among his other successes are **Kathy Mattea** and **Larry Gatlin**. The problems each has experienced brings to mind how little we know about the physical wear and tear to the performer's body, particularly to the vocal cords. While watching Mattea perform in the sweltering heat at Fan Fair, the question came into my mind: How much has this industry learned about better care for the artist? I tracked down Osoff and was pleasantly surprised to find out that labels and managers have been eager to take the lead in this area. Such awareness has been slowly evolving. Osoff recalls when a then-unknown **Ricky Van Shelton** was brought to him several years ago by manager **Mike Campbell** and producer **Steve Buckingham**. They asked the doctor to check out their future star. "This was the first pre-emptive visit I ever had," says Osoff. He notes it is not just the stress of singing that can create problems for artists. "So much of it is related to the grind. The [interviews], the lousy eating, the travel, irregular schedules, etc., are major factors."

**TODAY, INDUSTRY LEADERS** have shown much enlightenment about the importance of an artist's health. Co-mingling among Music Row leaders has helped. Osoff says, "**Joe Galante**, when he ran RCA Nashville, and I were classmates in Leadership Nashville, and I would present our program to him during breaks." All of a sudden, the new artists from RCA began to come in. Liberty and MCA are using the center to have their new, as well as existing artists checked out as well as to get an education about how to better take care of their voices. "**Bruce Hinton** [of MCA] has asked me to put together a care program," explains Osoff. "This will be a package we would have for the labels, on behalf of their artists, for a year's worth of total care. I think most of the other labels will be interested in such a program. This concept never existed before. I am convinced that the grind on these artists over 10 to 15 years is not a question of if they will get into trouble—it's just when." From Gatlin's starring role in Broadway's "Will Rogers Follies" to Mattea's and Loveless' Fan Fair performances, it probably would be a gross understatement to simply say these artists and their fans are grateful for Osoff and the Vanderbilt Voice Center.

**THE MOST ACTIVE TRACK** on Hot Country Singles & Tracks is "Can't Break It To My Heart" (47-35), by **Tracy Lawrence**, followed by "Texas Tattoo" (64-48), by **Gibson-Miller**; "Chattahoochee" (31-21), by **Alan Jackson**; "Down On My Knees" (70-51), by **Trisha Yearwood**; "Haunted Heart" (35-29), by **Sammy Kershaw**; "Every Little Thing" (44-36) by **Carlene Carter**; "That Summer" (7-2) by **Garth Brooks**; "No Future In The Past" (12-8), by **Vince Gill**; "Why Didn't I Think Of That" (Debut-58), by **Doug Stone**; and "Somebody Else's Moon" (16-11), by **Collin Raye**. Remaining atop the Top Country Catalog chart is "Class Of '55," by **Perkins, Lewis, Orbison, and Cash**.

## No Blues For Cowgirl Hall Of Fame Chain N.Y. Restaurant/Museum Expands To Santa Fe, N'ville

BY JIM BESSMAN

**NEW YORK**—New York's Cowgirl Hall of Fame restaurant/museum is expanding into Santa Fe, N.M., but its true sights are set on Nashville.

The 4-year-old West Village location, which has hosted performances or parties for the likes of Patsy Montana and Bonnie Raitt, launched its second eatery in Santa Fe's historic Guadalupe District June 1. That done, owner/manager Sherry Delamarter quickly headed for Fan Fair in Nashville, her foremost objective to seal the deal for a third Cowgirl, to open in Music City next spring.

"We found an existing 40-year-old restaurant a mile and a half from the Country Music Hall of Fame, but not on Music Row," says Delamarter, who heads the restaurant's parent corporation, Cowgirl Inc., and who plans to move to Nashville next January to oversee the conversion of the facility. Noting that the fledgling chain is not a "franchise operation," she adds that the Nashville Cowgirl, like the

others, will be unique to its location.

"In Santa Fe, we have a dance floor, which we couldn't have in New York because of the tenants above us," says Delamarter. "But Nashville will be even more music-oriented. We'll have writers' nights and live music on a regular basis. And we've saved all of our music-oriented cowgirl memorabilia for Nashville. Hopefully, we'll bring more of a 'western' element to Nashville, which has a lot of country but could still use some western beefing up."

A successful New York restaurateur, native Texan Delamarter hit on a winning formula when she and her partners entered an exclusive licensing agreement with the national Cowgirl Hall of Fame in Herford, Texas.

Four times a year, Herford supplies Delamarter's Cowgirl with a "minimuseum" display honoring a particular Hall of Fame inductee. Delamarter then provides additional exposure of the featured cowgirl by providing bios with the table settings, offering recipes obtained from the honoree, and even having

her appear when possible.

Cowgirl Hall of Famer Montana performs at the New York Cowgirl annually, and Patsy Cline is remembered every year with a look-alike contest—usually won by a transvestite. Patty Loveless recently did a small promo performance there before key New York press. Raitt held an album release party at the Cowgirl. And Suzy Bogguss modeled her new clothing line there.

Delamarter adds that Frances Preston has hosted BMI board meetings at the restaurant and board member Clint Formby is married to the Cowgirl's national director, Margaret Formby. An indie producer for public broadcasting recently taped interviews at the Cowgirl for a program concerning country music in New York, and Linda Ellerbee, who lives nearby, has used it as a site for one of her Nickelodeon specials.

The philosophy behind the Cowgirl Hall of Fame, as Delamarter notes, is to increase awareness of cowgirls and the overlooked role they played in developing the American West. She says other cities are being considered for further expansion. "If we like a town, we go to it," she says.

The Santa Fe location came about when Delamarter's partner, Barry Secular, moved to the city and found a place with a \$20,000 meat smoker in the courtyard. In town barely a month, Delamarter made contact with the head of the Santa Fe Rodeo, who booked Montana to star as grand marshal of the parade July 7.

Meanwhile, the Cowgirl continues its affiliation with the "Country & Western At Sea" cruises aboard the Cunard Countess Caribbean cruise ship. The restaurant provides a three-course meal, while Delamarter lectures on cowgirl cooking and clothing, besides acting a source for entertainers and teaching roping.

"I learned [roping] from lassoing parking meters in New York!" she says.

## Wariner, Tillis Find Gold Fest In Japan

**NASHVILLE**—Steve Wariner and Pam Tillis will headline the fifth annual Country Gold Festival Oct. 24 in Kumamoto, Japan. Last year's festival drew more than 25,000 ticket buyers, according to its producers.

Other performers on the bill will be Highway 101, the Nashville Bluegrass Band, Jett Williams & the Drifting Cowboys, and Charlie Nagatani & the Cannon Balls.

Co-sponsored by Northwest Airlines and Justin Boots, the festival will be held at the Aspecta outdoor amphitheater. Tie-ins include a discount travel package and a country dance contest, the winners of which will perform at the festival.

Country Gold co-producers are Nagatani, Judy Seale, Cameron Randle, and Stuart Dill of Nashville's Refugee Management.

## NASHVILLE SCENE

(Continued from page 42)

term publishing contract with Warner/Chappell Music... **Wild Rose** to World Class Talent for booking... **First Call** to proper management... Comedian **Barry Poole** to B.L.T. Management... **Steven Farmer** to an exclusive songwriting

agreement with Crossfield Music... **Cleve Francis** to Big Time/Small Time Management... **Tony Toliver** and **Brian James** to Dale Morris & Associates for booking... **Tony Toliver** to International Management Services for management.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
16 AIN'T THAT LONELY YET (Songs Of PolyGram, BMI/Seven Angels, BMI/Madwomen, BMI/Sony Tree, BMI) HL	
31 ALIBIS (Sony Tree, BMI/Thanxamillion, BMI) HL	
23 ALRIGHT ALREADY (Collins Court, ASCAP/J.B. Rudd, BMI) CPP	
13 A BAD GOODBYE (Blackened, BMI) CPP	
1 BLAME IT ON YOUR HEART (Harlan Howard, BMI/Sony Tree, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL	
35 CAN'T BREAK IT TO MY HEART (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/JMV, ASCAP)	
21 CHATTAHOOCHEE (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM	
27 CLEOPATRA, QUEEN OF DENIAL (Sony Tree, BMI/Little Big Town, BMI/American Made, BMI/Duck House, BMI) HL/WBM	
73 COLD DAY IN JULY (EMI, ASCAP/Lion Hearted, ASCAP)	
66 A COWBOY'S BORN WITH A BROKEN HEART (Farrenuth, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI)	
51 DOWN ON MY KNEES (BMC, ASCAP)	
62 EASIER SAID THAN DONE (Polygram Int'l, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI)	
36 EVERY LITTLE THING (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP) HL	
75 FOOL TO FALL (Warner-Tamerlane, BMI/Writers House, BMI/Larry Stewart, BMI) WBM	
17 THE HARD WAY (EMI April, ASCAP/Getarealjob, ASCAP) HL	
46 HARD WORKIN' MAN (Sony Tree, BMI) HL	
29 HAUNTED HEART (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) CPP/HL	
52 HEARTACHE (Naked Snake, ASCAP)	
34 HEARTS ARE GONNA ROLL (Foreshadow, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL	
41 THE HEART WON'T LIE (Moonwindow, ASCAP/Donna Weiss, BMI)	
40 HEY BABY (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI) HL/PPP	
56 HIGH ROLLIN' (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL	
72 HOLDIN' HEAVEN (Tom Collins, BMI/Music Corp. Of America, BMI)	
3 HOMETOWN HONEYMOON (Warner-Elektra-Asylum, BMI/Mopage, BMI/After Berger, ASCAP/Patrick Janus, ASCAP/WB, ASCAP) WBM	
5 HONKY TONK ATTITUDE (Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI) HL	
68 HOT, COUNTRY, AND SINGLE (Acuff-Rose, BMI/Milene, ASCAP) CPP	
37 IF I HAD A CHEATIN' HEART (Polygram Int'l, ASCAP/Songs Of PolyGram, BMI) HL	

44 IF YOU'RE NOT GONNA LOVE ME (Posey, BMI/Royboy, BMI/BMG, ASCAP/Judy Judy, ASCAP) HL	
70 I GOT A LOVE (Harlan Howard, BMI/Sony Tree, BMI)	
22 I GUESS YOU HAD TO BE THERE (Ten Ten, ASCAP)	
15 I LOVE THE WAY YOU LOVE ME (Gary Morris, ASCAP/Taste Auction, BMI) CPP	
28 IT SURE IS MONDAY (EMI Blackwood, BMI/Linde Manor, BMI) WBM	
19 IT'S YOUR CALL (Starstruck Writers Group, ASCAP/Burch Brothers, BMI)	
24 I WANNA TAKE CARE OF YOU (EMI Blackwood, BMI/Jechol, ASCAP/EMI April, ASCAP) HL	
47 JAMIE BAKER'S LOVE SLAVE (EMI Blackwood, BMI/Linde Manor, BMI) WBM	
57 JUST AS I AM (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL	
50 LEAD ME NOT (Straight Lace, ASCAP/Sis 'N Bro, ASCAP/LaSongs, ASCAP/Swell Kid, ASCAP) WBM	
49 LEARNING TO LIVE AGAIN (EMI Blackwood, BMI/Beartooth, BMI/Don Schiltz, ASCAP/Almo, ASCAP) WBM/PPP	
61 A LITTLE BIT OF HER LOVE (EMI April, ASCAP/Jkids, ASCAP/Zomba, ASCAP) WBM/PPP	
12 LOVE ON THE LOOSE, HEART ON THE RUN (Songs Of PolyGram, BMI/Millhouse, BMI) HL	
32 MADE FOR LOVIN' YOU (Sony Tree, BMI) HL	
60 MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/Foreshadow, BMI)	
65 A MIND OF HER OWN (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI)	
10 MONEY IN THE BANK (Alabama Band, ASCAP/Wildcountry, ASCAP/Little Big Town, BMI/American	

Made, BMI/MCA, ASCAP) HL/WBM	
64 MORE WHERE THAT CAME FROM (Velvet Apple, BMI) CPP	
8 NO FUTURE IN THE PAST (Benefit, BMI/Famous, BMI/Too Strong, BMI) CPP/WBM	
9 OH ME, OH MY, SWEET BABY (Sony Tree, BMI/Terrace, ASCAP) WBM/HL	
25 AN OLD PAIR OF SHOES (WB, ASCAP/Tapper, ASCAP/On The Wall, BMI/Great Galen, BMI) WBM	
42 RENO (Supernaw, ASCAP)	
67 ROMEO (Velvet Apple, BMI) CPP	
54 SEEDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Howlin' Hits, ASCAP/Murfeezeongs, ASCAP)	
53 SHAME SHAME SHAME SHAME (BMC, ASCAP/Judy Judy, ASCAP/Harlan Howard, BMI/Sony Tree, BMI) HL	
3 SHE DON'T KNOW SHE'S BEAUTIFUL (Polygram, ASCAP/Ranger Bob, ASCAP/Careers-BMG, BMI) HL	
6 SHOULD'VE BEEN A COWBOY (Songs Of PolyGram, BMI/Tokeco, BMI) HL	
11 SOMEBODY ELSE'S MOON (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) HL/PPP	
59 SOME GAVE ALL (Songs Of PolyGram, BMI/Sly Dog, BMI/Polygram Int'l, ASCAP/Music Express, ASCAP) HL	
69 SOMEONE TO GIVE MY LOVE TO (Polygram Int'l, ASCAP) HL	
63 STANDING ON THE EDGE OF LOVE (WB, ASCAP/East 64th, ASCAP/Pacific Island, BMI/Music Of The World, BMI)	
14 TELL ME ABOUT IT (Warner-Tamerlane, BMI/Top Down, BMI/Music Corp. Of America, BMI/Frankly Scarlett, BMI) WBM/HL	

4 TELL ME WHY (Seagrape, BMI)	
30 TENDER MOMENT (Polygram Int'l, ASCAP/R-Bar-P, ASCAP/De Burgo, ASCAP/New Songs, ASCAP/Mama Guitar, ASCAP) HL	
48 TEXAS TATTOO (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI)	
2 THAT SUMMER (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP	
45 TONIGHT I CLIMBED THE WALL (Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM	
7 TROUBLE ON THE LINE (Zoo II, ASCAP/Club Zoo, BMI)	
39 T-R-O-U-B-L-E (Sony Tree, BMI) HL	
74 WALKIN' (Maypop, BMI/Wildcountry, BMI/Hannah's Eyes, BMI/Bro 'N Sis, BMI) WBM	
38 WE GOT THE LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patrick, BMI) CPP/WBM	
18 WE'LL BURN THAT BRIDGE (Sony Tree, BMI) HL	
71 WHAT MADE YOU SAY THAT (Millhouse, BMI/Songs Of PolyGram, BMI) HL	
43 WHAT MIGHT HAVE BEEN (Square West, ASCAP/Howlin' Hits, ASCAP) CPP	
20 WHEN DID YOU STOP LOVING ME (Acuff-Rose, BMI) CPP	
26 WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Music City, ASCAP/EMI April, ASCAP) HL	
58 WHY DIDN'T I THINK OF THAT (Polygram, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI)	
55 YOU SAY YOU WILL (BMC, ASCAP/EMI April, ASCAP/Ideas Of March, ASCAP) HL	



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 113 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	7	12	<b>★★★ No. 1 ★★★</b> BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	◆ PATTY LOVELESS (C) (V) EPIC 74906
2	7	10	7	THAT SUMMER A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17324
3	4	5	11	HOMETOWN HONEYMOON J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOGL)	ALABAMA (V) RCA 62495
4	3	3	12	TELL ME WHY T. BROWN (K. BONOFF)	WYNNONA (C) (V) CURB 54606/MCA
5	6	9	14	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	◆ JOE DIFFIE (C) (V) EPIC 74911
6	1	1	16	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (C) (V) MERCURY 864 342
7	5	8	13	TROUBLE ON THE LINE R. SCRUGGS, M. MILLER (M. A. MILLER, B. SHORE)	SAWYER BROWN (V) CURB 1043
8	12	14	11	NO FUTURE IN THE PAST T. BROWN (V. GILL, C. JACKSON)	VINCE GILL (V) MCA 54540
9	11	13	12	OH ME, OH MY, SWEET BABY M. POWELL, T. DUBOIS (M. GARVIN, T. SHAPIRO)	DIAMOND RIO (C) (V) ARISTA 1-2464
10	13	12	8	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	◆ JOHN ANDERSON (C) (V) BNA 62507
11	16	19	12	SOMEBODY ELSE'S MOON G. FUNDIS, J. HOBBS (P. NELSON, T. SHAPIRO)	COLLIN RAYE (V) EPIC 74912
12	14	17	13	LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE (C) (V) MCA 54601
13	17	20	6	A BAD GOODBYE J. STROUD, C. BLACK (C. BLACK)	◆ CLINT BLACK WITH WYNNONA (C) (V) RCA 62503
14	15	18	10	TELL ME ABOUT IT J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
15	9	4	15	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
16	8	2	15	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	◆ DWIGHT YOAKAM (C) (V) WARNER BROS. 18590
17	18	24	10	THE HARD WAY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
★★★ AIRPOWER ★★★					
18	24	33	6	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & DUNN (C) (V) ARISTA 12563
19	19	31	6	IT'S YOUR CALL T. BROWN, R. MCENTIRE (L. HENGBER, S. HARRINGTON-BURKHART, B. BURCH)	◆ REBA MCENTIRE (V) MCA 54496
20	21	25	8	WHEN DID YOU STOP LOVING ME T. BROWN, G. STRAIT (M. HOLMES, D. KEES)	GEORGE STRAIT (C) (V) MCA 54642
★★★ AIRPOWER ★★★					
21	31	46	6	CHATTAHOOCHEE K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON (C) (V) ARISTA 1-2573
★★★ AIRPOWER ★★★					
22	26	28	12	I GUESS YOU HAD TO BE THERE R. LANDIS (J. ROBBIN, B. CLOYD)	◆ LORRIE MORGAN (V) BNA 62415
23	10	6	16	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	◆ LARRY STEWART (V) RCA 62474
24	22	23	11	I WANNA TAKE CARE OF YOU J. BOWEN, B. DEAN (B. DEAN, J. K. JONES)	BILLY DEAN (V) SBK 56984/LIBERTY
25	23	21	11	AN OLD PAIR OF SHOES K. LEHNING (J. FOSTER, A. MASTERS, J. MORRIS)	◆ RANDY TRAVIS (V) WARNER BROS. 18616
26	27	29	11	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B. BECKETT (S. CLARK, J. MACRAE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 82422
27	28	32	8	CLEOPATRA, QUEEN OF DENIAL P. WORLEY, E. SEAY (P. TILLIS, B. DIPIERO, J. BUCKINGHAM)	◆ PAM TILLIS (C) (V) ARISTA 1-2552
28	32	35	5	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	MARK CHESNUTT (C) (V) MCA 54630
29	35	38	7	HAUNTED HEART B. CANNON, N. WILSON (B. BROCK, K. WILLIAMS)	◆ SAMMY KERSHAW (C) (V) MERCURY 862 096
30	20	15	16	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2523
31	29	22	18	ALIBIS J. STROUD (R. BOUDREAU)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87372
32	25	11	17	MADE FOR LOVIN' YOU D. JOHNSON (C. PUTMAN, S. THROCKMORTON)	◆ DOUG STONE (V) EPIC 74885
33	34	30	19	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	◆ SAMMY KERSHAW (C) (V) MERCURY 864 854
34	33	26	18	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB ALBUM CUT
35	47	73	3	CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	TRACY LAWRENCE ATLANTIC ALBUM CUT
36	44	58	4	EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	◆ CARLENE CARTER (C) (V) GIANT 18527/WARNER BROS.
37	36	37	15	IF I HAD A CHEATIN' HEART C. HOWARD (W. HOLYFIELD, A. TURNEY)	◆ RICKY LYNN GREGG LIBERTY ALBUM CUT
38	43	50	5	WE GOT THE LOVE J. LEO, RESTLESS HEART (S. BOGARD, R. GILES)	RESTLESS HEART (V) RCA 62510
39	30	16	20	T-R-O-U-B-L-E G. BROWN (J. CHESNUT)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18588

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	38	43	10	HEY BABY R. BENNETT, T. BROWN (M. STUART, P. KENNERLEY)	◆ MARTY STUART (C) (V) MCA 54607
41	39	36	18	THE HEART WON'T LIE T. BROWN, R. MCENTIRE (K. CARNES, D. T. WEISS)	◆ REBA MCENTIRE & VINCE GILL (V) MCA 54599
42	48	55	5	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	◆ DOUG SUPERNAW (V) BNA 87356
43	50	57	4	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18516
44	45	47	10	IF YOU'RE NOT GONNA LOVE ME R. VAN HOY, D. ALLEN (D. ALLEN, R. VAN HOY, M. COLLIE)	◆ DEBORAH ALLEN (V) GIANT 18530/WARNER BROS.
45	42	42	20	TONIGHT I CLIMBED THE WALL K. STEGALL, S. HENDRICKS (A. JACKSON)	◆ ALAN JACKSON (V) ARISTA 1-2514
46	46	45	20	HARD WORKIN' MAN D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2513
47	56	70	3	JANIE BAKER'S LOVE SLAVE D. COOK (D. LINDE)	◆ SHENANDOAH (V) RCA 62504
48	64	—	2	TEXAS TATTOO D. JOHNSON (D. GIBSON, B. MILLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74991
49	49	48	20	LEARNING TO LIVE AGAIN A. REYNOLDS (S. DAVIS, D. SCHLITZ)	GARTH BROOKS (V) LIBERTY 56973
50	53	54	6	LEAD ME NOT R. CROWELL, L. WHITE, S. SMITH (L. WHITE)	LARI WHITE (V) RCA 62511
51	70	—	2	DOWN ON MY KNEES G. FUNDIS (B. N. CHAPMAN)	◆ TRISHA YEARWOOD (V) MCA 54670
52	37	27	13	HEARTACHE J. BOWEN, S. BOGGUSS (L. GEORGE, J. ULZ)	◆ SUZY BOGGUSS (V) LIBERTY 56972
53	61	67	3	SHAME SHAME SHAME D. COOK (M. COLLIE, J. LEAP)	◆ MARK COLLIE (V) MCA 54668
54	59	60	4	SEEDS B. MAHER (P. ALGER, R. MURPHY)	KATHY MATTEA (V) MERCURY 862 064
55	57	53	16	YOU SAY YOU WILL G. FUNDIS (B. N. CHAPMAN, V. THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
56	58	51	19	HIGH ROLLIN' D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (V) EPIC 74856
57	54	40	15	JUST AS I AM S. BUCKINGHAM (L. BOONE, P. NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896
★★★ HOT SHOT DEBUT ★★★					
58	NEW ▶	1	1	WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. HARRISON)	DOUG STONE (V) EPIC 77025
59	52	52	10	SOME GAVE ALL J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 865 096
60	NEW ▶	1	1	MAMA KNOWS THE HIGHWAY A. REYNOLDS, J. ROONEY (P. WASNER, C. J. QUARTO)	HAL KETCHUM CURB ALBUM CUT
61	55	44	14	A LITTLE BIT OF HER LOVE S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, L. WILSON)	◆ ROBERT ELLIS ORRALL (V) RCA 62475
62	72	—	2	EASIER SAID THAN DONE S. FISHELL, R. FOSTER (R. FOSTER)	RADNEY FOSTER (V) ARISTA 12564
63	67	—	2	STANDING ON THE EDGE OF LOVE R. PENNINGTON (T. SEALS, J. P. PENNINGTON)	◆ CLINTON GREGORY (C) (V) STEP ONE 461
64	60	59	8	MORE WHERE THAT CAME FROM S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON (C) (V) COLUMBIA 74954
65	65	71	3	A MIND OF HER OWN C. HOWARD (C. JONES, J. BERRY)	◆ JOHN BERRY LIBERTY ALBUM CUT
66	NEW ▶	1	1	A COWBOY'S BORN WITH A BROKEN HEART C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB ALBUM CUT
67	62	61	19	ROMEO S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON & FRIENDS (C) (V) COLUMBIA 74876
68	63	62	5	HOT, COUNTRY, AND SINGLE G. FUNDIS (D. DILLON, J. NORTHROP)	◆ DEAN DILLON (C) (V) ATLANTIC 87356
69	66	66	19	SOLOMEONE TO GIVE MY LOVE TO T. BROWN (J. FOSTER, B. RICE)	◆ TRACY BYRD (C) (V) MCA 54497
70	NEW ▶	1	1	I GOT A LOVE R. SCRUGGS (J. LEAP)	◆ MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
71	68	63	13	WHAT MADE YOU SAY THAT H. SHEDD, N. WILSON (T. HASELDEN, S. MUNSEY, JR.)	◆ SHANIA TWAIN (C) (V) MERCURY 864 992
72	NEW ▶	1	1	HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH)	◆ TRACY BYRD (V) MCA 54659
73	71	—	2	COLD DAY IN JULY B. CHANCEY, P. WORLEY (R. LEIGH)	◆ JOY WHITE (V) COLUMBIA 74952
74	69	64	7	WALKIN' J. BOWEN, J. CRUTCHFIELD (W. ROBINSON, T. NICHOLS)	◆ CLEVE FRANCIS LIBERTY ALBUM CUT
75	73	68	8	FOOL TO FALL J. CRUTCHFIELD (W. NEWTON, L. STEWART)	◆ PEARL RIVER LIBERTY ALBUM CUT

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

## HOT COUNTRY RECURRENTS

1	1	—	2	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	◆ RADNEY FOSTER ARISTA
2	2	1	3	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
3	—	—	1	MY BLUE ANGEL E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS)	◆ AARON TIPPIN RCA
4	—	—	1	BORN TO LOVE YOU D. COOK (M. COLLIE, D. COOK, C. RAINS)	◆ MARK COLLIE MCA
5	4	4	7	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN BNA
6	5	3	3	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	◆ TANYA TUCKER LIBERTY
7	3	2	5	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	◆ GEORGE STRAIT MCA
8	6	5	11	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	◆ CONFEDERATE RAILROAD ATLANTIC
9	10	8	37	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
10	8	7	18	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
11	7	6	3	SHE'S NOT CRYIN' ANYMORE J. SCAIFE, J. COTTON (B. R. CYRUS, T. SHELTON, B. CANNON)	◆ BILLY RAY CYRUS MERCURY
12	9	10	16	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL MCA
13	12	11	18	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT MCA

14	11	9	9	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP)	◆ COLLIN RAYE EPIC
15	15	14	9	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT WARNER BROS.
16	17	20	19	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	◆ ALABAMA RCA
17	14	15	6	PASSIONATE KISSES J. JENNINGS, M. C. CARPENTER (L. WILLIAMS)	◆ MARY-CHAPIN CARPENTER COLUMBIA
18	—	—	1	I'D RATHER MISS YOU J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS WARNER BROS.
19	13	13	5	LET THAT PONY RUN P. WORLEY, E. SEAY (G. PETERS)	◆ PAM TILLIS ARISTA
20	20	12	5	OL' COUNTRY M. WRIGHT (B. LAMOYN HARDIN)	◆ MARK CHESNUTT MCA
21	23	16	15	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON ARISTA
22	21	18	25	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON BNA
23	16	17	11	LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	◆ RANDY TRAVIS WARNER BROS.
24	—	25	18	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	◆ HAL KETCHUM CURB
25	—	22	9	ALL THESE YEARS R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB

◆ 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.



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## Civil Damages Sought In P.R. Piracy Case; 'Melting Pop' From Brazil's Nelson Motta

**PIRATE SCALPING:** The Recording Industry Assn. of America filed a civil copyright infringement and trademark lawsuit May 25 against four individuals indicted during a raid conducted last September in Puerto Rico.

That raid was carried out against Pérez Printing Co. of Levittown, P.R., where law-enforcement officials and RIAA reps found a counterfeit-cassette manufacturing and distribution facility with the capacity to produce 1.8 million counterfeit cassettes worth \$16 million in displaced sales. The counterfeit cassettes contained 90% Latino music.

Six record labels are seeking \$3 million in monetary damages from defendants Alberto Pérez Colón, Héctor Cases Carreras, Marcelino Pérez Soto, and Nestor Pérez, plus Pérez Printing and Inmobiliaria Atlántica Inc.

Injunctions against all of the defendants also are being sought to prohibit further infringements.

The lawsuit follows a criminal trial in which three of the four defendants pleaded guilty to seven counts each of counterfeit trademark.

The case against Soto was dismissed. The other three defendants were required to pay a fine of \$5,000 collectively and forfeit all equipment used at the manufacturing facility, valued at approximately \$200,000.

Commenting on the case, Jessie Abad, the RIAA's associate director, anti-piracy/civil, says, "This latest action is just one of several that we've done in the past and will continue to do in order to reduce the level of piracy in Puerto Rico. We're pursuing every legal avenue, criminal and civil, for our member companies. This is one of the most important markets for Hispanic music." Abad adds the RIAA is encouraging the P.R. legislature to stiffen anti-piracy penalties.

Earlier in May, more than 20,000 al-



by John Lannert

leged counterfeit cassettes were seized at two flea markets in New Jersey. The bust was made through the RIAA's Civil Ex Parte Seizure Program, which allows for confiscation of pirated cassettes, without prior notice, through civil litigation.

**DOWN BUENOS AIRES WAY:** The *porteño* concert scene continues to heat up. In May, Carlos Santana drew 25,000 at Buenos Aires Vélaz Stadium, Toto attracted 8,000 to Obras Stadium, and Mercedes Sosa pulled in 2,200 fans to the last of her eight shows at the Opera Theater.

Santana, whose gig was recorded for a live album, said he would like to play benefit concerts across Latin America.

Other acts due to appear in B.A. this summer are Egberto Gismonti (Tuesday [15], Opera Theater); Anthrax (Thursday [17], Obras Stadium); Emmanuel (Thursday-Friday [17-18], Opera Theater); the Ramones (June 24 and 28, Obras Stadium); Guns N' Roses (July 16-17, River Plate Stadium); Kiss (Aug. 21, Vélaz Stadium); and Michael Jackson (Oct. 30-31).

All of the above concerts are being staged by Argentinian promoter Daniel Grinbank, who has confirmed more stadium concerts: Madonna and Bon Jovi in November; and Peter Gabriel, Aerosmith, and Depeche Mode in December. The Rolling Stones and Pink Floyd probably will perform next year in B.A.

**MOTTA'S MELTING POP:** Last year, noted Brazilian writer/producer Nelson Motta—fed up with a rock/sertaneja music scene that dominated Brazil—decided to set off to New York to purvey a sophisticated groove he dubbed "melting pop."

A blend of insightful, Portuguese-language lyricism paired with an unlimited assortment of musical influences, "melting pop"—as defined by Motta—could be considered as adult-contemporary music with a Brazilian face.

Motta formed a tiny imprint, Lux Music, and put out "Melting Pop—Brazilian Groove," a splendid, 14-song set of previously released material that nonetheless proves to be a tasty sampler of contemporary Brazilian music.

Virtually every major Brazilian star is spotlighted on the compendium: Caetano Veloso, Elis Regina, Gal Costa, Djavan, Chico Buarque, Marisa Monte, and Jorge Benjor, plus harder-to-find notables Lulu Santos, Leila Pinheiro, Titãs, Marina, Tim Maia, Jorge Benjor, and Sandra De Sá. Motta is test-marketing his album in the New York area before seeking larger distribution channels nationally.

Motta's endeavor deserves to succeed, if not prosper. His nonpareil knowledge of the Brazilian pop scene is matched by his perspicacious musical taste. Most important, Motta is trying to offer a glimpse of the Brazilian pop landscape that otherwise might not be available to most music enthusiasts in the U.S.

**MISCELLANEA:** Kubaney has inked merengero notable Dimanchy, whose label bow, "Ojo Por Ojo," has hit retail. Incidentally, Kubaney's remix of Cocoband's recent top 40 hit, "A Usted Lo Botan," continues to smoke dancefloors across the U.S. . . . EMI Brasil is spending an unprecedented \$500,000, primarily on a TV promotional campaign, to jumpstart sales of "Jon Secada," which has sold only 20,000 units there. Company research indicated that consumers were not linking international hit "Just Another Day" with Secada. EMI's international marketing manager, João Paulo Bandeira De Mello, expects the two-month push to lift the album toward 100,000 units . . . Warner Brasil's Titãs is in the studio recording its latest effort with Nirvana producer Butch Vig.

**CHART NOTES:** RMM's Premio Lo Nuestro nominee India and Masters At Work reached No. 1 on Billboard's Hot Dance Music Club Play survey two weeks ago with "I Can't Get No Sleep" (Cutting) . . . Four months after its initial release, Stephanie Salas' aching titular track to her Melody/Fonovisa debut, "Ave Maria," finally cracks the Hot Latin Tracks chart at No. 35. A veteran of stage, screen, and TV in her native Mexico, Salas is a fourth-generation member of the Pinal entertainment family.

**RELEASE UPDATE:** BMG is cranking up the promo machinery for Edi Xol's bilingual, hip-hop effort, "La Pasión." A host of standout players appears on the album, including bassist/axeman Benny Rietveld, ex-Santana bongomeister Armando Peraza, WEA Latina rapper Cisco, and two Windham Hill stage-

(Continued on page 52)

# Hot Latin Tracks™

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

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

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# Premier Moments At Billboard's 'Premio' Latin Music Awards



ASCAP president Morton Gould presents the inaugural "El Premio ASCAP" awards to Dino Nocolosi, president of Tillandsia Music (accepting for BMG artist Armando Manzanero), and Jorge Luis Piloto, A&R director of Sony Discos Inc. Shown, from left, are BMG artist Gustavo Alarco; Sony Tropical artist Luis Enrique; Gould; Nocolosi; ASCAP membership manager Ivan F. Alvarez; ASCAP membership director Paul S. Adler; and Piloto.

MIAMI—Billboard held its fourth annual International Latin Music Conference May 18-20 at the downtown Hyatt here. The conference was highlighted by music showcases, panel discussions, the fifth annual "Premio Lo Nuestro A La Musica Latina" awards ceremony, and the inaugural presentation of the "El Premio ASCAP" awards. Billboard also honored ASCAP president Morton Gould with its first "El Premio Billboard" award. The conference was capped by Billboard's announcement that its Latin music retail chart would begin using SoundScan data in July.



WEA Latina's Aztec rock group Café Tacuba harmonizes at the opening-night showcase, sponsored by Americidisc.



Sony Discos Tejano act La Mafia performs its No. 1 Latin hit "Me Estoy Enamorando."



BMG artist Gloria Trevi belts out her recent hit "Con Los Ojos Cerrados" during the opening medley at "Premio Lo Nuestro."



Entertainment attorney Peter Lopez, center, speaks about recoupable costs during the "Artists' Business Affairs" panel. Listening, from left, are Catherine Schindler, Latin division manager, West Coast, Peermusic; Jorge Pinos, VP of the international department, William Morris Agency; Gerri Leonard, business manager; and Tony Parodi, president, Acme Productions.



Telemundo VP of programming and production Cynthia Hudson, center, discusses the network's commitment to Latin music during the Latin music and TV panel. Listening are Alba Eagan, national director of promotions for BMG U.S. Latin, left, and Nely Galan, principal of HBO/Tropix.



Perspective artist Bobby Ross Avila entertains the crowd at the opening-night showcase.



SoundScan chairman Mike Fine, right, explains the ins and outs of SoundScan at Billboard's retail chart panel. Looking on are Billboard associate publisher Michael Ellis, left, and Latin American/Caribbean bureau chief John Lannert.



RMM/Sony artist Marc Anthony performs at the Sony Discos showcase.



EMI Latin Tejano vocalist Emilio Navaira, left, duets with his brother Raul at the opening-night showcase.



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## Artists & Music

### Da Vila, Pascual Take Triple Sharp Crown Brazil Awards Ceremony Acknowledged 9 Categories

■ BY ENOR PAIANO

RIO DE JANEIRO—Samba singer/songwriter Martinho da Vila and multi-instrumentalist Hermeto Pascual were surprise three-time winners during the sixth annual Prêmio Sharp awards, held May 19 at the Teatro Municipal here.

Among the artists trailing closely with two kudos apiece were Daniela Mercury, Edson Cordeiro, Paulo Moura, Raphael Rabello, Xuxa, and Caetano Veloso, who—along with Gilberto Gil and Paulo Moura—had topped all others with four nominations each. Mercury also performed in a musical tribute to '40s vocal luminaries Cauby Peixoto and Angela Maria.

More than 100 artists were nominated in nine categories, including MPB (Brazilian popular music), pop/

rock, samba, regional, instrumental, classical, and children's music. Awardees at Prêmio Sharp—considered the most prestigious music kudos show in Brazil—were determined by a panel of musicians and music critics selected by the program sponsor Machline.

Here is a partial list of winners:  
**MPB:** Record: "Circuladô Ao Vivo," Caetano Veloso; Male singer: Caetano Veloso; Female singer: Gal Costa; Group: Os Cariocas; Song: "Parabolicamará," Gilberto Gil.  
**POP/ROCK:** Record: "O Início, O Fim, E O Meio," various artists; Male singer: Edson Cordeiro; female singer: Cássia Eller; Group: Barão Vermelho; Song: "Voz De Mulher," Edson Cordeiro.

**INSTRUMENTAL:** Group: Hermeto Pascual; Solo record: Hermeto Pascual; Record: "Dois Irmãos," Paulo

Moura and Raphael Rabello; Arranger: Hermeto Pascual; Song: "Domingo No Orfeão Portugal," Paulo Moura and Raphael Rabello.

**REGIONAL:** Record: "Ao Vivo En Taui," Renato Teixeira, Pena Branca, and Xavantinho; Female singer: Daniela Mercury; Male singer: Dominguinhos; Group: Olodum. Song: "São João Na Estrada," Elba Ramalho.

**SAMBA:** Male singer: Martinho da Vila; Female singer: Beth Carvalho; Record: "Martinho Da Vila"; Song: "Benzedeiras Guardiãs," Martinho da Vila and Rosinha de Valença; Group: Grupo Raça.

**SPECIAL:** Song of the year: "O Canto Da Cidade," Daniela Mercury, Tote Gira; Concert of the year: "Sou Eu," Simone.

**CHILDREN'S MUSIC:** "Xou Da Xuxa 7," Xuxa.

### Miguel Bosé Shows Signs Of Crossover

■ BY JOHN LANNERT

MIAMI—Spain's gifted actor/troubador Miguel Bosé readily acknowledges his latest Warner album, "Bajo El Signo De Caín," (Under The Sign Of Cain) is a doleful critique of living in the '90s.

"But," he adds, "it is full of hope. When you denounce something, you always expect there is going to be a reaction to shake things up. It's really about pulling up your sleeves and saying, well, we have to do something."

Through bracing narratives much more lyrically acute than those contained on previous albums, Bosé takes aim at ecological decay, print media machinations, and man's near-Sisyphean search for a meaningful deistic contact.

"The whole concept of the album," says Bosé, "is embodied by the titular track, which is about a man who questions himself for having an independent faith. So, in the song he is talking to God and says, 'If you don't care who I am, set me free, because I want to talk to another God.' It's a rebellion against somebody who is supposed to be there and take care of you and doesn't listen to you."

Bosé's latest effort—like many of his previous 11 albums—is highly charged lyrically and musically. "I even put my liver into it," says the 37-year-old musician. Warner Music International is putting its liver into it, as well, with an aggressive marketing plan devised to make Bosé an international star.

"I think ["Bajo El Signo De Caín"] can appeal on all levels," says Anne-Marie Nicol, director of artist development at Warner Music International. "It appeals to the Spanish, who are very familiar with him, and also to [non-Latino] people because the production is of such high quality."

"It's a record you can put on, so that even if you don't understand the lyrics, you can feel the sentiment of the record," she continues. "I think it's a very emotional record that comes through the production and through the music."

To help bolster his profile in Latin America, Bosé just completed a promotional tour with stops in Puerto Rico, Mexico, Chile, and Argentina. In August,

Bosé is slated to begin a two-month Spanish tour in support of "Bajo El Signo," which already has topped Spain's albums chart. In September, the English-language version of the album will be released in the U.K. on EastWest Records. Nicol remarks that Warner's other European territories have committed to releasing the Spanish-language record within the next three months.

The musical production on "Bajo El Signo" was handled by Ross Cullum (Enya, Howard Jones), who teamed up with Bosé to weave a complex aural tapestry intertwining Celtic, Latin, and flamenco strains. The stellar list of session cohorts included Tears For Fears producer Chris Hughes, Spanish guitarist Vicente Amigo, and José Miguel and Antonio Carmona, both members of Spanish nouveau flamenco act Ketama.

Bosé recalls that he and Cullum selected the rhythmic and melodic bed for the album, which helped create the mood

for his lyrics. "Music becomes like your own personal conversation," says Bosé. "I've noticed that I've learned to listen [to the music], because if you listen, on many of the songs I'm talking and then all of a sudden I have the music talking back to me."

For the past 10 years, Bosé—son of noted Italian actress and Picasso confidante Lucía Bosé and famed Spanish bullfighter Dominguín—has successfully combined his musical ambitions with a film career highlighted by his performance in Pedro Almodóvar's 1992 cult movie hit "High Heels."

Bosé currently is filming a French-language movie with Isabelle Adjani titled "La Reine Margot," based on Alexandre Dumas' novel. Later this year, Bosé will shoot a Spanish-language comedy, "Enciéde Mi Pasión."

Bosé says splitting time between his film and music career has greatly aided his musical ambitions because, as he tells it, "When you go back to music from film, time has passed and musical concepts that were really strong previously will resurface, and the ideas that don't resist time will automatically disappear. So, you go back in a positive and lucid way."



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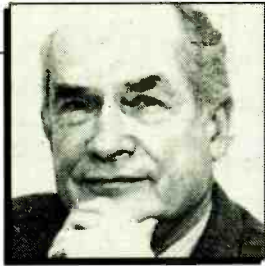
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## Classical KEEPING SCORE



by Is Horowitz

**CURTAIN CALL:** Despite the increasing cost of producing opera on disc, and little evidence of bountiful sales, fanciers of the medium continue to enjoy a plentiful supply of new productions. Some labels have indeed cut back, but there always seem to be others ready and willing to take up the slack.

Now, along comes Philips, which in recent years has not been among the most active in the field, with a slew of new releases and reissues, plus a support campaign, "Opera Magic," described as its largest ever.

The drive kicks off in the fall and is slated to run for at least a year. It is being preceded by a batch of "warmup" releases that will be folded into the program. Among these earlybirds are the Schoenberg monodrama "Ewartung," starring Jessye Norman, with James Levine and the Metropolitan Opera Orchestra, due in August, and the recently issued "Pagliacci" with Luciano Pavarotti, as well as, from catalog, eight early Haydn operas conducted by Antal Dorati.

For the official September launch, Philips has on tap a recording of Prokofiev's "War and Peace" with Alexander Gergalov and Olga Borodina in key roles. Valery Gergiev conducts the forces of the Kirov opera. As a companion release, there will be a new "Traviata" with Kiri Te Kanawa, Alfredo Kraus, and Dmitri Hvorostovsky. Zubin Mehta conducts the Maggio Musicale.

In October, the label releases Riccardo Muti and the Philadelphia Orchestra's concert performance of Puccini's

"Tosca," with Carol Vaness and Giuseppe Giacomini in leading roles. On the lighter side, this production is joined by a "Yeoman of the Guard" with Sylvia McNair and Thomas Allen. Neville Marriner conducts the Academy of St. Martin-in-the-Fields. Humperdinck's "Hansel and Gretel" also is on that month's release schedule, with Colin Davis conducting the Dresden Staatskapelle and a cast including Edita Gruberova, Ann Murray, Christa Ludwig, and Gwyneth Jones.

Before the end of the year, Philips also will have two newly recorded Tchaikovsky operas in dealer's hands. There'll be a "Eugene Onegin" with Hvorostovsky, Nuccia Focile and Neil Shicoff, with Semyon Bychkov on the podium of the Orchestre de Paris, and a "Pique Dame" with Gergiev and the Kirov forces.

Futures include Strauss' "Salome" and Stravinsky's "Oedipus Rex." Both stars Jessye Norman, with Seiji Ozawa. The latter will also be available on home video.

**EMI CLASSICS** sits atop an enormous catalog of opera recordings and is not at all chary about expanding it further. While some of its new titles due before year's end rest comfortably in the central repertoire, others are likely to excite the more experimental collector.

A new "Don Giovanni" with Roger Norrington and the London Classical Players, featuring Andreas Schmidt, John Mark Ainsley, and Nancy Argenta among the soloists, will flow comfortably in the mainstream along with a new "Barber of Seville," starring Thomas Hampson, Samuel Ramey, and Jerry Hadley. John Luigi Gelmetti leads the Orchestra della Toscana.

On EMI's more esoteric side of the fall operatic ledger is a "Hamlet" by Ambrose Thomas, with Hampson, Ramey, and June Anderson featured and Antonio de Almeda on the London Philharmonic podium. Another pair of rarities due, these on sister label Virgin, are Busoni's "Turandot" and "Arlecchino oder Die Fenster" in performances by the Opera de Lyon under Kent Nagano.

(Continued on next page)

## Jazz BLUE NOTES



by Jeff Levenson

**A FEW YEARS BACK**, alto and bari saxophonist Tim Berne issued a couple of records that made so many critics' year-end, best-of lists, and his label had a not-unusual response to the success: It shipped its warehouse of unsold discs to a meltdown facility for recycling as door stops. The albums were "Sanctified Dreams" and "Fulton Street Maul"; the label, Columbia; the status of the titles virtually upon release, out-of-print.

Since then, Berne has waxed a number of equally impressive albums for JMT—"Fractured Fairy Tales" and the Berne/Joey Baron/Hank Roberts collaborative "Miniature" come to mind.

Any minute now, JMT (with help from PolyGram) will be issuing Berne's latest, "Diminutive Mysteries (Mostly Hemphill)." It is an homage effort that celebrates the music of altoist Julius Hemphill, a vastly underappreciated player and composer whom Berne regards as a mentor. The album features the "Miniature" men plus Marc Ducret and David Sanborn.

Those familiar with Sanborn's megaselling albums are not likely to hear much that sounds radio-friendly here; the music is biting and edgy, swirling at times, with an undertow groove both deep and in the pocket. The date was no mere two-alto duke-out. Berne used his bari; Sanborn, his soprano.

Berne's front-line reed mate comes to this project as a staunch Hemphill devotee. He got to know the progressive horn man (and his music) while living in St. Louis in the mid-'60s. This was, of course, years before Hemphill jump-

started the World Saxophone Quartet, and a symbolic lifetime before Sanborn staked an ownership claim on Billboard's Contemporary Jazz chart.

For Berne, "Diminutive" is a heart-felt opportunity to say thank-you to an influence and hero. "I've been playing Julius' music for a long time," he says. "When David told me how much he dug Julius, the idea just clicked. I commissioned Hemphill to write, then it was up to me to arrange, and us to interpret. It's a tricky thing, putting your own stamp on someone else's music. But that's the kind of relationship Julius and I have always had. The challenge is to invest yourself and take the music in unexpected directions."

**A SPARK, EXTINGUISHED** (But Probably Still Flickering): Sun Ra, who died May 30, was some piece of work. Though we know he was born in Birmingham, Ala., 79 years ago, he insisted at various times in his long career that: 1) he arrived here from a distant galaxy, via a space shuttle hurtling at the speed of sound; 2) he actually saw himself being discovered as an infant, centuries ago, wrapped in swaddling clothes amid the pyramids of Egypt; and 3) he was never really born at all, but rather was the product of a combustion that took place on a street corner while no one was looking. So, enough about Ra's rational side.

What's easily lost about Ra is that his kitschy persona of cosmic mystic—outer spaceman meets black nationalist—was not the only expression of his genuine eccentricity; his music was, too (those recently reissued works on Evidence bear that out). He had a visionary's approach, orchestrating free-thinking music that took decades to be appreciated, on its own terms and as part of a jazz continuum situated between the likes of Jelly Roll Morton and Fletcher Henderson at one end, and Cecil Taylor and the Art Ensemble Of Chicago at the other.

In performance he was fond of reminding his audience that he wasn't a Mister Ra, but a Mister Ree. Strange but beautiful, a Mister Ree. It was a gas having him drive that point home.

## Top Classical Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	57	*** No. 1 *** GORECKI: SYMPHONY NO. 3 LONDON 4362672	15 weeks at No. 1 UPSHAW, LONDON SINFONIETTA (ZINMAN)
2	2	33	IF YOU LOVE ME LONDON 4362672	CECILIA BARTOLI
3	4	27	TOUS LES MATINS DU MONDE VALOIS V-1640/HARMONIA MUNDI	JORDI SAVALL
4	3	15	PHILIP GLASS: LOW SYMPHONY POINT MUSIC 4381502/PHILIPS	BROOKLYN PHILHARMONIC (DAVIES)
5	6	17	AN ENGLISH LADYMASS HARMONIA MUNDI (FRANCE) 907080	ANONYMOUS FOUR
6	5	143	IN CONCERT▲ LONDON 4304332	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
7	7	59	ROSSINI HEROINES LONDON 436075	CECILIA BARTOLI
8	11	7	HEAVY CLASSIX ANGEL 64769	VARIOUS ARTISTS
9	10	5	PRIMA DONNA SILVA AMERICA 1023/KOCH INTERNATIONAL	LESLEY GARRETT
10	9	11	SHORT STORIES NONESUCH 979310-2/ELEKTRA	KRONOS QUARTET
11	8	11	THE REINER SOUND RCA 61250-2	CSO/REINER
12	13	59	BAROQUE DUET SONY CLASSICAL SK 46672	KATHLEEN BATTLE, WYNTON MARSALIS
13	14	5	PAGANINI: 24 CAPRICES MUSICMASTERS 67092	ELIOT FISK
14	12	27	OPERA'S GREATEST MOMENTS RCA 61440	VARIOUS ARTISTS
15	16	57	MOZART: ARIAS LONDON 430513	CECILIA BARTOLI
16	15	9	BERG: VIOLIN CONCERTO DG 4370932	MUTTER, CHICAGO SYMPHONY (LEVINE)
17	20	3	GORECKI: BEATUS VIR ARGO 4368352/DECCA	CZECH PHILHARMONIC ORCH. (NELSON)
18	17	41	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440	KATHLEEN BATTLE
19	NEW ▶		DAVID DIAMOND: VOL. III DELOS DE3119	SEATTLE SYMPHONY (SCHWARZ)
20	23	31	BRAHMS: CELLO SONATAS SONY CLASSICAL SK 48191	YO-YO MA, EMANUEL AX
21	18	33	HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK 48093	VLADIMIR HOROWITZ
22	21	9	TRILOGY RCA 61228-2	OFRA HARNOY
23	22	5	I PAGLIACCI PHILIPS 4381322	LUCIANO PAVAROTTI
24	25	3	KORNGOLD: DAS WUNDER DER HELIANE LONDON 4366362	MAUCERI
25	19	13	DANCES FOR FLUTE RCA 60917	JAMES GALWAY

## TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	17	*** No. 1 *** ILLUSIONS LONDON 4367202	15 weeks at No. 1 UTE LEMPER
2	11	3	UNFORGETTABLE SONY CLASSICAL SK 53380	BOSTON POPS (WILLIAMS)
3	2	11	KIRI SINGS KERN ANGEL 54527	KIRI TE KANAWA
4	3	11	PAVAROTTI & FRIENDS LONDON 4401002	VARIOUS ARTISTS
5	5	69	HUSH SONY MASTERWORKS SK 48177	YO-YO MA/BOBBY MCFERRIN
6	4	35	THE KING AND I PHILIPS 4380072	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
7	7	5	KURT WEILL SONGS: VOL. II LONDON 4364172	UTE LEMPER
8	8	61	DIVA! SILVA AMERICA 1007/KOCH INTERNATIONAL	LESLEY GARRETT
9	10	7	ANDREW LLOYD WEBBER: LOVE SONGS SILVA AMERICA 1022/KOCH INT'L	LESLEY GARRETT
10	6	19	THE JULIET LETTERS WARNER BROS. 45180	ELVIS COSTELLO AND BRODSKY QUARTET
11	9	15	GALWAY AT THE MOVIES RCA 61326-2	JAMES GALWAY
12	15	19	THE ART OF THE BAWDY SONG DORIAN 90155/ALLEGRO	THE BALTIMORE CONSORT
13	12	9	CHANSON D'AMORE RCA 61427-2	THE KING'S SINGERS
14	13	13	THE CELTIC HARP RCA 61490	THE CHIEFTAINS
15	14	21	THE IMPRESSIONISTS WINDHAM HILL 1116	VARIOUS ARTISTS

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



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## KEEPING SCORE

(Continued from preceding page)

Already slated for the winter season is EMI's challenger for the "Eugene Onegin" sweeps, a new edition of Tchaikovsky opera conducted by Charles Mackerras and the Welsh National Orchestra, with Hampson and Te Kanawa among the soloists.

**C**ECILIA BARTOLI'S debut on a London/Decca complete opera recording is not due until the fall, but Qualiton Imports began distribution this month of a performance of Rossini's "Scala di seta" that features the charting soprano.

The recording, on the Ricordi label, is among live tapings made during the run of a 1988 Rossini festival in Pesaro, Italy.

The Ricordi label comes to Qualiton as part of a deal with Fonit-Cetra that also includes the Cetra Classics line, a large catalog of opera titles recorded originally for radio broadcast and marketed here sporadically by various firms since the early '50s.

**P**ASSING NOTES: Philips will rush out CDs of winning performances by laureates of the Van Cliburn International Piano Competition, which ended June 6. Italian gold medalist Simone Pedroni will have a disc to himself, while second and third placers, Valery Kulshov of Russia, and Christopher Taylor of the U.S., respectively, will share another. Philips also will release a home video of the contest.

The International Management Group has established IMG Records, a new label to be marketed through U.K.-based Pickwick. First releases are to be made available here in August and will be distributed by Allegro Imports. Label managing director is Ian Maclay, formerly associated with RPO Records.

Among the initial group of IMG releases is a "West Side Story" set featuring Barbara Bonney and Michael Ball, with the Royal Philharmonic Orchestra under the direction of Barry Wordsworth. Also due is a Tchaikovsky program with Jose Serebrier conducting the RPO. At least six titles a year are projected.

## LATIN NOTAS

(Continued from page 48)

outs: guitarist Ray Obiedo and pianist Phil Aaberg... Windham Hill, by the way, has shipped a Brazilian music sampler titled "Visom: Contemporary Music From Brazil." Visom is an instrumental imprint from Brazil cut much in the same eclectic mold as Windham Hill, which plans to release full-length from two or more Visom artists pending the sampler's favorable reception from radio and the public... Concord Picante has shipped "Royal T" from ever-prolific *timbalero* Tito Puente. Additionally, the label will release "Outrageous!" by Brazilian pianist/composer Tania Maria, July 27... Also out on excellent archival label Arhoolie are albums from one of Colombia's foremost *vallenato* ambassadors, Iván Cuesta ("A Ti, Colombia," and "Premio Lo Nuestro" nominee Flaco Jiménez ("Un Mojado Sin Licencia")... Bronx-based merengue imprint Victoria Productions has put out "Con Tu Amor," from Zafiro, and "El Hombre Lo Dice Todo," by Tierra Seca.

**F**OR THE RECORD: Inadvertently omitted from the "El Premio ASCAP" winners in the June 5 issue was song of the year "Evidencias," penned by BMG's José Augusto, Paulo Sérgio Valle, and Ana Gabriel. Publishers are BMG Songs Inc. and Colgems-EMI Music Inc.

## Billboard®

FOR WEEK ENDING JUNE 19, 1993

# Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	11	*** NO. 1 *** JOE SAMPLE WARNER BROS. 45209	3 weeks at No. 1 INVITATION
2	2	15	JOE HENDERSON VERVE 517 674	SO NEAR, SO FAR
3	3	11	JOSHUA REDMAN WARNER BROS. 45242	JOSHUA REDMAN
4	12	3	DIANE SCHUUR GRP 9713	LOVE SONGS
5	6	7	KENNY BARRON VERVE 514 472	SAMBAO
6	8	7	MULGREW MILLER NOVUS 63153/RCA	HAND IN HAND
7	22	3	KEITH JARRETT TRIO ECM 513 074	BYE BYE BLACKBIRD
8	5	11	AHMAD JAMAL TELARC 83327	CHICAGO REVISITED
9	13	3	ROY HARGROVE NOVUS 63154/RCA	OF KINDRED SOULS
10	11	5	MARK WHITFIELD WARNER BROS. 45210	MARK WHITFIELD
11	4	11	LYLE MAYS GEFEN 24521	FICTIONARY
12	NEW ▶		DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
13	15	5	BOBBY WATSON COLUMBIA 53416	TAILOR MADE
14	18	3	MICHEL CAMILO COLUMBIA 53754	RENDEZVOUS
15	NEW ▶		BRANFORD MARSALIS COLUMBIA 52461*	BLOOMINGTON
16	10	9	VANESSA RUBIN NOVUS 63152/RCA	PASTICHE
17	NEW ▶		ARTURO SANDOVAL GRP 9701	DREAM COME TRUE
18	7	11	THE EARL KLUGH TRIO WARNER BROS. 45158	SOUNDS AND VISIONS
19	9	15	LOU RAWLS MANHATTAN 99548/CAPITOL	PORTRAIT OF THE BLUES
20	23	3	JOE LOVANO BLUE NOTE 99830/CAPITOL	UNIVERSAL LANGUAGE
21	24	3	LOUNGE LIZARDS INTUITION 2055	LIVE IN BERLIN 1991 VOL. 1
22	NEW ▶		MILT JACKSON QWEST 45204/REPRISE	REVERENCE AND COMPASSION
23	NEW ▶		TERENCE BLANCHARD COLUMBIA 53599	THE MALCOLM X JAZZ SUITE
24	21	5	EDDIE DANIELS GRP 9716	UNDER THE INFLUENCE
25	20	3	DIRTY DOZEN BRASS BAND COLUMBIA 53214	JELLY

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	7	*** NO. 1 *** MICHAEL FRANKS REPRISE 45227	1 week at No. 1 DRAGONFLY SUMMER
2	1	13	LEE RITENOUR GRP 9697	WES BOUND
3	3	7	JEFF LORBER VERVE FORECAST 517 998/VERVE	WORTH WAITING FOR
4	6	7	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021	THE JAZZMASTERS
5	4	15	KIRK WHALUM COLUMBIA 46931	CACHE
6	5	27	KENNY G ▲ ARISTA 18646	BREATHLESS
7	12	11	JAZZ AT THE MOVIES BAND DISCOVERY 77001	BODY HEAT, JAZZ AT THE MOVIES
8	8	11	ACOUSTIC ALCHEMY GRP 9698	THE NEW EDGE
9	14	5	PAUL JACKSON, JR. ATLANTIC 82441	RIVER IN THE DESERT
10	13	9	WILTON FELDER PAR 2018	FOREVER, ALWAYS
11	16	3	KILAUUA BRAINCHILD 9310	SPRING BREAK
12	7	13	TOM GRANT VERVE FORECAST 517 657/VERVE	THE VIEW FROM HERE
13	11	15	RAY OBIEDO WINDHAM HILL JAZZ 10142	STICKS & STONES
14	9	21	RICHARD ELLIOT MANHATTAN 98946/CAPITOL	SOUL EMBRACE
15	18	5	HUBERT LAWS MUSICMASTERS 65100	MY TIME WILL COME
16	NEW ▶		JON LUCIEN MERCURY 514 816	MOTHER NATURE'S SON
17	22	3	KIM PENSYL GRP 9710	EYES OF WONDER
18	10	15	STEVE LAURY DENON 75283/ALLEGRO	KEEPIN' THE FAITH
19	17	17	INCOGNITO VERVE FORECAST 514 198	TRIBES, VIBES & SCRIBES
20	NEW ▶		ERIC MARIENTHAL GRP 9691	ONE TOUCH
21	19	7	NORMAN CONNORS MOJAZZ 7003/MOTOWN	REMEMBER WHO YOU ARE
22	24	3	ZACHARY BREAUX NYC 6003	GROOVIN'
23	NEW ▶		AL DI MEOLA WORLD SINFONIA MESA 79052/RHINO	HEART OF THE IMMIGRANTS
24	NEW ▶		PIECES OF A DREAM MANHATTAN 81496/CAPITOL	IN FLIGHT
25	25	3	THE JB HORNS GRAMAVISION 79485/RHINO	FUNKY GOOD TIME/LIVE

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



# Music Video

ARTISTS & MUSIC

## Maillard Learns Life Lessons *Director Touched By Lifers' Group Shoot*

BY DEBORAH RUSSELL

LOS ANGELES—When Flashframe Films director Phil Maillard was hired to shoot the Lifers' Group video "Short Life Of A Gangsta," he approached the clip like any other.

A cast and crew were hired, locations were scouted, and preproduction ensued as expected. What Maillard did not expect at the time was that a single music video could affect his life so deeply.

The Lifers' Group comprises some 30 convicts who are serving long-term and life sentences in East Jersey State Prison in Rahway. Royalties from their forthcoming Hollywood BASIC album, "Living Proof," are slated for the Lifers' Group Juvenile Awareness Program, an outreach organization designed to rehabilitate delinquents.

Maillard followed that lead in directing "Short Life Of A Gangsta," a clip that goes inside the prison to keep others out.

"Rap music has sensationalized someone going to the joint," says the director, "like it's some rite of passage. This clip says, 'You're a punk

and a sucker if you're going into the joint. You're not achieving a damn thing by coming in here.'"

The video tracks the tale of a 14-year-old boy gunned down by a fellow gang member during a street deal gone bad. Conceptual footage shot in Brooklyn, N.Y., is mixed with performance footage shot inside Rahway.

Maillard admits he was apprehensive about his first trip to prison. "You have a mindset of what to expect," he says, "but then you find these prisoners to be very interesting and eclectic people."

He and a 25-person Flashframe crew, composed mostly of minorities, spent one full and rather intense day shooting on the Rahway grounds.

"You try for a minute not to think, 'What is this guy in for?' and just deal with him as an individual," says Maillard. "This project spoke volumes to me about the problems minorities face. I'm looking at [the inmates'] faces thinking, 'There but for the grace of God go I.'"

Shooting inside the prison posed unique production limitations, Maillard says. Equipment was sent in ad-

vance so prison authorities could search it, and the crew was restricted to shooting during daylight hours. Each crew member was photographed, searched, and accompanied by prison guards.

"You couldn't just roam around," says producer Brook Altman. "And there were times when I had to leave certain locations, due to a shower schedule or something."

But strangely enough, says Maillard, the crew found it easier to shoot inside the prison walls than on the streets of Brooklyn. Rahway's interiors have appeared in several films, and authorities have created a system to facilitate production with as little disruption to the inmates as possible.

"They were very accommodating," says Maillard. "This shoot went smoother than most rap videos."

And unlike other "gangsta rap" clips, "Short Life Of A Gangsta" paints a realistic picture of life behind bars.

"A lot of directors who grew up in the suburbs only know prison life through gritty, black-and-white newsreel footage," says Maillard, who opted instead to reel the clip in vivid, naturalistic color. "I've found that black and white helps focus on the action, not the environment. I didn't want that. You don't have black-and-white context in prison. That's not the way it is."

"These are people with thoughts and emotions. They cry, they bleed. In black and white, you strip that away, and it's like 'you're a prisoner, you're behind bars, and you'll stay there,'" he continues.

And while Maillard, Altman, and the crew didn't stay at Rahway, their feelings did. Altman has since directed and produced the Lifers' Group's new electronic press kit, and Maillard has volunteered his services to the Lifers' Group organization, presenting motivational speeches to minorities.

"The clip became secondary; I knew what to do with the video [as a director], but I didn't know what I would feel," Maillard says. "This whole experience made me feel different about myself, and made me feel that much more adamant about trying to make a difference."

## Live Moments Pretty Dead At MTV Movie Awards

Y-M-T-V: Leave it to that cutting-edge music network, MTV, to turn to the Village People, Charlton Heston, Merv Griffin, and an aging Brady Bunch to get its biggest laughs during the 1993 MTV Movie Awards.

And we say this with no sarcasm, as the '70s are oh-so-'90s these days, and the aforementioned talent was much more entertaining than lethargic host Eddie Murphy, who sounded ideal on paper, but acted as though he was thinking about his grocery list all night instead of his duties as MC. (Comedians Jon Lovitz and Chris Rock, who are hilarious on- and offstage, would be good candidates for next year.)

The live awards show itself seemed to lack the thrill element so important to these fandangoes, and few presenters or winners could hide their bemusement (or was it embarrassment?) about being included. *Come on, people. It's MTV. It's a party. Have a little fun, will ya?*

Top acceptance speeches of the night included those by best-female-performance winner Sharon Stone, who choked herself up while thanking her acting teacher, whose legacy must have been to teach Stone to cry on cue; and to best-male-performance winner Denzel Washington, who cracked himself up with the abbreviated "I really am a woman" speech à la "The Crying Game."

But The Eye sends its most sincere kudos to the inspired creative team led by director Joel Gallen that brought us the hilarious "MTV Moment" sequences featuring Heston, Griffin, Angie Dickinson, James Coburn, and Tony Bennett "reminiscing" about their own MTV movie awards experiences of decades past.

And more applause to director Troy Miller and the nuts who scripted the wacky Brady Bunch vignettes starring Barry Williams, Christopher Knight, Susan Olsen, and Florence Henderson (aka Greg, Peter, Cindy, and Mrs. Brady) performing their own "dramatic interpretations" of the films nominated in the best-movie category. (The crowd really came to life when Greg and Mrs. Brady kissed passionately during a re-enactment of "The Bodyguard.")

Live performances by Duran Duran, Dr. Dre, Stone Temple Pilots, and Rod Stewart sounded fine in the house, but nothing could top the Village People's opening medley, as everyone from the construction worker to the Indian chief spoofed such hits as "YMCA" with such profound lyrics as "WHY MTV?"

**MORE ON THE MTV TIP:** Just a reminder that videos are only eligible to win at MTV's 1993 Video Music Awards if they actually were on MTV between June 16, 1992, and June 15, 1993.

**COMING UP ROSES:** Chicago-based JBTV has linked with local rock radio station WXRT, local venue The Metro, and Bellwood, Ill.-based retailer Rose Records to launch one of those textbook cross-promotions we love so much.

In brief: JBTV features specific artists in its programming, and sends viewers to some 37 Rose outlets where music by those acts is on sale. The Rose outlets, meanwhile, have in-store displays promoting JBTV, and six of the stores have video monitors that air JBTV programming for at least one hour per day. Rose also gives away

tickets to concerts for developing bands (such as the Judybats, Belly, Barenaked Ladies, etc.) performing at The Metro, and the ticket stubs are redeemable at Rose for a discount on product by that act after the show. WXRT and JBTV promote the whole thing on radio and TV, respectively, in addition to cross-promoting one another.

**REEL NEWS:** Michael Dugan is now creative consultant, editorial department, at MTV: Music Television ... Notorious Pictures is a newly formed N.Y.-based production company formed by Rachel Dodd and Marc Smerling.

The directors' roster includes Guy Guillet, Terry Stacey, and Steve Devita ... Total EFX Films is a N.Y.-based production house formed by film maker James Green ... L.A.-based independent label Skydoor Records has created its own video production arm Skydoor Productions. The debut project is Motorhead's "Ain't No Nice Guy," directed by Michael Brillantes ... Duke Univ. student Michael McIntyre won the Freddie Mercury "Living On My Own" video contest presented by The Box, Hollywood Records, the National Assn. of College Broadcasters, and StarTrax Entertainment. McIntyre's winning clip currently is airing on The Box.

**DEJA VU:** Razor & Tie Records is reseriving the all-star anti-apartheid video "Sun City," which originally hit the airwaves in 1985. The occasion? The recent CD reissue of the album, produced by Little Steven.

Jonathan Demme, Godley & Creme, and Hart Perry directed the clip, and while the goals of "Sun City" remain unchanged, little else about the project is as it was in the '80s. For starters: Nelson Mandela is now a free man. And since the clip's original release, such featured "Sun City" players as Miles Davis, Eddie Kendricks, and David Ruffin have passed away, while a once-chummy Daryl Hannah and Jackson Browne (singing together in this particular clip) have since gone their separate ways.

# THE EYE



by Deborah Russell



The Lifers' Group video "Short Life Of A Gangsta" was reeled inside the walls of East Jersey State Prison in Rahway. Pictured here with the Hollywood BASIC group, front row, from left, are Stuart Cohn, director of video production, Hollywood Records, and producer Brook Altman. Director Phil Maillard is standing directly behind Altman. Crouching front and center (with beard) is Lt. Alan August, who oversaw production on behalf of the prison.

## PRODUCTION NOTES

### LOS ANGELES

• H-Gun Labs director Eric Zimmermann and producer Jim Deloye shot Brian May's new Hollywood Records video, "Resurrection." Mike Wojciechowski directed photography.

• Céline Dion and Clive Griffin's new Epic duet, "When I Fall In Love," is a Freedman Productions clip lensed by director Dominic Orlando and DP Daniel Pearl. Joseph Sassone produced.

• Jim Glander directed Kelly Willis' MCA video "Whatever Way The Wind Blows." Mark Lindquist produced the clip for The End.

### NEW YORK

• George Seminara directed Raw

### OTHER CITIES

• Peter Nydrle directed the new

Breed's Nuff Nuff/Continuum video "Rabbit Stew."

### NASHVILLE

• Dolly Parton's new Columbia video, "More Where That Came From," is a Planet Pictures production directed by Rande St. Nicholas. John Hopgood and Madeline Bell produced.

• Think Pictures director Martin Kahan directed Alan Jackson's latest Arista clip, "Chattahoochee," on location in Nashville and Orlando, Fla. Venetia Mayhew produced. Brad Fuller shot the aquatic sequences.

Clint Black/Wynonna video, "A Bad Goodbye," for RCA. Paul Flattery produced the shoot for FYI.

• Maddhatter Films director Casey Niccoli was the eye behind Rage Against The Machine's new Epic clip, "Bombtrack," at Brixton Academy in London.

• Teenage Fan Club's new Creation video, "Radio," is a Nitrate Films production directed by Jesse Peretz. Kate Phillips produced. In addition, Nitrate's Julien Temple directed Maria McKee's new Geffen clip, "I'm Gonna Soothe You." Dave Phillips directed photography on location at Salton Sea, Calif. Lian Lunson produced.



# Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 ★★ NEW ADDS ★★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



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

- 1 Mary J. Blige, Love No Limit
- 2 SWV Weak
- 3 Janet Jackson, That's The Way...
- 4 Walter & Scotty, I Want To Know...
- 5 Robin S., Show Me Love
- 6 Jodeci, Let's Go Through The...
- 7 Levert, ABC-123
- 8 Bobby Brown, That's The Way...
- 9 Blackstreet, Baby Be Mine
- 10 H-Town, Knockin' Da Boots
- 11 2Pac, I Get Around
- 12 Johnny Gill, The Floor
- 13 Bell Biv DeVoe, Above The Rim
- 14 Alexander O'Neal, In The Middle
- 15 Guru, Loungin'
- 16 Brian McKnight, One Last Cry
- 17 Boss, Deeper
- 18 Christopher Williams, Every Little...
- 19 U.N.V., Something's Goin' On
- 20 Dr. Dre, Dre Day
- 21 I D Extreme, Cry No More
- 22 Tene Williams, Give Him A Love...
- 23 Digable Planets, Where I'm From
- 24 Mica Paris, I Wanna Hold On To You
- 25 Sade, Feel No Pain
- 26 Brenda Russell, No Time For Time
- 27 Jade, One Woman
- 28 Silk, Girl U For Me
- 29 P.O.V., Anutha Liv
- 30 Najee, All I Ever Ask

★★ NEW ADDS ★★

No Adds This Week



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Larry Stewart, Alright Already
- 2 Dwight Yoakam, Ain't That Lonely...
- 3 Travis Tritt, T.R.O.-U-B-L-E
- 4 Toby Keith, Should've Been A...
- 5 Reba McEntire, It's Your Call
- 6 Joe Diffie, Honky Tonk Attitude
- 7 Lorie Morgan, I Guess You Had...
- 8 Suzy Bogguss, Heartache
- 9 Confederate Railroad, When You...
- 10 Patty Loveless, Blame It On Your...
- 11 Randy Travis, An Old Pair Of Shoes
- 12 John Anderson, Money In The Bank
- 13 Clint Black With Wynonna, A Bad...
- 14 Carlene Carter, Every Little Thing
- 15 Alan Jackson, Chattahoochee
- 16 Sammy Kershaw, Haunted Heart
- 17 Tracy Byrd, Holdin' Heaven

- 18 Little Texas, What Might Have...
- 19 Rodney Foster, Easier Said...
- 20 Matthews, Wright & King, I Got...
- 21 Andy Childs, I Wouldn't Know
- 22 Trisha Yearwood, Down On My...
- 23 Kelly Willis, Whatever Way The...
- 24 George Jones, Walls Can Fall
- 25 Aaron Tippin, Working Man's Ph.D
- 26 John Michael Montgomery, I Love...
- 27 Pam Tillis, Cleopatra, Queen Of...
- 28 Dolly Parton, More Where That...
- 29 Doug Supernaw, Reno
- 30 Shenandoah, Janie Baker
- 31 Billy Ray Cyrus, Some Gave All
- 32 Ricky Lynn Gregg, If I Had A...
- 33 Marty Stuart, Hey Baby
- 34 Deborah Allen, If You're Not...
- 35 Rick Vincent, Ain't Been A Train...
- 36 Kentucky Headhunters, Dixiefried
- 37 Dean Dillon, Hot, Country...
- 38 Mark Collie, Shame Shame...
- 39 Clinton Gregory, Standing On The...
- 40 Lisa Stewart, Under The Light Of...
- 41 John Berry, A Mind Of Her Own
- 42 Boy Howdy, A Cowboy's Born...
- 43 John Brannen, Never Say Never...
- 44 Ronna Reeves, Never Let Him See...
- 45 Remingtons, Wall Around Her Heart
- 46 Shania Twain, Dance With The...
- 47 Bobbie Cryer, Daddy Laid The...
- 48 Nanci Griffith, Speed Of The...
- 49 Mark Chesnutt, It Sure Is Monday
- 50 Brother Phelps, Let Go

† Indicates Hot Shots

★★ NEW ADDS ★★

- Alison Krauss, Every Time You Say...  
 Dwight Yoakam, A Thousand Miles...  
 Shelby Lynne, Feelin' Kind Of Lonely  
 Steve Wariner, If I Didn't Love You  
 Toby Keith, He Ain't Worth Missing  
 Tracy Lawrence, Can't Break It To...



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Stone Temple Pilots, Plush
- 2 Ice Cube, It Was A Good Day
- 3 P.M. Dawn, Looking Through...
- 4 Porno For Pyros, Pets\*
- 5 Lenny Kravitz, Are You Gonna Go...
- 6 Radiohead, Creep
- 7 New Order, Regret
- 8 Janet Jackson, That's The Way...
- 9 Aerosmith, Eat The Rich\*\*
- 10 4 Non Blondes, What's Up
- 11 Aerosmith, Livin' On The Edge
- 12 Rod Stewart, Have I Told You Lately
- 13 Depeche Mode, Walking In My...
- 14 Inner Circle, Bad Boys
- 15 Bon Jovi, In These Arms
- 16 H-Town, Knockin' Da Boots
- 17 Terence Trent D'Arby, She..\*
- 18 AC/DC, Big Gun
- 19 Soul Asylum, Runaway Train\*
- 20 V. Williams & B. McKnight, Love Is

- 21 Silk, Freak Me
- 22 Dr. Dre, Dre Day
- 23 R.E.M., The Sidewinder Sleeps...
- 24 Anthrax, Only
- 25 Robin S., Show Me Love
- 26 Duran Duran, Come Undone
- 27 SWV, Weak
- 28 Proclaimers, I'm Gonna Be
- 29 Van Halen, Right Now
- 30 Eddie Murphy, Whatzupwitu
- 31 Midnight Oil, Truganini
- 32 Spin Doctors, Two Princes
- 33 Gin Blossoms, Hey Jealousy
- 34 Green Jelly, Three Little Pigs
- 35 Ugly Kid Joe, Busy Bee
- 36 Spin Doctors, What Time Is It?
- 37 Spin Doctors, Little Miss Can't...
- 38 Madonna, Fever
- 39 Ugly Kid Joe, Cat's In The Cradle
- 40 Tasmim Archer, Sleeping Satellite
- 41 Sting, Fields Of Gold
- 42 Snow, Girl I've Been Hurt
- 43 Vince Neil, Sister Of Pain
- 44 Onyx, Siam
- 45 Robert Plant, Calling To You
- 46 Metallica, Enter Sandman
- 47 Pearl Jam, Alive
- 48 U2, One
- 49 Arrested Development, Tennessee
- 50 Red Hot Chili Peppers, Under The...

\*\* Indicates MTV Exclusive  
 \* Indicates Buzz Bin

★★ NEW ADDS ★★

- Lenny Kravitz, Believe  
 Ozzy Osbourne, Changes  
 Tears For Fears, Break It Down Again  
 Jody, D'ur D'ur D'etre Bebe  
 Guru, Loungin'



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

- 1 Alan Jackson, Chattahoochee
- 2 Clint Black With Wynonna, A Bad...
- 3 Dwight Yoakam, Ain't That Lonely...
- 4 Marty Stuart, Hey Baby
- 5 Patty Loveless, Blame It On Your...
- 6 Dolly Parton, More Where That...
- 7 Trisha Yearwood, Down On My...
- 8 John Michael Montgomery, I Love...
- 9 Pam Tillis, Cleopatra, Queen Of...
- 10 Toby Keith, Should've Been A...
- 11 Reba McEntire, It's Your Call
- 12 Doug Stone, Made For Lovin' You
- 13 Joe Diffie, Honky Tonk Attitude
- 14 Suzy Bogguss, Heartache
- 15 John Anderson, Money In The Bank
- 16 Mark Collie, Shame Shame...
- 17 Shania Twain, Dance With The...
- 18 Larry Stewart, Alright Already
- 19 Randy Travis, An Old Pair Of Shoes
- 20 Travis Tritt, T.R.O.-U-B-L-E
- 21 Lee Roy Parnell, Tender Moment

- 22 Tim McGraw, Memory Lane
- 23 Robert Ellis Orrall, A Little Bit...
- 24 Tracy Byrd, Holdin' Heaven
- 25 Lorie Morgan, I Guess You Had...
- 26 Paul Overstreet, Take Another Run
- 27 Confederate Railroad, When You...
- 28 Sammy Kershaw, Haunted Heart
- 29 Larry Boone, Get In Line
- 30 Tim Ryan, Love On The Rocks

★★ NEW ADDS ★★

- Mark Chesnutt, It Sure Is Monday  
 Aaron Tippin, Working Man's Ph.D  
 Gibson Miller Band, Texas Tattoo  
 Zaca Creek, Fly Me South  
 Donna Autry, All Aboard



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Rod Stewart, Have I Told You Lately
- 2 Janet Jackson, That's The Way...
- 3 George Michael, Somebody To...
- 4 David Crosby & Phil Collins, Hero
- 5 V. Williams & B. McKnight, Love Is
- 6 Gloria Estefan, Go Away
- 7 Madonna, Fever
- 8 Michael Jackson, Who Is It
- 9 Sting, Fields Of Gold
- 10 Expose, I'll Never Get Over You
- 11 Paul McCartney, Off The Ground
- 12 Whitney Houston, I Have Nothing
- 13 Bruce Hornsby/B. Rait, Rainbow
- 14 Elton John, Simple Life
- 15 Restless Heart, Tell Me What You...
- 16 Proclaimers, I'm Gonna Be
- 17 Tina Turner, I Don't Wanna Fight
- 18 Sting, If I Ever Lose My Faith In You
- 19 B-52's, Love Shack
- 20 Steve Winwood, Higher Love
- 21 Go West, What You Won't Do For
- 22 David Bowie, Black Tie White Noise
- 23 Robert Palmer, Addicted To Love
- 24 Elton John, I Don't Wanna Go On...
- 25 Rod Stewart, This Old Heart Of...
- 26 Peter Gabriel, Steam
- 27 Whitney Houston, I'm Every Woman
- 28 Ray Charles, A Song For You
- 29 Aaron Neville, Don't Take Away...
- 30 Bruce Hornsby, Harbor Lights

★★ NEW ADDS ★★

- Natalie Cole, Take A Look  
 Brian McKnight, One Last Cry  
 Celine Dion, When I Fall In Love

- 8 Indicates Five Star Video

## THE CLIP LIST™

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



Continuous programming  
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

SWV, Weak

BOX TOPS

- 2Pac, I Get Around
- 95 South, Whoot, There It Is
- Beatnuts, Reign Of The Tec
- Da Youngsta's, Crewz Pop
- Dr. Dre, Dre Day
- Duice, Dazzey Duks
- Geto Boys, Six Feet Deep
- H-Town, Knockin' Da Boots
- Half Pint, Boom & Hydraulic
- Jade, One Woman
- Janet Jackson, That's The Way...
- Kid Rock, U Don't Know Me
- Levert, ABC-123
- Luke, Work It Out
- M.C. Breed, Gotta Get Mine
- Mary J. Blige, Love No Limit
- MC Eith, Streht Up Menace
- New Born, Falling In Love
- Onyx, Siam
- Paperboy, Ditty
- Redman, Tonite's Da Nite
- Silk, Girl U For Me
- Silk, Freak Me
- Silk, Freak Me (Re-Mix)
- Smooth, You Been Played
- Snow, Girl, I've Been Hurt
- Spice 1, Triggas Gots No Heart
- Whitney Houston, I Have Nothing

ADDS

- Above The Law, Call It What You...  
 Donald Fagen, Tomorrow's Girls  
 Fu-Schnickens, What's Up Doc?  
 Intro, Let Me Be The One  
 Nuttin' Nyce, In My Nature  
 Ozzy Osbourne, Changes  
 Souls Of Mischief, That's When Ya Lost  
 Sting, Fields Of Gold  
 Vertical Hold, Seems You're Much...



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

- Fernando Saunders, Come A Little...  
 Adorable, Sunshine  
 Woodpecker, Kim  
 AC/DC, Big Gun  
 Masters At Work, I Can't Get No Sleep  
 Taylor Dane, Can't Get Enough...  
 Matthews, Wright & King, I Got A Love  
 Boy Howdy, Cowboy Born With...  
 Dreamtheatre, Other Day  
 Dada, Here Today  
 The Auteurs, Showgirl  
 Mindfunk, Goddess  
 Stereo MC's, Connected  
 Ozzy Osbourne, Changes  
 II D Extreme, Cry No More  
 MC Lyte, Ruffneck  
 Natalie Cole, Take A Look  
 Brother Cane, Got No Shame  
 SWV, Weak  
 Greg Osby, Mr. Gutterman



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

- Young Deciples, Apparently Nothing  
 DC Talk, Walls  
 Mariah Carey, Make It Happen  
 BeBe & CeCe Winans, Heaven  
 ETW, Slay Together  
 DOC/Bride, God Gave Rock & Roll  
 Newsboys, I Cannot Get You  
 DeGarmo & Key, Classic Rock Medley  
 B E Taylor, Came To Me  
 Genesis, No Son Of Mine  
 Altar Boys, You Are Loved  
 DeGarmo And Key, I'm Accepted  
 B E Taylor, Love You All Over Again  
 Restless Heart, When She Cries  
 Various Artists, Sun City

- Michael W. Smith, Somebody Love Me  
 Crosby/Collins, Hero  
 Soul Asylum, Runaway Train  
 Sting/Pavarotti, Panis Angelicus  
 Sting, If I Ever...



One hour weekly  
 216 W Ohio, Chicago, IL 60610

- Tool, Sober  
 Definition X, Something Inside  
 Sugar, Tilted  
 X, Country At War  
 808 State, 10X10  
 Big Hat, Stories  
 Aztec Camera, Dream Swift Dreams  
 Gumball, Real Gone Deal  
 Dramarama, Work For Food  
 Odds, Hetrosexual  
 Paw, Jessie  
 The Waterboys, The Return Of Pan  
 Soul Asylum, Runaway Train  
 Dandelion, Waiting For A Ride  
 Belly, Slow Dog

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

- Michael Jackson, Who Is It?  
 Stereo MC's, Connected  
 Joey Lawrence, Nothin' My Love...  
 Duran Duran, Come Undone  
 Dr. Dre, Dre Day  
 Janet Jackson, That's The Way...  
 Guru, Loungin'  
 Crosby/Collins, Hero



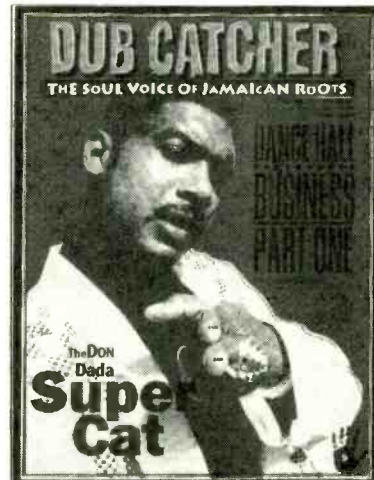
30 hours weekly  
 P O BOX 398, Branson, MO 65616

- Kelly Willis, Whatever Way...  
 Lyle Lovett, North Dakota  
 Matthews, Wright & King, I Got A Love  
 Bruce Hornsby, Harbor Lights  
 Mylon Lefevre, Invincible Love  
 Alan Jackson, Chattahoochee  
 Robert Earl Keen, Daddy Had A Buick  
 DeGarmo & Key, Classic Rock Medley  
 Little Texas, What Might Have Been  
 Yanni, Reflections Of Passion  
 Cleve Francis, Walkin'  
 Twila Paris, Destiny  
 4HIM, Over The Horizon  
 Palomino Road, Best That You...  
 Joe Ely, Highways & Heartaches  
 Clint Black, A Bad Goodbye  
 Reba McEntire, Its Your Call  
 Mac McAnally, Not That Long Ago  
 Cactus Bros., Crazy Heart  
 John Michael Montgomery, I Love...

# the Medialine™

## Mag Catches Reggae Vibe; Writer Spins His Wheels

BY ERIC BOEHLERT



**KINGSTON ROCK:** With reggae-flavored records enjoying unprecedented success on the Billboard charts (Billboard, June 12), Paul Holgersson hopes his fledgling quarterly, *Dub Catcher* ("The Soul Voice Of Jamaican Roots"), is in the right place at the right time.

Holgersson, who created *Dub Catcher* in 1991 following his internship at New Jersey-based reggae outpost *Shanachie Records*, compares the state of reggae today with that of rap 10 years ago. "Reggae has always been in the underground," he says. "Now it's bubbling to the top, like grunge and rap before it, because people are looking for rebel music. Reggae's always been rude, rebel music."

The 35-page *Dub Catcher* is a collection of features, interviews, and reviews. One of the topics *Dub Catcher* is addressing is the acceptance of dancehall. Traditional roots fans often scorn the modern dance sound and what they perceive as dancehall's negative messages of guns and violence. Holgersson's answer to that turf war: "Give props to the old style and give props to the new style." *Dub Catcher's* winter 1993 issue was its first to feature a dancehall artist—*Super Cat*—on the cover.

The press run for *Dub Catcher* is 6,000. To get the publication off the ground, Holgersson got the magazine in the hands of reggae distributors, who then sell the mag to their record-collecting clients. He also peddled issues outside local shows in the New York area. Holgersson currently is looking for an investor, preferably one already in black publishing, such as *YSB* or *The Source*, to help him expand.

A major step for *Dub Catcher* was landing writer Steve Barrow. Based in London, Barrow, who has written scholarly liner notes for scores of *Trojan* and *Island* reggae releases, is considered one of the top reggae writ-

ers. Holgersson, who is 24 and a Rutgers Univ. graduate, has been immersed in reggae for the past eight years. Still, he admits being "totally paranoid" about being responsible for all of *Dub Catcher's* contents. "That's why I wanted to get the best writers." Barrow and others were attracted to *Dub Catcher* because of its New York City base, says Holgersson. Technically, the mag is based in New Jersey (P.O. Box 4203, Highland Park, N.J. 08904). For reggae today, Holgersson says, "New York is where it's at. Internationally, it used to be London."

Holgersson notes that, like rap, reggae's most exciting New York shows take place not in Manhattan, but in the outer boroughs of Queens, Brooklyn, and the Bronx.

**ROUTE 66:** Spin staff writer Jim Greer has headed out on the road. For the next 12 months, he'll be filing monthly dispatches from points as-yet-unknown for his ongoing "Year In The Life Of Rock'n'Roll" feature, which begins in the October issue. After 12 months, Greer's installments will be published in the first Spin book. Spin editor/publisher Bob Guccione Jr. promises additional Spin books, such as a guide to alternative rock.



**SPACE LIMITATIONS** have squeezed a bookshelf's worth of worthy entries from this page over the past months. But if they have been passed over for review, they should not be overlooked. In brief, then, two of those many titles to search out:

"**Music From The Road: Views And Reviews, 1978-1992**" by **Tim Page** (Oxford Univ. Press, \$24.95). Page is that rarest breed of critic—one who can make a subject appealing to devoted followers and newcomers alike. This engaging collection—made all the more so by Page's obvious enthusiasm for the music he covers—runs the gamut

from Martin Alsop, Phillip Glass, and Steven Reich to Pavarotti, Bernstein, and Berlin, but exhibits a strong leaning toward the new and less frequently covered.

"**Song From The Forest: My Life Among The Pygmies**" by **Louis Sarno** (Houghton Mifflin, \$22.95).

Less about music than its effect on people, this offbeat find of a book traces Sarno's search for "a music I could only imagine must exist." That journey leads him to the Pygmies; neither they nor Sarno would be the same after.

MARILYN A. GILLEN



# International

## Virgin Retail Plots New Expansion

This story was prepared by Dominic Pride in London with reports from Kai Roger Ottesen in Oslo and Ken Neptune in Stockholm.

LONDON—More than half a year after Blockbuster Entertainment bought a stake in Virgin Retail Europe, the continent's only pan-European chain says it still intends to expand further in all major cities.

But Virgin Retail has poured cold water on speculation that it is about to buy Sony Music's four record stores in Scandinavia (Billboard, June 12).

Observers have been expecting Virgin to forge ahead with more stores after Blockbuster's acquisition of some 40% of Virgin Retail Europe's shares (Billboard, Nov. 28, 1992).

But a lack of adequate properties has held up quicker growth, according to Alastair Kerr, Virgin Retail Europe managing director.

Kerr says he intends to double Virgin Retail Europe's current yearly sales figure of \$300 million within two to three years.

The chain now has employed a prop-

erty consultant, Healey & Baker, with offices throughout Europe, to help find more sites. Virgin's policy is normally to look for sites measuring 20,000 to 30,000 square feet in city-center locations.

Virgin intends to stick by the retailing maxim that location is everything: "We will find the right sites rather than rush into somewhere," says Kerr. Even given the right location, it can take six to nine months to complete legal details and undertake refurbishment, says Kerr, so growth will be steady in coming years.

During the late '80s and early '90s, Virgin Retail's foray into continental Europe proved to be a spur to growth, due to its own initiatives and competitors' reactions in the local market.

Despite a pledge to open stores in several major European cities such as Rome, Oslo, and Munich, its expansion slowed in the year before the Blockbuster buyout, prompting speculation that the chain was in trouble.

Last November, Blockbuster bought half of Virgin Group's stake in Virgin Retail Europe, which at that time had a minority shareholding from retailer Asko, Banque Paribas, and French pay-TV

company Canal Plus. The shareholders still have a stake, but this is understood to be under discussion.

In the first week of June, Virgin Retail Europe opened a "satellite" store in the city of Toulon, its fourth French Megastore. Located in a new cinema complex, Kerr says sales are "going great guns before the cinema even opens." The Toulon store marks a departure from Virgin's policy of finding large prime city-center locations.

"We won't automatically be going to out-of-town sites, but some have potential. This one has a cultural link with the cinema, and it's very near the university." The cultural link also plays a part in Virgin's new Paris store, to be located in the Louvre gallery complex, expected to be opening next year.

Virgin's Paris store, on the main shopping thoroughfare, Champs Elysées, is

performing profitably, says Kerr, and has yearly sales of some \$114 million.

"Most of the problems in France have been to do with the store in Bordeaux," says Kerr, referring to the price war that broke out with national competitor FNAC. Virgin also suffered in the last two years through not being able to trade on Sundays.

This week, a 19,000-square-foot Virgin Megastore opens in Hamburg, bringing the total number of outlets in Germany to three; it already has stores in Berlin and Frankfurt.

Spain, however, will be the next focus of attention, with a store slated in Seville for next November. Kerr says the company is "desperate to be in Madrid" but will wait for the right opportunity. Last October, it opened its first Megastore in Barcelona.

(Continued on page 57)

## Blockbuster Enters French Mkt. In Partnership With Gaumont

BY PHILIPPE CROCC

PARIS—Blockbuster Entertainment is reported to be planning a move into the French market, in partnership with France's oldest film production company, Gaumont S.A. (Billboard, June 12).

The project is said to be for a total of 200 outlets throughout France, beginning with 10 before the end of this year in the Paris region.

Blockbuster had not commented on the matter by press time.

France's video rental market is in a state of acute depression. Video clubs have dwindled from 2,500 in 1988 to about 900 at present. Last year, the rental market suffered an 11.4% decline and currently accounts for only 14% of the total video market in France.

Blockbuster is believed to have commissioned a study from a French market research company that found the French rental market could enjoy a substantial revival given a significant increase in the quality and quantity of outlets.

However, a major problem confronting any development of the retail/rental infrastructure is the difficulty in finding preferential locations in France from 3,000 to 5,000 square feet at competitive prices—particularly in the southern part of the country.

Cyril Brilliant, director of Lift France, says, "If Blockbuster plans to open here, it will provide an immense boost for rental and retail markets. France is a virtual desert for video, record, and book outlets. The arrival of Blockbuster can only stimulate business."



**Jazzin With The King.** Sweden's King Carl-Gustav chats with Wynton Marsalis and Polar Prize founder Stig Andersson after the Polar Music Prize presentation in Stockholm (Billboard, June 5). Marsalis and his septet performed an homage to the late Dizzy Gillespie, for whom he picked up the prize. Pictured on the left are Polish composer Witold Lutoslawski, the co-recipient of the prize, and his wife, chatting with Sweden's Queen Silvia. (Photo: Hans Dahlskog)

## Swiss Group Issues Warnings Of Piracy Fines, Prison Terms

BY MIKE HENNESSEY

ZURICH—The Swiss Group of global label group IFPI has mailed a warning to all record dealers in the country that dealing in pirate and bootleg repertoire can incur fines up to 100,000 francs (\$69,000) and a prison sentence.

The warning comes on the eve of the introduction of Switzerland's new copyright law—due July 1—which forbids manufacture and distribution of pirate bootleg recordings.

Although Article 4 of the Swiss copyright act of 1922 provided protection against unauthorized duplication of phonograms, there were many areas of uncertainty that for years have been extensively exploited by bootleggers and pirates. It recently was estimated that sales of illegal product in Switzerland account for up to 15% of the Swiss record market—which last year was put at \$500 million at retail level (IFPI and-IFPI company figures combined).

In the letter, Peter Vosseler, legal adviser to the Swiss IFPI group, notes a recent study of the market shows sales of pirate and bootleg repertoire have increased, and calls upon all Swiss dealers to cease dealing in illegal product.

"Even though many of these pirate recordings are licensed by a mechanical right society, such as SIAE or GEMA," the letter continues, "trading in this product in Switzerland is still illegal because the artists have not authorized the recordings."

As an aid to dealers, a list of major artists with their record company affiliations accompanies the warning letter.

The new copyright law will dramatically change the copyright situation in Switzerland, which has lagged substantially behind those of its European neighbors. The law provides for a home copying royalty on blank audio- and videotape—rates to be

negotiated—and will afford compensation to authors, artists and producers. "We are looking for a rate," says Vosseler, "which will be substantially higher than that of Germany and around the average level in Europe."

The duration of protection for authors is extended from 60 years to 70 and, for the first time, there will be a provision for neighboring rights, payable by music users to producers and performers. Administration of neighboring rights will be undertaken by Swiss Perform, a body set up last February. The duration of protection for producers and artists in respect of phonograms will be 50 years from the date of recording. There also will be a rental right.

## FM Australia Gets New Plug Village Roadshow Buys Station

BY KATHERINE TULICH

SYDNEY—Australia's diverse radio map looks likely to remain in place after the sale of a key youth-oriented network.

After months of speculation, FM Australia has a new owner, Village Roadshow, one of the country's largest entertainment companies. The buyer is primarily known as a major cinema producer, distributor, and exhibitor, operating multiplex cinemas with Time Warner and Greater Union in Australia, New Zealand, and Asia. It also runs with Time Warner the Warner Roadshow film studio and Movie World theme park on Queensland's Gold Coast.

Village Roadshow paid \$93 million (Australian) (\$64 million) for the network, placed in receivership two months ago, with debts of \$230 million (Australian) (\$158.6 million). The network formerly was owned by Hoyts Media.

FM Australia is one of two major FM operators in Australia (the other being Austereo) and owns and operates FM

## Pony Canyon's Japanese Acts Take Promo Tours

BY STEVE McCLURE

TOKYO—Pony Canyon is promoting some of its biggest Japanese acts in Southeast Asia as it continues to expand its presence in the region.

Last month, singing duo Chage and Aska journeyed to Singapore and Hong Kong in the act's first promotional tour outside Japan.

Another major Pony Canyon act, singer Shizuka Kudo, is doing full-scale shows in the region this month, with a concert scheduled Sunday (13) for Taipei's National Stadium, followed by one Friday (18) and one Saturday (19) at Hong Kong's Queen Elizabeth Stadium.

Kudo made her first promo tours of Hong Kong and Singapore last year.

Tom Sassa, Pony Canyon international business affairs department producer, says the idea is to build on these acts' increasing popularity in Southeast Asia.

"Chage and Aska's records are selling very well in Hong Kong and Singapore," says Sassa. The duo's cumulative sales in Hong Kong are more than 200,000 albums, he says, while cover versions of their songs by local artists have sold a total of 300,000 units. Kudo's cumulative album sales in Hong Kong are 150,000 units.

Songs popularized by the two Pony Canyon acts are karaoke staples in the region.

Chage and Aska were in Singapore (Continued on next page)



## Capital Artists Leaves Nothing To Chance Local Hong Kong Label Specializes In Canto Stars

■ BY MIKE LEVIN

HONG KONG—There is no easy way to describe Hong Kong's local record companies. On paper they are tiny: Capital Artists Ltd., the largest, has only eight singers under contract. Yet, in practice, they are prolific, operating entertainment networks that would make majors proud.

Most of all, they are organized and disciplined, attacking the music business, says Capital GM Philip Chan, "like a guerrilla army, carving our own niches and sticking with what we know will succeed." It's an attitude typical throughout this British colony of one-man factories and manufacturing subcontractors. Risk is something you take only with other people's money.

The conservative style is one reason the five multinational record companies own between 70% and 80% of the local \$10 million music industry. The rest is spread among half a dozen or so independents, although Capital controls most of it. Most know the company as the spawning ground for virtually all of Hong Kong's Cantopop idols.

From grand dame Anita Mui to current stars such as Andy Lau and Leon Lai, all emerged from the talent contests of Run Run Shaw's TV Enterprises, Capital's publicly listed parent.

The relationship has left some record companies with a sour taste in their mouths. "Within two years of Shaw buying Capital [in 1978], it had a 25% market share," says an international label executive. "But who are we to judge? That's how business is done here." Capital's share has dropped since then, but its reach remains great.

What happened yesterday in Hong Kong is old news. Capital executives know their job is to produce the idols that Asia's Chinese love. "Singing [abil-

ity] is not the determining factor for us," says Chan. Canto-stars aren't born, they are manufactured, and Capital invented the formula. Once established, most stars sign with the majors. "They say they aren't being taken care of, but it all comes down to a question of numbers," says a Chinese producer. Lau (Warner), Lai (PolyGram), and Lesley Cheung (PolyGram) have moved on and now sell millions of units. Aaron Kwok and Alan Tam have stuck with Capital and sales of 250,000 units in Hong Kong, plus a few hundred thousand around the region.

Like any production process, the Cantopop industry seems methodical: efficient only as long as it runs smoothly. For example, executives already know the second half of 1993 will offer the biggest increase in new artists in the decade. Many of the current stars are getting older, retiring, or even emigrating to the West to escape the specter of 1997, when Hong Kong is handed back to the mainland Chinese government.

Although no one at the company will admit it, Capital knows which new artists will be successful. It knows it can sell 40,000 to 50,000 albums by certain artists in the first two years (the break-even point). It knows it can increase returns on investment by having the artists appear at store openings and do commercial work on television. What it doesn't know is which will go on to become million sellers.

"It's a small, highly specialized market here. Our niche is to establish an image and mature the artists. That way we develop confidence among current and future consumers," says Chan. "We can't compete with the PolyGrams and their strong overseas backup. But in some ways we aren't as messed up as the majors because we don't have five stars all wanting to hear that we love them the most."

On the wall behind Chan's desk is a triangle; each corner has one word: Good, Cheap, Fast. "You can only have two. Usually we try for good and fast, although sometimes it is good and cheap," he says. These are Hong Kong's market rules that even PolyGram and Warner Music—the top companies, each with about 15 Chinese artists—cannot change.

Capital's management has never strayed far from the strict, patriarchal style which often values loyalty above results.

The tight structure may not create a band of adventurous souls—reflected very much in the copy-cat style of Cantonese music—but neither does it produce any surprises that could affect the bottom line, such as contractual disputes with artists. "Capital is highly respected for one reason. It delivers, on time, what it has promised," says Jim Wong, an independent producer.

When Anita Mui releases her first album in two years this fall, it will be on Capital. The company also is being sought as a joint-venture partner by other Asian record companies. Capital is the first Hong Kong music entity to work officially with a mainland counterpart, the Guangzhou government record company, in a deal engineered by Chan.

Being small has its advantages in a limited market. Cantopop is the only local product that sells consistently in Hong Kong, and it is getting stronger at the expense of international repertoire. Capital, like most of the independents, uses its size to be flexible, dealing in film distribution, concert and theater promotion, and music publishing to generate annual profits of \$1.3 million (in 1992, its best-ever result). It also has developed an in-house distribution department that helped boost overseas sales by 400% last year.



**For The Love Of Luther.** With his single "Little Miracles" in the top 30 on the U.K. singles chart, Luther Vandross was in London to promote his new Epic Records album, "Never Let Me Go." Gathered, from left, are Billy Bass, Vandross' manager; Rob Stringer, managing director, Epic Records U.K.; Vandross; and Paul Russell, European president of Sony Music Entertainment.

## Italy's Mkt. Slumps 9% In 1st Four Months Of '93

■ BY MASSIMO COTTO

MILAN—Italian media's failure to support the music business is one of the factors behind a sales slump in the first four months of this year, says industry organization FIMI.

The value of Italy's music market in April was 34 billion lire (\$22 million), down 9% compared with the same period in 1992. Cassettes, down 19%, were hit badly, while the previously explosive annual growth of CDs slowed to a mere 6.7%.

MiniDisc and DCC formats sold a total of only 60,000 units, with no clear victor emerging.

FIMI says the Italian music industry is facing a potential crisis with no immediate solution.

FIMI, Italy's IFPI record industry group, supported a June 3 convention here titled "Music & Media," which concluded that the market is going downhill primarily because the media gives insufficient support to music.

Franco Reali, FIMI president and MD of BMG, is outspoken in his condemnation of radio and television. "They live and flourish with our products and they don't give us anything back. Indeed, they're constant critics of our policy."

"Silvio Berlusconi's television network only supports artists on his RTI label. National state network RAI does the same for musicians of its Fonit Cetra label. And most of the private radio stations get away with not paying royalties while at the same

time providing opportunities for illegal taping."

The fight against piracy also is one of FIMI's main concerns—the pirate trade in Italy is estimated at some 120 billion lire, around \$83 million dollars.

Yet Reali has been contradicted in an astonishing speech by Lucio Dalla, a top pop singer who also owns a small independent label, Pressing. He says, "You can't stop illegal taping. I myself tape songs from the radio, because it is the easiest and quickest way to get music."

"And we really can't blame the media for the crisis," he continues. "When I started my career in the '70s, people didn't trust the media at all and bought all the records that radio, TV, and newspapers criticized. If we sell fewer records than before it's because the music has changed and so have the times. Let's work together to make a comeback."

The results of a survey by research company Abacus puts music second to movies as the most popular form of entertainment. The survey says 36.4% of Italians ages 15-44 bought at least one unit of contemporary music, while 16.2% bought classical music.

Key buyers are those between 25-34, some 29.7% of the total, who, surprisingly, live in the less-industrialized south or on the islands (35%). Only 55.8% of the buyers listen to radio, while 90.8% watch television regularly.

(Exchange rates used in this article are at current rates of \$1=1480 lire.)

## XFM Offers Alternative To U.K. Radio

■ BY DOMINIC PRIDE

LONDON—One of this summer's more credible open-air concerts here is being laid on by a radio station that as yet has no license to transmit.

Yet XFM, the London-based alternative station, hopes the Sunday (13) gig in London's Finsbury Park will add weight to its bid for one of the London FM franchises that is up for grabs. The lineup boasts the Cure, Carter USM, the Frank and Walters, Sugar, Belly, Kingmaker, and Catherine Wheel.

XFM will aim to plug what many observers perceive as a gaping hole in radio programming here, and could help the British music business recover its dominance of the alternative music scene, lost in recent years to U.S. acts.

Moral support from inside and outside the industry is plentiful. British Phonographic Industry chairman Maurice Oberstein and most major and indie labels have publicly pledged their support. Ministers of Parliament also have added their voices to the chorus of supporters.

Financial backing and credibility come from the Cure's Robert Smith; Chris Parry, head of the Cure's label, Fiction Records; and sound engineer Sammy Jacob, who produced broadcasts for the Reading open-air festival. Harvey Gold-

smith's Allied Entertainment and Steve Mason of indie distributor Pinnacle also have taken a stake.

The business plan looks strong, says Parry, with advertising support already pledged from youth-oriented advertisers, including Levi Jeans. If allocated a franchise, XFM claims it will impact 21% of the capital's estimated 3.6 million 16-34 year olds by its third year.

But the license application, submitted June 9, will be scrutinized by the Radio Authority, which has received 16 applications for the lucrative franchises. Jazz, dance, country, and "easy listening" formats are among those competing for five frequencies.

"We are providing programming based on alternative-rock music," says Chris Parry, XFM's chairman, who says the station will not have a pro-indie or anti-major bias. XFM will compile its own alternative chart, which it hopes will be adopted as the industry standard. Last year, debate became confused over whether to use a genre-based listing or an "indies-only" chart.

XFM says it will take the initiative in introducing new acts and widen the appeal of alternative music. Says Parry, "It's getting more difficult for this music to break out. At the moment there's only niche shows on [national broadcaster]

Radio 1 late at night, or on Capital. The music press here has its own political bias, which is difficult to get around."

The station's test transmissions were in areas with strong youth populations, but Parry rejects comparisons with college radio in the U.S. "It's not college radio. American alternative radio is college radio."

Parry sees XFM as a "breeder station" for new talent, rather than a direct substitute for college radio. It has links with U.S. stations, including WDRE Long Island, N.Y., and KXRK Salt Lake City, and KROQ Orange County, Calif.

Station manager Phil Ward-Large says XFM will avoid formatting and choose "DJs who know their music and like it. The DJs will have the choice. We don't want to get nice and clean."

### FOR THE RECORD

The Seekers reunion tour in Australia, which was featured in a story in the June 5 Billboard, sold \$68,000 worth of tickets in its first three days and is expected to gross more than \$2.7 million at the exchange rate of \$1.47 (Austrian) to the U.S. dollar.



# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**RUSSIA:** In such a beleaguered nation as this, pop and politics have always been indivisible. Under communism in the old U.S.S.R., playing or listening to pop music was a political act in itself. Now as the engine of democracy grinds slowly into gear, many top pop and rock artists have declared their support for President Boris Yeltsin, throwing their weight behind his campaign in the recent national referendum to decide whether to continue with his program of liberalizing reforms. Among a galaxy of stars who performed on Yeltsin's behalf at an open air show in Moscow's Red Square were singers **Oleg Gazmanov**, **Larissa Dolina**, **Vladimir Presniakov**, and **Alexander Malinin**, along with veteran rocker **Alexander Gradsky**, jazz-rock composer and band leader **Alexei Kozlov**, and the group **Nautilus Pompilius**.



VADIM YURCHENKOV

**NORWAY:** To coincide with the 150th anniversary of the birth of the country's most acclaimed classical composer, **Edvard Grieg**, rock guitarist **Mads Eriksen** has released "Intermission Trolldhaugen" (Stageway/BMG), an album of interpretations of Grieg's music. Commissioned by the organizers of the anniversary celebrations, the project, although unorthodox, reflects Eriksen's deep respect for the music of Grieg. The violins for which Grieg's compositions were scored are replaced by Eriksen's electric guitar, but the romantic spirit of the music is preserved. Alongside pictures of Grieg, the album's artwork comprises scenes of great natural beauty, the kind of settings that inspired such lyrical pieces as "Morning Mood," "Gjendines Lullaby," and "Brooklet." Eriksen was born and raised a few hundred yards from Grieg's house, "Trolldhaugen," and this album, his third, is especially close to his heart. It also is hoped the collection will help to make classical music more accessible to a new generation of listeners brought up on the sounds of modern popular music.

KAI ROGER OTTESEN

**U.K.:** One of the seminal groups from the punk movement has re-emerged almost as good as new. In early 1977, the **Buzzcocks** from Manchester rode in on the crest of the new wave with the benchmark EP, "Spiral Scratch." The band went on to enjoy a succession of hit singles on EMI's United Artists label, including "What Do I Get," "Promises," "Everybody's Happy Nowadays," and "Ever Fallen In Love (With Someone You Shouldn't've)," each a perfect three-minute pop vignette characterized by the fey vocals of leader **Pete Shelley**. After three top 30 albums, the group split in 1981, but bowed to public demand for its return at the end of the '80s. A boxed set of the band's original albums, "Product" (EMI), was released in 1990. Now Shelley and fellow founding member, guitarist **Steve Diggle**, have teamed up with Londoners **Phil Barker** and **Tony Arber** to release "Trade Test Transmissions" (Castle Communications), the Buzzcocks' first new album since 1979. A generation after the group's fresh-faced debut, the 15-song set retains all the melodic hallmarks and much of the vitality and enthusiasm of the Buzzcocks' vintage work. The band's U.K. tour runs until June 27, with American dates booked in July.

PAUL SEXTON

**NEW ZEALAND:** Last year many local acts tore up the singles chart. This year they are pushing aside overseas contenders to make similar gains on the album chart. Indie label Flying Nun (Billboard, Feb. 20) has scored a notable run of successes: the **JPS Experience** album "Bleeding Star" debuted at No. 6 in April, followed a month later by the new **Straitjacket Fits** album, "Blow," which entered at No. 12. Other acts earning album chart honors for the label are **Headless Chickens** ("Body Blow") and **Baiter Space** ("Robot World"). Alongside hard-rock band **Dead Flowers'** debut, "Skin Of A Stone" (Wildside), and the **Front Lawn's** "More Songs From The Front Lawn" (Virgin), the long-runners are **Annie Crummer** (Billboard, March 13), whose sophisticated pop/R&B debut, "Language" (Warner), has spent 19 weeks on the chart, and the **Mutton Birds**, whose self-titled album (Bag/Virgin) has logged eight months on the chart.

GRAHAM REID

**ROMANIA:** The music community here has suffered a series of sad losses. Among those who have passed away in recent months are composer and conductor **Sile Dinicu**, who for decades conducted the **RTV** (Radio Television) big band; songwriter **Richard Stein**, best known for his internationally covered composition "Johnny Is The Boy For Me"; jazz saxophonist **Dan Mindrila**; and **Nicolae Calinoiu**, ex-president of the Union of Composers, who, as director in the Ministry of Culture under the communist regime, gave approval for contributions to be sent to Billboard, in those days an enormous risk.



OCTAVIAN URSULESCU

## Canadian Players Rate Seminar Status Austin's SXSW Emerges Hot On Heels Of N.Y.'s NMS

BY LARRY LeBLANC

TORONTO—Those attending the New Music Seminar July 20-24 in New York can expect to see a large contingent of Canadian musicians, managers, and publishers networking, showcasing, and partying on.

Some 250 Canadians are expected to attend, either paying their own way or with some financial assistance from the federal government's Department of Communications, which will provide up to 50% of all costs for registrants, or, for showcasing, from the Foundation to Assist Canadian Talent on Records (FACTOR), and the performing rights society SOCAN.

NMS, along with other such international trade shows and conferences as the South By Southwest Music & Media Conference in Austin, Texas, Berlin Independence Days, Manchester's In The City, and the College Media Journal Music Marathon Convention, is being credited for increasingly providing opportunities for Canadian talent to make international links.

"There are still [Canadian] industry people who feel MIDEEM is far more important, but the younger entrepreneurs have recognized that these other events are good forums to put through their acts," says Graham Stairs, director of A&R at Intrepid Records, who, with Intrepid Music Publishing head Andy McLean, handles Canadian representation of NMS, SXSW, Berlin Independence Days, and In The City. "For an independent, airfare and hotel costs for MIDEEM are prohibitive."

"There's a community of people we deal with by telephone that is scattered all over the place and, with these events, you know everybody is converging on one place at the same time," says Keith Porteous, manager of the bands Mae Moore and 54.40.

For those who argue the decade-old NMS has lost some of its allure in recent years or simply has become too big for

anyone to make connections, Barenaked Ladies' manager, Nigel Best, responds that "there's always this great group of people that manages to gather there." Best largely credits the group's appearances two years ago at NMS and SXSW for its signing with Sire Records in the U.S. last year. "If you meet just one person who's going to help you in the long run, whether they're from Australia or the European continent, then it's beneficial."

"People tend to forget that seminars are advantageous situations in which you can watch people give advice," Best adds. "They are not about which band is where but about being involved with the people there and listening to what they have to say."

Intrepid's ties to the numerous industry conferences often has led to conflict-of-interest complaints from parts of the music industry here. Although the label will oversee a Canadian booth and produce a CD of indie Canadian tracks for NMS, Stairs refutes charges that Intrepid acts have an inside track at the event or any of the others.

"I'm not going to not submit our acts for showcasing because I don't want to be penalized, but we're sensitive to that kind of criticism and we stay hands off," he says. "All the acts apply directly to [all of] the events. In some cases, a manager will phone me up and I'll try and step in [and recommend them]."

The two Canadian artists announced so far for NMS showcasing this year are Geffen's Pure and Moore. Moore's showcase is particularly timely because the singer recently signed to Bob Buziak's Tri-Star label, which will release her Steve Kilbey-produced album, "Bohemia," in the U.S. Aug. 23.

"NMS called us to offer us a date before we got the Tri-Star commitment," says Porteous. "The showcase offers Tri-Star a way to introduce Mae to a lot of people at one time. It was a matter of timing. It's about three weeks before the record so we'll have some advance co-

pies."

While the proximity of New York to such major Canadian cities as Toronto and Montreal, Quebec and Halifax, Nova Scotia, continues to make NMS a major draw for Canadians, SXSW, despite taking place on the Juno Award weekend, is rapidly growing in importance here. More than 100 Canadians attended the conference last March, and a record-breaking 17 Canadian acts showcased, including such well-known national names as Blue Rodeo, One, I Mother Earth, the Odds, Spirit Of The West, the Waltons, and 13 Engines.

"Primarily, the one [conference] I attend now is South By Southwest," says Jeff Rogers, manager of the Pursuit Of Happiness, Crash Test Dummies, and Randy Bachman. "It's the No. 1 conference to go to. The New Music Seminar is too big. I've been going for 10 years, but I'm not sure I'll be going this year. Austin is a good place for me, I see everybody in four days. You have all the Americans in a different city and it's not like people are coming over from work, as in New York."

"Austin's a real cool destination because the scene is unique, very healthy, and exciting," says Porteous. "The New Music Seminar once represented the best music festival anybody was doing but it isn't the best place to shop your wares today. It's just too overwhelming for everybody. However, if you have the package, showcasing can be very good because you can get a lot of people to come out."

Even Canada's staunchest NMS supporter, Best, concedes that geographic conditions favor SXSW for many city-weary Canadians. "New York just seems more frantic because it's so spread out," he says. "You're forever bouncing around from one taxicab to another, from one club to another. In Austin, you basically walk down one strip. It has a sense of oneness somehow."

### MAPLE BRIEFS

ONE OF THE major country concert events of the summer is the third annual Salmon Valley Music Festival, July 3-Aug. 1 in Salmon Valley, British Columbia. Among the acts scheduled to perform are the Nitty Gritty Dirt Band, the Charlie Daniels Band, Michelle Wright, Prairie Oyster, Gary Fjellgaard, Patricia Conroy, George Fox, and Anita Perras.

FOLLOWING THE enormous success of last year's national "Great Canadian Party," MCA Concerts Canada and Molson Breweries have put together an impressive talent list for this year's Canada Day (July 1) holiday. Confirmed are Van Halen, Alannah Myles, Kim Mitchell, Vince Neil, and the Jayhawks for Molson Park, Ontario; Tom Cocharane, April Wine, Ugly Kid Joe, Rockhead, and Sven Gali for the Badlands in Alberta; and Barenaked Ladies, Violent Femmes, Ned's Atomic Dustpin, Snow, Sarah McLachlan, the Pursuit Of Happiness, and Moxy Fruvous for Thunderbird Stadium, Vancouver.

### VIRGIN RETAIL PLOTS NEW EURO EXPANSION

(Continued from page 55)

Virgin had been talking with Spain's Discoplay, which opened a Megastore-type outlet in December 1991. In April, the chain shut its stores (Billboard, May 1). "We have been talking to Discoplay, but theirs isn't the only site."

The retailer also has dampened speculation it is about to buy Skivakademien, the four-store chain in Scandinavia owned by Sony Music (Billboard, June 12), although a purchase has not been ruled out.

Sony Music Entertainment Europe announced June 1 it had put Skivakademien on the market. The chain was bought in 1990, and includes Mega, claimed to be the largest record store in Northern Europe, and Sture Gallerian in central Stockholm, plus one out-of-town store. CD-Akademiet, in Norway's capital Oslo, is claimed to be the largest in the country.

While Sony's precise reasons for buying the stores remain unclear, Sony Music Europe president Paul Russell now says, "We feel that being in the record retail business does not fit into the long-term strategy of Sony Music." Russell also says all staffers have been informed

of the decision to sell.

Sony Music Sweden managing director Sten af Klinteberg, who has been managing Skivakademien, says, "All four stores are profitable and show strong, positive development [and are] expected to remain so over a long period."

CD-Akademiet managing director Michael Riedl is hoping any change in ownership will not affect the store's organization: "I hope Virgin's going to buy."

News that Virgin had put Oslo on the "A" list of cities to open raised the hopes of the business there: Warner Music Norway's sales director Terje Dorati says Virgin's arrival would be "a milestone" in the history of the country's music business. Local retailers, including Akers Mic, responded to the possibility of a local Megastore by announcing their own expansion plans.

However, Kerr says, "[Skivakademien] is just one of many options being considered. We're looking at two sites in Stockholm, two in Copenhagen, and three in Oslo. It's debatable whether the stores for sale are really the best sites.

"If they come to us and want to have a meeting, then we'll talk."



# HITS OF THE WORLD



## EUROCHART HOT 100 6/12/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	TRIBAL DANCE 2 UNLIMITED BYTE
2	1	INFORMER SNOW EASTWEST AMERICA
3	4	WHAT IS LOVE? HADDAWAY COCONUT
4	3	ALL THAT SHE WANTS ACE OF BASE MEGA
5	13	ENCORE DIRE STRAITS VERTIGO
6	5	NO LIMIT 2 UNLIMITED BYTE
7	8	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 DEP INTERNATIONAL
8	7	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
9	6	DH CAROLINA SHAGGY GREENSLEEVES
10	NEW	TWO PRINCES SPIN DOCTORS EPIC
1	2	DIRE STRAITS ON THE NIGHT VERTIGO
2	5	2 UNLIMITED NO LIMIT BYTE
3	1	EROS RAMAZZOTTI TUTTE STORIE ODD
4	12	JANET JACKSON JANET VIRGIN
5	3	SOUNDTRACK THE BODYGUARD ARISTA
6	7	ACE OF BASE HAPPY NATION MEGA
7	8	GEORGE MICHAEL & QUEEN FEATURING LISA STANSFIELD FIVE LIVE (EP) PARLOPHONE
8	6	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM
9	4	AEROSMITH GET A GRIP GEFEN
10	11	ERIC CLAPTON UNPLUGGED DUCK/REPRISE

## AUSTRALIA (Australian Record Industry Assn.) 6/13/93

THIS WEEK	LAST WEEK	SINGLES
1	1	INFORMER SNOW WARNER
2	2	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
3	3	TWO PRINCES SPIN DOCTORS SONY
4	9	STONE COLD JIMMY BARNES MUSHROOM/FESTIVAL
5	4	EASY FAITH NO MORE LIBERATION/FESTIVAL
6	6	YOU WERE THERE SOUTHERN SONS BMG
7	16	TRIBAL DANCE 2 UNLIMITED LIBERATION/FESTIVAL
8	10	THE RIGHT KIND OF LOVE JEREMY JORDAN BMG
9	15	SHE KISSED ME TERENCE TRENT D'ARBY COLUMBIA
10	18	DEEP EAST 17 POLYDOR
11	17	A WHOLE NEW WORLD (ALADDIN'S THEME) PEABO BRYSON & REGINA BELLE COLUMBIA
12	5	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN/EMI
13	19	THE HITMAN A.B. LOGIC WARNER
14	8	NO LIMIT 2 UNLIMITED LIBERATION/FESTIVAL
15	7	CAT'S IN THE CRADLE UGLY KID JOE PHONOGRAM
16	11	I WANT YOU TONI PEAREN MUSHROOM/FESTIVAL
17	14	RUMP SHAKER WRECKX-N-EFFECT MCA
18	12	GIVE IN TO ME MICHAEL JACKSON EPIC
19	13	GIMME LITTLE SIGN PETER ANDRE MELODIAN/FESTIVAL
20	NEW	FUNKY JUNKY PETER ANDRE MELODIAN/FESTIVAL
1	1	SPIN DOCTORS POCKET FULL OF KRYPTONITE SONY
2	2	ERIC CLAPTON UNPLUGGED WARNER MUSIC
3	3	KENNY G BREATHLESS ARISTA
4	NEW	THE CRUEL SEA THE HONEYMOON IS OVER RED EYE/POLYGRAM
5	4	LENNY KRAVITZ ARE YOU GOING GO MY WAY VIRGIN
6	12	JIMMY BARNES HEAT MUSHROOM/FESTIVAL
7	7	THE SEEKERS SILVER JUBILEE ALBUM EMI
8	NEW	TERENCE TRENT D'ARBY SYMPHONY OR DAMN COLUMBIA
9	16	RICK PRICE HEAVEN KNOWS COLUMBIA
10	6	SOUNDTRACK THE BODYGUARD ARISTA
11	5	NEW ORDER REPUBLIC POLYDOR
12	11	FAITH NO MORE ANGEL DUST LIBERATION/FESTIVAL
13	8	WENDY MATTHEWS LILY ROAD/WARNER
14	10	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS & 2 DAYS IN THE LIFE OF... CHRYSALIS
15	13	MIDNIGHT OIL EARTH AND SUN AND MOON COLUMBIA
16	9	DIRE STRAITS ON THE NIGHT PHONOGRAM
17	14	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM
18	NEW	LED ZEPPELIN REMASTERS WARNER
19	15	AEROSMITH GET A GRIP GEFEN
20	NEW	CHRIS ISAAC SAN FRANCISCO DAYS WARNER

## GERMANY (Der Musikmarkt) 6/1/93

THIS WEEK	LAST WEEK	SINGLES
1	1	INFORMER SNOW EASTWEST
2	2	WHAT IS LOVE HADDAWAY COCONUT
3	3	TRIBAL DANCE 2 UNLIMITED ZYX
4	4	WHEEL OF FORTUNE ACE OF BASE METRONOME
5	5	OH CAROLINA SHAGGY VIRGIN
6	9	MR. VAIN CULTURE BEAT DANCE POOL
7	6	SING HALLELUJAH! DR. ALBAN LOGIC
8	8	LOVE SEES NO COLOUR U96 POLYDOR
9	7	ALL THAT SHE WANTS ACE OF BASE METRONOME
10	11	CAT'S IN THE CRADLE UGLY KID JOE MERCURY
11	10	NO LIMIT 2 UNLIMITED ZYX
12	12	SWEET HARMONY THE BELOVED EASTWEST
13	13	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
14	15	BED OF ROSES BON JOVI JAMBCO/POLYGRAM
15	14	CA PLANE POUR MOI LEILA K COMA
16	17	P.O.W.E.R. OF A.M.E.R.I.C.A.N.A.T.I.V.E.S. DANCE 2 FRANCE BLOW UP/INTERCORD
17	NEW	FOREVER NUMBER ONE F.C. ANDR BAYERN & WHITE POLYDOR

THIS WEEK	LAST WEEK	SINGLES
1	NEW	HERBERT GROENEMEYER CHAOS ELECTROLA
2	2	ACE OF BASE HAPPY NATION METRONOME
3	1	TOTEN HOSEN KAUF MICH VIRGIN
4	NEW	2 UNLIMITED NO LIMITS ZYX
5	3	EROS RAMAZZOTTI TUTTE STORIE ODD
6	4	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM
7	NEW	DIRE STRAITS ON THE NIGHT VERTIGO
8	8	GEORGE MICHAEL & QUEEN FIVE LIVE PARLOPHONE
9	6	AEROSMITH GET A GRIP GEFEN
10	5	SNOW 12 INCHES OF SNOW EASTWEST
11	NEW	MATTHIAS REIM SABOTAGE POLYDOR
12	7	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
13	10	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
14	14	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM
15	19	PETER MAFFAY DER WEG 1979-93 NO SPACE AROUND DASHES EASTWEST
16	9	QUEEN A KIND OF MAGIC EMI
17	11	SOUNDTRACK THE BODYGUARD ARISTA
18	NEW	JANET JACKSON JANET VIRGIN
19	15	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
20	16	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER MUSIC

## JAPAN (Music Labo) 6/14/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	HADASHINO MEGAMI B'Z BMG/ROOMS
2	1	YURERU OMOI ZARD B-GRAM
3	2	NATSUWO MACHIKIRENAKUTE TUBE SONY
4	NEW	MELODY/BABY BABY MASAHARU FUKUYAMA BMG/VICTOR
5	7	KIMIGA HOSHIKUTE TAMARANAI ZYGG B-GRAM
6	4	WE ARE THE CHAMP THE WAVES PONY/CANYON
7	NEW	WATASHIWA KNIFE SHIZUKA KUDO PONY/CANYON
8	NEW	HAJIMETENO NATSU SMAP VICTOR
9	8	WAKAREMASHO WATASHIKARA KIEMASHO ANATAKARA MAKI OHGURO TOSHIBA/EMI
10	3	TOKINO TABIJI KOME KOME CLUB SONY
1	1	T-BOLAN HEART OF STONE ZAIN
2	2	YMO TECHNODON TOSHIBA/EMI

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	2	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 DEP INTERNATIONAL
2	1	ALL THAT SHE WANTS ACE OF BASE METRONOME
3	4	TWO PRINCES SPIN DOCTORS EPIC
4	3	SWEAT INNER CIRCLE MAGNET
5	5	THREE LITTLE PIGS GREEN JELLY ZOO
6	18	WHAT IS LOVE HADDAWAY LOGIC/ARISTA
7	NEW	CAN YOU FORGIVE HER PET SHOP BOYS PARLOPHONE
8	7	SHOUT LOUCIE LOU & MICHIE ONE MFR
9	13	IN ALL THE RIGHT PLACES LISA STANSFIELD MCA
10	NEW	DO YOU SEE THE LIGHT... SNAP FEATURING NIKI HARIS LOGIC/ARISTA
11	8	TRIBAL DANCE 2 UNLIMITED PWL INTERNATIONAL
12	12	BLOW YOUR MIND JAMIROQUAI ORENDA/SONY
13	NEW	TEASE ME CHAKA DEMUS & PLIERS MANGO
14	9	I DON'T WANNA FIGHT TINA TURNER PARLOPHONE
15	11	JUMP AROUND/TOP O' THE MORNING TO YA HOUSE OF PAIN RUFFNESS
16	6	FIVE LIVE GEORGE MICHAEL & QUEEN PARLOPHONE
17	10	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
18	NEW	FACE THE STRANGER (EP) THERAPY? A&M
19	22	DARK IS THE NIGHT A-HA WARNER BROS.
20	14	EVERYBODY HURTS R.E.M. WARNER BROS.
21	24	NO ORDINARY LOVE SADE EPIC
22	15	IN THESE ARMS BON JOVI JAMBCO
23	16	THE JUNGLE BOOK GROOVE JUNGLE BOOK HOLLYWOOD
24	NEW	THE POWER ZONE (EP) THE TIME FREQUENCY INTERNAL AFFAIRS
25	NEW	THINKING OF YOU ('93 REMIXES) SISTER SLEDGE ATLANTIC
26	17	HOUSECALL (REMIX) SHABBA RANKS/MAXI PRIEST EPIC
27	20	BREAK IT DOWN AGAIN TEARS FOR FEARS MERCURY
28	NEW	FROM DESPAIR TO WHERE MANIC STREET PREACHERS COLUMBIA
29	NEW	HUMAN WORK OF ART CLIFF RICHARD EMI
30	23	WILL YOU LOVE ME... BRYAN FERRY VIRGIN
31	19	CREATION STEREO MC'S 4TH + B'WAY
32	26	LORDS OF THE NEW CHURCH TASMINE ARCHER EMI
33	NEW	IN A WORD OR 2/THE POWER MONIE LOVE COOLTEMPO
34	NEW	ALL FUNKED UP MOTHER BOSTING/NETWORK
35	27	I WANNA HOLD ON... MICA PARIS 4TH + B'WAY
36	NEW	BLACK TIE WHITE NOISE DAVID BOWIE FEATURING AL. B. SURE! ARISTA
37	39	GET HERE Q-FEAT TRACY ACKERMAN ARISTA
38	35	INFORMER SNOW EASTWEST AMERICA
39	NEW	I HAVE NOTHING WHITNEY HOUSTON ARISTA
40	31	BELIEVE LENNY KRAVITZ VIRGIN

THIS WEEK	LAST WEEK	SINGLES
3	3	WANDS TOKINO TOBIRA TOSHIBA/EMI
4	4	UNICORN SPRINGMAN SONY
5	NEW	AKIKO YANO LOVE IS HERE EPIC/SONY
6	NEW	PIZZICATE FIVE BOSSA NOVA 2001 NIPPON COLUMBIA
7	5	ZOO ZOO FOR SALE FOR LIFE
8	8	JANET JACKSON JANET TOSHIBA/EMI
9	7	SEIKO MATSUDA DIAMOND EXPRESSION SONY
10	9	MAKI OHGURO DA DA DA TOSHIBA/EMI

## FRANCE (Nielsen/Europe 1) 6/12/93

THIS WEEK	LAST WEEK	SINGLES
1	1	ENCORE DIRE STRAITS VERTIGO
2	2	NO LIMITS 2 UNLIMITED SCORPIO/POLYGRAM
3	3	IN THE DEATH CAR B.O.F. ARIZONA DREAM PHONOGRAM
4	8	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
5	5	WOULD I LIE TO YOU? CHARLES & EDDIE EMI
6	4	ALISON JORDY SONY MUSIC
7	11	ORDINARY WORLD DURAN DURAN EMI
8	14	CHIKI CHIKA NOT REAL PRESENCE SONY MUSIC
9	12	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALIS
10	18	TRIBAL DANCE 2 UNLIMITED SCORPIO/POLYGRAM
11	10	PINOCCHIO PIN-OCCHIO FLAR/MUSIQUISC
12	NEW	ALL THAT SHE WANTS ACE OF BASE BARCLAY/POLYGRAM
13	6	UN AMOUR DE VACANCES CHRISTOPHE RIPPERT BMG
14	13	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT ATOLL/POLYGRAM
15	NEW	DES HAUTS, DES BAS STEPHAN EICHER BARCLAY/POLYGRAM
16	NEW	SING HALLELUJAH DR. ALBAN ARIOLA
17	7	END OF THE ROAD BOYZ II MEN POLYDOR
18	NEW	L'AIGLE NOIR MARIE CARMEN EMI
19	20	SWEET THING MICK JAGGER ATLANTIC
20	9	ONLY THE VERY BEST PETER KINGSBERY EPIC
1	1	DIRE STRAITS ON THE NIGHT VERTIGO
2	2	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
3	3	LIANE FOLY LES PETITES NOTES VIRGIN
4	11	MICHEL SARDOU BERCY '93 TREMA
5	5	JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA
6	6	2 UNLIMITED NO LIMITS SCORPIO/POLYGRAM

THIS WEEK	LAST WEEK	SINGLES
7	4	SOUNDTRACK THE BODYGUARD RCA
8	7	MICHAEL JACKSON DANGEROUS EPIC
9	15	HELENE HELENE AB/BMG
10	8	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
11	10	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
12	17	DEPECHE MODE SONGS OF FAITH AND DEVOTION VOGUE/BMG
13	18	SADE LOVE DELUXE EPIC
14	9	GARY MOORE BLUES ALIVE VIRGIN
15	14	JORDY POCLETTE SURPRISE SONY MUSIC
16	NEW	JANET JACKSON JANET VIRGIN
17	12	ERIC CLAPTON UNPLUGGED WEA
18	13	GEORGE MICHAEL & QUEEN FIVE LIVE EMI
19	16	TYCOON STARMANIA EPIC
20	NEW	B.O.F. ARIZONA DREAM PHONOGRAM

## ITALY (Musica e Dischi) 6/7/93

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL THAT SHE WANTS ACE OF BASE METRONOME
2	2	SEI UN MITO 883 F.R.I.
3	9	WHAT IS LOVE HADDAWAY COCONUT
4	4	SI O NO FIORELLO F.R.I.
5	3	RADIO BACCANO GIANNA NANNINI FEATURING JOVANOTTI RICORDI
6	5	TERAPIA RAMIREZ EXPANDEO/DFC
7	7	IO NO JOVANOTTI F.R.I.
8	6	COME ON (AND DO IT) FPI PROJECT PARADISE PROJECT
9	NEW	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT DIG IT
10	NEW	TRIBAL DANCE 2 UNLIMITED ALA BIANCA/GOT IT ALBUMS
1	3	883 NORD SUD OVEST EST RTI MUSIC/F.R.I.
2	1	EROS RAMAZZOTTI TUTTE STORIE ODD
3	2	VASCO ROSSI GLI SPARI SOPRA EMI
4	4	STING TEN SUMMONER'S TALES A&M
5	5	RAF CANNIBALI CGD
6	6	DIRE STRAITS ON THE NIGHT VERTIGO
7	8	GIANNA NANNINI X FORZA X AMORE RICORDI
8	7	PINO DANIELE CHE DIO TI BENEDECA CGD
9	9	VARI DANCETERIA 4 RTI MUSIC
10	NEW	LAURA PAUSINI LAURA PAUSINI CGD

## SPAIN (TVE/AFYVE) 5/29/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	NUESTROS HOMBRES HEROES DEL SILENCIO EMI-ODEON
2	1	ENCORE DIRE STRAITS POLYGRAM
3	4	INFORMER SNOW DRD
4	2	ALL THAT SHE WANTS ACE OF BASE POLYGRAM
5	3	TRIBAL DANCE 2 UNLIMITED BLANCO Y NEGRO
6	NEW	QUE IDEA ZENTRAL MAX MUSIC
7	NEW	DICEN O.B.K. BLANCO Y NEGRO
8	6	Y YO TE BESE JESUS VAZQUEZ ARIOLA
9	NEW	THERE'S SOMETHING CO. RO GINGER MUSIC
10	7	WALKING IN MY SHOES DEPECHE MODE SANMI RECORDS
1	1	DIRE STRAITS ON THE NIGHT POLYGRAM
2	4	EROS RAMAZZOTTI TODO HISTORIA RCA
3	2	ALEJANDRO SANZ SI TU ME MIRAS WARNER MUSIC
4	3	MIGUEL BOSE BAJO EL SIGNO DE CAIN WARNER MUSIC
5	5	KENNY G BREATHLESS ARIOLA
6	5	BRUCE SPRINGSTEEN IN CONCERT PLUGGED CBS/SONY
7	7	ERIC CLAPTON UNPLUGGED WARNER
8	9	VARIOUS ARTISTS LO MEJOR DEL SOUL ARCADE ESPANA
9	6	EL ULTIMO DE LA FILA ASTRONOMIA RAZONABLE EMI
10	NEW	ROSARIO DE LEY EPIC

## CANADA (The Record) 6/7/93

THIS WEEK	LAST WEEK	SINGLES
1	1	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN/EMI
2	5	COME UNDONE DURAN DURAN CAPITOL/EMI
3	2	LOOKING THROUGH PATIENT EYES PM DAWN ISLAND/PGD
4	3	NO LIMIT 2 UNLIMITED QUALITY
5	10	HAVE I TOLD YOU LATELY ROD STEWART WARNER BROS./WEA
6	6	SLEEPING SATELLITE TASMINE ARCHER CAPITOL/EMI
7	8	DOWN WITH THE KING RUN DMC ATTC/PROFILE
8	NEW	OH CAROLINA SHAGGY VIRGIN/EMI
9	NEW	SHOW ME LOVE ROBIN S ATLANTIC/WEA
10	NEW	IN THESE ARMS BON JOVI MERCURY/PLG
1	1	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY
2	4	JANET JACKSON JANET VIRGIN/EMI
3	3	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/EMI
4	2	AEROSMITH GET A GRIP GEFEN/EMI
5	NEW	ROD STEWART UNPLUGGED... AND SEATED WARNER BROS./WEA
6	5	ERIC CLAPTON UNPLUGGED REPRISE/WEA
7	6	SOUNDTRACK THE BODYGUARD ARISTA/BMG
8	7	SNOW 12 INCHES OF SNOW EASTWEST/WEA
9	8	RANKIN FAMILY FARE THEE WELL LOVE CAPITOL/EMI
10	NEW	ANTHRAX SOUND OF WHITE NOISE ELEKTRA/WEA



## Multiple Formats: Hot Topic At Mall Convention

■ BY EARL PAIGE

LAS VEGAS—Music and video retailers are hoping that by providing a variety of store types—either under one roof or as entirely separate units—they can spur growth in a slowly recovering economy.

The multistore idea created a buzz among executives and real estate staff gathered here May 16-20 for the annual International Council of Shopping Centers confab, which drew 20,000 to the Las Vegas Hilton and the adjacent Convention Center.

Another topic of discussion was demographics. Rapidly changing customer demographics, particularly by age and ethnicity, only add to the need for flexible and creative retailing strategies, said Blockbuster Entertainment senior VP of operations Gerald Weber, who was touting four different store types.

The need for diversity and the recognition of demographic shifts were mentioned by the nation's retail giants, too, especially K mart.

Now a big player in music and video with its Borders Book Shops division, K mart boasts PayLess Drugs, Waldenbooks, OfficeMax, Sports Authority, Builders Square, and warehouse giant PACE, the latter big not just in size but in video as well.

K mart's Mary McGeachy noted how the company is addressing ethnic segments with its in-store music programming. In a keynote speech, K mart chairman Joseph Antonini stressed "micro-marketing" as a way to identify clusters of consumers within a trade area.

National chains sometimes are not as nimble in addressing demographic pockets, so "there's still a place for the strong, regional chain," said Jim Bonk, who headed the 365-unit Camelot Music's Vegas contingent.

The problem is that so many developers are national, too. "Developers do prefer to deal with someone who is national. You have an edge," said Bonk, executive VP with the North Canton, Ohio-based chain. Bonk added he hopes to "be somewhere in the high 20s" in terms of new-store openings in the current calendar year.

Also more apparent at this year's shopping center show was the trend

that steadily consolidating national chains are becoming more competitive among themselves and are squeezing out regionals.

Among those feeling the pressure of encroaching national players is Ann Lieff, president/CEO at Spec's Music, a 60-store Florida chain that is expanding into Puerto Rico. Spec's hired outside retail experts and adopted a new logo and store look that Lieff was showing off.

Another chain, Sound Shop, has 70 outlets in 13 states. Its parent company, Central South, does not depend totally on retail. It also operates a huge Nashville wholesale operation.

At the convention, Central South president Randy Davidson and VP of sales Chuck Adams were quietly

pushing not only the traditional Sound Shop mall units, but Music 4 Less, an innovative off-price store now in 12 outlet centers.

"They have carved out a niche for themselves," said Terry Woodward, president of 136-unit Disc Jockey, who admires Davidson's daring move into the factory outlet fray.

Disc Jockey, another firm that has a stake in wholesale with its Wax-Works/VideoWorks operation in Owensboro, Ky., is adding more units at a modest pace. Woodward sees "six to 10 for the rest of the year, but that could change depending on how the show ends up."

Disc Jockey, which also sports a new look with a 10,000-square-foot superstore in Florence, Ky., is adding a real estate executive in the per-

son of Paul DeZalia, who was formerly with developer Glimcher Co.

The national players, like Disc Jockey, Camelot, Albany, N.Y.-based Trans World Music Corp., Minneapolis-based The Musicland Group, and Fort Lauderdale, Fla.-based Blockbuster, all were keeping an eye on Torrance, Calif.-based Wherehouse Entertainment. The regional web, which once was confined to the West Coast, announced at a Caesars Palace party it threw for developers the acquisition of the all-mall 29-store Record Shop. The deal brings Wherehouse to the banks of the Mississippi River, noted Scott Young, chairman, CEO, and president.

What is important, said observers here, is that Wherehouse is now a

more serious player in malls, where it has 81 of its 350 units.

Emphasis on a variety of store formats was highlighted when Young boasted that Wherehouse "has 17 shops" it can mix and match inside stores, from games to computer software to music and video rental.

On the other hand, Blockbuster can cluster four different types of stores and cater to an enormous breadth of demographics down to kindergarten age, said Weber.

The new range reflects how the chain has invested in and is offering Discovery Zone, a children's indoor playground concept, along with stores for music, video, and games, Weber added.

## Zulu Records Is Outright Independent Vancouver Retailer, Label Are Import-Friendly

■ BY CRAIG ROSEN

VANCOUVER, British Columbia—For Zulu Records store owner Grant McDonagh, it's important to stock the latest independent and import releases, but he doesn't want his 11-year-old store to be strictly a haven for the hipper-than-thou set.

"Even though I very much believe in and support the bands we import, it's



Grant McDonagh is the owner of Zulu Records, a store that specializes in independent rock and U.S. and British imports. (Photo: Patti O. Rosen)



not right to tell the customers what to like," says McDonagh, 30. "I don't like elitists. I like to introduce people to new things, but not at the expense of insulting other people."

It's that sort of consumer-friendly attitude that has made Zulu one of the best-loved independent outlets in Vancouver.

Zulu originally was known as Quintessence, a shop specializing in imports in the late '70s. The teenage McDonagh was a regular customer who eventually secured a job as a clerk at the store, which held in-stores with such visiting acts as the Jam.

When the store hit the financial skids in early '80s, McDonagh assumed the lease. At the time the store had only two bins of records.

Using Quintessence as a blueprint, McDonagh continued to cater to the same clientele, but eventually expanded the stock to carry a more diverse selection of titles. Again like Quintessence, McDonagh also launched his own label,

which shares the Zulu Records moniker.

McDonagh says things were tough in the mid-'80s, because he ran into too many expenses with the label, which he established in 1983.

"It's been a roller coaster ride," he says. "I've weathered a few storms. Local music is a scary proposition, but things are going well now only because I've learned from the mistakes I've made in the past."

The store now is approximately 1,500 square feet. It was expanded five years ago when McDonagh had the back wall knocked down to create space for a used section, which includes CDs and approximately 2,000 vinyl albums.

Zulu carries a wide selection of independent rock and U.S. and British imports, as well as domestic releases, but isn't the typical too-hip independent. "Unlike some, we do sell everything, including top 40, jazz, and R&B," McDonagh says.

Empty jewel boxes are displayed in handsome custom-made wooden bins; the actual CDs are kept behind the counter. Three listening stations—one includes a turntable—allow customers to give potential purchases a test spin.

According to McDonagh, Zulu's customers range in age from 15 to 55. "I

(Continued on page 62)

## Geffen's Attaway Giveaway Impact Still Uncertain

■ BY DEBORAH RUSSELL

LOS ANGELES—It was on March 23 that Geffen Records announced it was giving retailers the initial shipment of Murray Attaway's solo debut free of charge. The innovative campaign was designed to help break Attaway as a solo artist. Yet the jury is still out regarding the promotion's success.

Retailers surveyed in April were unanimous in their gleeful support of Attaway's "In Thrall" (Billboard, April 10) and the label that literally gave them a total of 40,000 units, or close to \$280,000 in free billing. In exchange, retailers launched an aggressive price/position campaign designed to stimulate early sales.

But while retailers continue to sing Geffen's praises, Attaway's album and its debut single, "Under Jets," have yet to appear on

(Continued on page 61)

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## REP Revs Up Bayside Buy; Anthrax's Towering In-Store

**INDIE WHIRL:** Look for REP's acquisition of Bayside Distributing from Tower Records finally to close July 1. Russ Solomon, president of the West Sacramento, Calif.-based chain, confirms the deal but declines to reveal details. He adds that if the deal doesn't close with REP—the company formed by Cambridge, Mass.-based Rounder Records Distribution, Minneapolis-based East Side Digital and Lynnwood, Wash.-based Precision Sound—then Tower won't sell Bayside at all.

In fact, Tower's intention to sell to REP may have cost the merchant an opportunity to fire up a bidding war. According to sources, other distributors, including the Pac-Man-like Alliance Entertainment Corp., reportedly expressed an interest in seeing Bayside's financials, but Tower didn't supply them because it wasn't interested in selling Bayside to other parties.

Robert Simonds, CEO of REP, declines to specify how much REP is paying for Bayside. He says REP is buying mainly Bayside's assets, which will be helpful in the company's strategy to be a national distributor. That company will have two national sales organizations, one of which will be REP, and the other as yet unnamed.

Of all the labels being distributed through the four distribution companies—Rounder, East Side, Precision, and Bayside—the REP sales arm will handle a small number of labels, while the other sales arm will handle the bulk of the labels that currently go through the four distributors. He says that what labels each sales arm handles likely will be determined by genre.

But the two sales arms will be under one umbrella so that the company will have one accounts-receivable department, one return processing department, and one shipping point, according to Simonds. Also, accounts will get one bill.

Speaking of Alliance, a deal it was negotiating with Houston's Justice Records has fallen through. According to Randall Jamail, Justice president, Alliance approached the Houston label about distributing it exclusively on a national basis. As part of the proposed deal, Justice's sales force would have been merged into Alliance. But the deal never was concluded. Alliance executives decline comment.

**INDI ANSWER:** For nearly the last three years, one of the biggest questions haunting the independent sector has been: Who owns INDI? INDI, according to current company executives, was founded by Mel Klein, and was backed by a group of investors put together by Pierson, Holding & Pierson, a subsidiary of Amro Bank NV. When Klein left, George Hocutt replaced him as chairman. Possibly because INDI and the investment bank decline to name any of the investors in that group, and whispers continue that Island Records founder Chris Blackwell really was behind the company.

Retail Track recently had a chance to put that question to Blackwell. He responded he has never owned or had anything to do with INDI, although he says he continuously hears the rumor as well. Blackwell speculates that because Klein and Chris Joyce, currently INDI's general counsel, both have worked with him in the past, many assume that he secretly owned INDI.

But Blackwell says, "I love independent distribution for what it can do, but I was never interested in owning such a company." He explains he prefers working as closely as possible with the creative side of music and labels, and lets distribution sell the music. "I never wanted to own a distribution company," he says.

**HARDEST-Working Band In Show Biz:** That would be Anthrax, at least on the night of May 24. That night, the band played a killer set at The Grand in Man-

hattan, then traveled nine short blocks to Tower Records' outlet on Broadway and 4th Street for an in-store appearance that coincided with a midnight sale of the band's "Sound Of White Noise" album. According to Dave Ben-zian, the rock buyer for that store, the midnight sale of Anthrax's debut album for Elektra resulted in 188 CDs and 80 cassettes being snapped up by the band's faithful.

**ALONG THE ABBEY ROAD:** Sam Ginsburg, who runs the L.A. branch of Abbey Road, presided over his 12th annual Black Music Day June 6. The event, which took place in the one-stop's parking lot and was attended by about 800 people, took in \$13,000, which will be donated to the United Negro College Fund. Ginsburg, who started the event at City 1-Stop and continued it when Abbey Road acquired that company, has been collecting money at the event for the United Negro College Fund for the last three years, and has raised a total of \$40,000.

Among the artists in attendance were L.L. Cool J, Keith Washington, Kam, Above The Law, Vesta Williams, CeCe Peniston, Illegal, Walter & Scotty, Martha Wash, the Commodores, and Mario Van Peebles. Yvette Chappel, the representative from the United Negro College Fund, brought along Lou Rawls to accept the donation.

In other Abbey Road news, the company is continuing its strategy of taking advantage of marketplace voids. As it did in Philadelphia when Richman Bros. folded, and in Atlanta, which saw one one-stop close and another file for Chapter 11, Abbey is moving into the Milwaukee marketplace by hiring three employees—Randy Otto, Eric Muse, and Carol Kowalski from Milwaukee-based Sound & Video, the one-stop owned by Noah Gimble. According to industry sources, Sound & Video has been experiencing difficulties.

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## IMPACT OF GEFFEN'S ATTAWAY GIVEAWAY STILL UNCERTAIN

(Continued from page 59)

any Billboard charts. Jason Whittington, Geffen's director of national sales, reports sales have topped 50,000 units to date.

"It's still pretty early," says Whittington of the innovative retail campaign, "and the jury is still out. The campaign definitely panned out from a retailer's view, and we couldn't have gotten any better feedback and support. Everyone came to the party and a lot of retailers put programs together that normally would have cost us a lot of money to be a part of."

Geffen is preparing to release the album's second single, "Fall So Far," June 22, and Whittington is hoping for more outside support to incite additional sales on "In Thrall." That support is exactly what the album needs, says Al Wil-

son, VP of marketing at Milford, Mass.-based Strawberries Inc.

"The label supported it as fully as possible," says Wilson, who reports the chain has moved about 100 units since March, "but in conjunction with price and position the artist needs other types of support, like press, radio, and video. That's the only area where the project seemed to fall short."

Wilson says Strawberries discounted the CD to \$7.99 and the cassette to \$4.99, and he cites the sale price as the key catalyst to movement at his chain. "It's 100 more units than we would have sold otherwise," he says.

Lew Garrett, merchandising VP/head buyer at the Camelot chain of N. Canton, Ohio, voiced similar sentiments. Garrett reports Camelot

has sold 60%-70% of its initial order due to an aggressive price and position program.

"The title performed adequately for a new artist," he notes. "We haven't had a breakthrough yet, but we're hopeful. We've sold more than we would have [without the sales campaign]."

Carnegie, Pa.'s National Record Mart chain is one retailer that sold its initial order of 300 units at a discount. Senior buyer Doug Smith says he has reordered the title and has now priced it at its average list of \$13.98.

"The program definitely worked," Smith says. "There's no way we would have sold that many units otherwise. But I can't imagine that it proved to be valuable to Geffen. They couldn't have made any money on this."

Maybe not yet. But Whittington is optimistic about the future of the new single and its impact on album sales. He says early action on "Fall So Far" in Atlanta already has impacted album sales in that market.

Ataway just completed a brief stint touring with Robyn Hitchcock and he has been active on the promotional tour circuit, appearing on regional music video shows, and performing for the Uni sales team around the country.

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## Mercury Gets Its Acts Together At Tower

BY MARK SCHOIFET

NEW YORK—In a bid to increase sales and visibility for five of its alternative acts, Mercury Records is asking Tower Records customers to put their two cents in—literally.

For just two pennies more, a customer who buys the latest albums by Tears For Fears, X, the Mighty Mighty Bosstones, Animal Bag, or Mind Bomb will receive a 60-minute compilation video. The cassette features videos by the five featured acts plus a sixth band, Greta, which has yet to release its first album. The Mind Bomb video is the "uncensored" version of the song "Do You Need

Some," which has generated a strong buzz at alternative music clubs, according to the label. The cassette also features an electronic press kit on X.

The summer promotion is timed to coincide with the August issue of Pulse!, Tower's monthly in-house magazine, which is in stores and on newsstands from June 25 to July 28. Mercury is flagging the promo in a three-page cover gatefold ad, which asks customers to "give us your 2 cents."

"I believe the new battleground in retail is taking place at the point of sale," says Larry Stessel, senior VP/GM of Mercury Records. "It's getting tougher and tougher to get your mu-

sic on the radio. It's getting tougher and tougher to get your music on music television. If you put music and visuals in the customer's hands, you have a much better chance of completing the sale."

Stessel notes the video-premium concept has sparked sales increases in the past. He cites Columbia's successful video promotion for the band Alice In Chains. "We're taking it one step further," he says. "We're making it much more active."

The videos, which Mercury is supplying for free to Tower, will be bar-coded so the label can track their sales at POS. The videocassettes also

(Continued on page 65)

## ZULU RECORDS IS OUTRIGHT INDEPENDENT

(Continued from page 59)

feel that if I weren't in the business, I could go into my store and find what I like without feeling intimidated," he says. "I love selling the latest thing to people in their 40s with regular jobs. It's great to see the joy on their faces."

"We're certainly not the biggest store," McDonagh adds. "But for people who know what they are looking for, and for people looking for a hard-to-find item, we're a good store to shop at."

The recent addition of Ticketmaster at the store has brought in more traffic. On a Saturday afternoon in May, hours after Peter Gabriel tickets went on sale, the store still had a steady flow of customers browsing through the bins.

Zulu attempts to attract additional business by advertising in such publications as Alternative Press and Option, as well as local alternative publications, such as Terminal City and Disorder. The ads usually are split between albums on other labels and releases on its own imprint.

"The good thing about the store is that if the staff and I find a release we really like, we can promote it through advertising," McDonagh says. "It's a good feeling when we sell a lot of albums by Bettie Serveert, Polvo, or Sebadoh."

According to McDonagh, Zulu surprisingly receives more support from U.S. independents than Canadian labels. For example, Matador act Bettie Serveert recently performed in the

store.

Zulu has some 10,000 new CDs in stock, ranging from the latest releases and catalog titles of the Afghan Whigs and Abba to Frank Zappa and Zoviet France. Roughly 40% of sales are composed of domestic releases, with imports making up another 40%. The remaining 20% of business consists of used CDs and albums, collectors' items, and mag-

azines.

Aside from current titles by Zulu acts Bob's Your Uncle, Lung, Coal, and Perfume Tree, the store also carries about 75 cassettes by local acts and about 40 CDs on a consignment basis.

Recent top sellers included the Butthole Surfers, Frank Black, Shonen Knife, Sebadoh, Pavement, Porno For Pyros, and Leonard Cohen.



Grant McDonagh was working as a clerk at the Quintessence record shop in Vancouver when it ran into financial trouble. He took over the lease, renamed the store Zulu Records, and has operated it for 11 years. (Photo: Patti O. Rosen)

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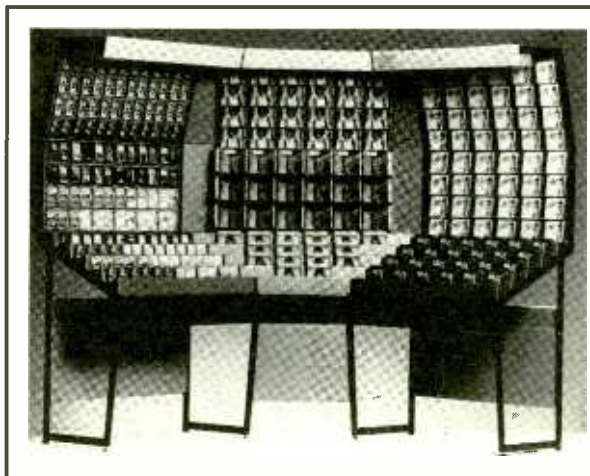
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THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	BOB MARLEY AND THE WAILERS ▲ <sup>3</sup> TUFF GONG/ISLAND 846210*PLG (9.98/16.98)	★★★ NO. 1 ★★★ LEGEND 5 weeks at No. 1	98
2	2	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	109
3	3	ERIC CLAPTON ▲ <sup>3</sup> POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	109
4	6	ENYA ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	86
5	5	JOURNEY ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	109
6	9	PINK FLOYD ▲ <sup>12</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	109
7	11	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	109
8	10	AEROSMITH ▲ <sup>6</sup> COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	107
9	7	THE EAGLES ▲ <sup>12</sup> ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	109
10	8	JAMES TAYLOR ▲ <sup>4</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	109
11	12	MEAT LOAF ▲ <sup>7</sup> CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	109
12	14	PINK FLOYD ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	109
13	17	PERKINS, LEWIS, ORBISON, & CASH SMASH 830002/PLG (6.98 EQ/11.98)	CLASS OF '55	2
14	18	METALLICA ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	100
15	13	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	107
16	15	CREDENCE CLEARWATER REVIVAL FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	21
17	25	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	103
18	22	GUNS N' ROSES ▲ <sup>10</sup> Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	109
19	21	METALLICA ▲ <sup>2</sup> ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	94
20	34	BEASTIE BOYS ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	47
21	23	THE DOORS ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	98
22	20	ENYA ● ATLANTIC 81842/AG (7.98/11.98)	ENYA	64
23	—	BADFINGER CAPITOL 81403 (9.98/15.98)	STRAIGHT UP	1
24	27	U2 ▲ <sup>5</sup> ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	77
25	31	METALLICA ▲ <sup>2</sup> ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	95
26	30	THE BEATLES ▲ <sup>8</sup> CAPITOL 46442* (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	42
27	4	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	28
28	24	BILLY JOEL ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	109
29	28	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	68
30	39	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	100
31	37	PETER GABRIEL ▲ <sup>3</sup> Geffen 24088 (9.98/13.98)	SO	11
32	32	MICHAEL JACKSON ▲ <sup>21</sup> EPIC 38112 (9.98 EQ/15.98)	THRILLER	21
33	26	THE POLICE ▲ <sup>3</sup> A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	88
34	35	DEF LEPPARD ▲ <sup>10</sup> MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	99
35	33	PATSY CLINE ▲ <sup>4</sup> MCA 12* (4.98/10.98)	GREATEST HITS	109
36	36	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	88
37	40	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	25
38	48	LED ZEPPELIN ▲ <sup>10</sup> ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	105
39	16	JIMI HENDRIX ▲ <sup>2</sup> REPRISE 2276*/WARNER BROS. (7.98/11.98)	SMASH HITS	54
40	19	BON JOVI ▲ <sup>9</sup> MERCURY 830264 (7.98 EQ/11.98)	SLIPPERY WHEN WET	48
41	47	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	27
42	—	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	43
43	44	RIGHTEOUS BROTHERS ▲ CURB 77381 (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	106
44	49	THE BEATLES ▲ <sup>9</sup> CAPITOL 46446 (9.98/15.98)	ABBEY ROAD	33
45	41	CAROLE KING ▲ <sup>2</sup> COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	9
46	45	SADE ▲ <sup>2</sup> EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	12
47	—	10,000 MANIACS ● ELEKTRA 60738 (9.98/13.98)	IN MY TRIBE	1
48	—	SIMON & GARFUNKEL ▲ <sup>5</sup> COLUMBIA 31350 (9.98/15.98 EQ)	GREATEST HITS	9
49	43	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup> CAPITOL 12182 (12.98/15.98)	NINE TONIGHT	67
50	46	SOUNDTRACK ▲ <sup>5</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	27

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.



# Vultures Name Game; Dash Rips; Bonfiglio Blows

**LONG LIVE THE ROAD** Vultures: Last month, **Circumstantial Records** recording act the **Road Vultures** put out a press release saying the band was changing its name to the N.Y. **Vultures**. But this month, the label's owner, **Larry Germack**—who in his spare time works as national accounts manager at **Hollis, N.Y.-based Relativity Entertainment Distribution**—retracted that release, saying the band's moniker stands.

The confusion about the name started in late April, when the **Road Vultures** played a gig at the **Continental** in their home town of **Buffalo, N.Y.** (The band currently is based in **New York City**.) According to the initial press release, when the group pulled up to the club, its members were greeted by 20-25 ambassadors from a local motorcycle club known as (gulp) the **Road Vultures**.

In due course, the band says, "their leaders met with our leaders, and it was 'suggested' by the [motorcycle gang] that they hallowed

for a town that is supposed to be so wild and full of manic music energy, **New Orleans** is one tired-ass town that keeps on supporting the same old bands and musicians. The stuff that is hot today was hot in 1965... hell, it was hot in 1955! People here act as if rock and roll and punk rock never happened."

And so on, albeit more profanely. Well, if you agree with **DRR** that the **Crescent City** is dozing (we're not sure we do, but what the hey), you may welcome the band's latest assault on contemporary sensibilities and mores: **Doctor Dream Records** in **L.A.** has summoned up the courage to release the group's new album, tentatively titled "Tigertown," in August. The record will be **Dash's** first since its departure from **Mammoth Records**, and its first studio release in three years.

And, if you manage to catch **Dash Rip Rock** on the road—the band is touring the East and South through the summer—ask to be put on the mailing list. The **Muckraker** is good, libelous fun.

**FLAG WAVING:** **DI** has a pretty hard time coaxing even "Red River Valley" out of a **Hohner** **Marine Band** harmonica. So we were extremely impressed when harmonica whiz **Robert Bonfiglio** blew a sweet tune for us on a four-hole kiddie harp at the recent **NAIRD** con-fab, and figured it might be a good idea to learn more about this virtuoso's background.

**Bonfiglio's** album "Through The Raindrops" has been perched on **Billboard's** **New Age Albums** chart for 20 weeks now—an almost amusing notion, since the **Iowa** native began playing harmonica under the sway of bluesmen such as **Sonny Boy Williamson**, then moved into the classical realm after studies with teacher **Chamber Huang** and **New York City** **Ballet** flautist **Andrew Lalwy**.

"We went through all the major works for harmonica and orchestra... There are about 60 concertos for harmonica and orchestra," says **Bonfiglio**, whose repertoire has included concerti by **Villa-Lobos**, **Cowell**, **Walton**, **Vaughan Williams**, and other modern classicalists.

But **Bonfiglio**, who recorded two classical albums for **RCA** and has displayed his classical chops with such units as the **Brooklyn Philharmonic**, the **Los Angeles Philharmonic**, and the **Boston Pops**, decided to stake out new terrain with "Through The Raindrops." He doesn't see his adult-alternative work as that much of a departure.

"**Gershwin** and **Ellington** started writing serious music, while **Stravinsky** began writing jazz-influenced works," he says. "[The cross-pollination that] happened in the '30s and '40s should have continued in the '50s, '60s, and '70s."

Without drawing direct comparisons, he notes such recent cross-genre efforts as the collaboration between the **Brodsky Quartet** and **Elvis Costello**, the pairing of **Yo Yo Ma** and **Bobby McFerrin**, and

**Paul McCartney's** "Liverpool Oratorio."

**Bonfiglio**, who performs material on "Through The Raindrops" ranging from original compositions to **Django Reinhardt** numbers and **Santo & Johnny's** "Sleepwalk," says he plans to "get a little bit more hard-edged" and bluesy on his next release for **High Harmony**

**Records**, the **Katonah, N.Y.-based** label he is partnered in.

Beyond the success he is having with his album, **Bonfiglio** likes the label life: "I now own my artistic future. I don't have to worry if some executive leaves, or the record company gets sold, and all of a sudden I'm on the cutting room floor."

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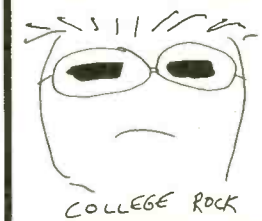
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by Chris Morris

their 35-year-old name in the highest esteem." Further, the motorcycle gang gently suggested that maybe the band—which had believed that the bike gang was defunct when it took the handle—should change its name.

**Germack** and the band were so touched by the gang's entreaties that only three days after the **Buffalo** show, they had not only renamed the band the **N.Y. Vultures**, but they also had already designed a new logo. The fear still showed in their eyes as they related the story to **Billboard's** **Ed Christman**.

But now that this rendezvous with death is a month behind them, and emboldened by the 500 miles that separates **Buffalo** from **New York**, **Germack** says the band will stick with the **Road Vultures** name. "When we play in **Western New York**, the band will call itself the **N.Y. Vultures**," he says. "So continue looking in the 'R' section of your local record store when looking for the band's latest album, "Fire It Up."

**Germack** adds he is not worried about the motorcycle gang finding out about his decision: "I don't think these guys read **Billboard**, but if they do, I am dead."

**NOLA NUTS:** **DI** just received the latest edition of the **Rip Rock Muckraker**, an irregular newsletter dispensed by our longtime favorite, **Dash Rip Rock**. And the crazed **New Orleans** trio obviously isn't basking in the afterglow of the recent **Jazz & Heritage Festival** there.

The Dashers write: "You know,

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# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

► **LIZ PHAIR**  
**Exile In Guyville**  
PRODUCERS: Brad Wood & Liz Phair  
Matador OLE 051

(Reviewed in Music To My Ears, Billboard, May 8).

► **NEIL YOUNG**  
**Unplugged**  
PRODUCER: David Briggs  
Reprise 45310

Young unwittingly invented the "Unplugged" series in 1979, when he played equally stirring electric and acoustic versions of the same song on his "Rust Never Sleeps" album. Now he brings some of his classics into similar contrast, offering stripped-down versions of the Buffalo Springfield nugget "Mr. Soul," CSNY's "Helpless," and "Like A Hurricane," rearranged into a haunting, organ-accompanied soliloquy. If these new performances remind us how well Young's music has stood the test of time, then the three selections from the recent "Harvest Moon" album included here prove that the artist's songwriting genius remains undiminished.

► **PETE TOWNSHEND**  
**Psychoderelict**  
PRODUCER: none listed  
Atlantic 82494

Culled in part from a sequel to the Who's "Tommy" that never materialized, Townshend's new oeuvre is a radio drama about an aging rocker, his manager, and a journalist. The concept would have worked well enough as a series of thematically linked songs, but the artist takes it further into the realm of the concept album by loading it with dialog. While these spoken tracks will be mixed out of the radio singles, on the album they distract as much as they inform. Nevertheless, some great songs can be heard above the din, most notably the album-rock single "English Boy," "Now And Then," and ballad "I Am Afraid."

★ **PAUL WESTERBERG**  
**14 Songs**  
PRODUCERS: Matt Wallace & Paul Westerberg  
Sire/Reprise 45255

Ex-Replacement's first solo album has been eagerly awaited since "Dyslexic Heart" on the "Singles" soundtrack, and it's a great one. Numbers alternate between the raw-boned rock that made the 'Mats legendary among punk cognoscenti and the introspective, melodic tunes that have always represented the other side of Westerberg's writing personality. There isn't a weak track here; dip into lovely "First Glimmer," graceful "Dice Behind Your Shades," pounding "World Class Fad" and "Silver Naked Ladies," or tremulous "Even Here We Are." Instant modern-rock godhead.

★ **X**  
**Hey Zeus!**  
PRODUCER: Tony Berg  
Big Life/Mercury 314 519 261

First studio album in six years by the pathfinding L.A. punk rock band is more focused and detailed sonically, and largely eschews the wired tempos of early works, but still displays writing acumen, forceful playing, and spiky (and never better) vocal interplay of John Doe and Exene Cervenka. "Country At War" is the tough-enough lead-off track; insinuating "Someone's Watching," "Big Blue House," and caterwauling "Clean Like Tomorrow" should alert younger modern rockers to what these originals are all about.

► **STEVE MILLER BAND**  
**Wide River**  
PRODUCER: Steve Miller  
Polydor 314 519 441

Miller covers familiar territory on first album for new label after a quarter-century at Capitol. While devotees will find

nothing wrong with singer's unassuming vocals, lightweight new songs, and forays into blues on "Stranger Blues" and "All Your Love," there is nothing here to throw Miller back into the commercial mainstream; this is mainly for die-hard supporters who continue to make him a top concert draw.

► **JOHN SEBASTIAN**  
**Tar Beach**  
PRODUCERS: John Sebastian & Phil Galdston  
Shanachie 8006

First album in 17 years from the '60s folk-rock fave shows matured perspective from his days at the upbeat Lovin' Spoonful helm, but more serious lyrical fare hasn't dampened his melodic craftsmanship. Warm vocal abilities are equally intact on tunes like clever ecology lesson "Link In The Chain," cynical social comment "Bless 'Em All," and radio-friendly focus track "You And Me Go Way Back"; playing is also stellar, thanks to guests like NRBQ's Al Anderson and Terry Adams, Steve Khan, Steve Gadd, and Jerry Marotta (not to mention Sebastian's own estimable guitar and harmonica work).

► **VARIOUS ARTISTS**  
**Lost In The Stars**  
PRODUCER: John McClure  
MusicMasters 67100

Time, in terms of its score, and, unfortunately, history, has not caught up with this powerful adaptation—originally mounted on Broadway in 1949—of Alan Paton's South African novel "Cry The Beloved The Country." The Kurt Weill-Maxwell Anderson score, often stretching the limits of musical theater to operatic dimensions, contains such sturdy pop-inclined works as the title song, "Trouble Man," and "Stay Well." The cast, with Julius Rudel conducting the Orchestra Of St. Luke's & Concert Chorale Of New York, is superb. A digital-era triumph to join abbreviated MCA cast album.

► **EARL KING**  
**Hard River To Cross**  
PRODUCER: Hammond Scott  
Black Top 1090

New Orleans guitar man's third Black Top release is another well-balanced collection that shows off his instrumental strengths and his compositional eccentricities. Title cut and version of Guitars Slim's "It Hurts To Love Someone" find King in his most soulful bag, while "Medieval Days" and riotous "Big Foot" capture the more off-center aspect of his style. Solid band including bassist George Porter Jr. of the Meters bolsters a nice entry for Crescent City followers.

## R & B

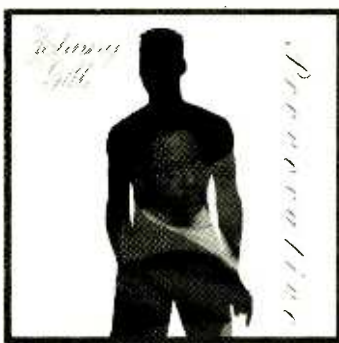
► **SUBJECT TO CHANGE**  
**Womb Amnesia**  
PRODUCER: Paul Fox  
Capitol 98776

L.A. sextet leans toward the funk'n'roll end of the spectrum on debut offering. Strong suit is vocal work of Cree Summer Francks, who impresses with her power and attitude; weakest element is the material, which isn't sharp enough to sustain album's attenuated running time. Still, band is a hot one on stage, and songs such as "I Me Me Mind" and "Soul Sister" could attract cross-format attention.

► **MICA PARIS**  
**Whisper A Prayer**  
PRODUCERS: Narada Michael Walden, Rod Temperton  
Island 314-514776

After two acclaimed albums that didn't break any sales records, young U.K. soul siren places her bets on songwriting and production stewardship from hit makers Walden and Temperton. While both succeed in focusing Paris' seductive voice, their material is less memorable than it is formattable. R&B and top 40 outlets should consider opener "I Never Felt Like

## SPOTLIGHT



► **JOHNNY GILL**  
**Provocative**  
PRODUCERS: Jimmy Jam & Terry Lewis  
Motown 3746363552

Gill returns from a three-year absence from the studio, reasserting his place as a dance/pop artist, as well as the soul balladeer he proved he could be on his first solo effort. Accordingly, first single "The Floor"—a hit on the R&B chart—is an open invitation to the dance floor. Other cuts are equally charged, funky throwdowns, among them the title track (featuring Boyz II Men on harmonies) and "Where No Man Has Gone Before." On the flip side, Gill hasn't forgotten how to romance his fans with lush, dramatic ballads, delivering here with "Long Way From Home," "Tell Me How You Want It," and others. He even winks at the old Motown school with a delicious pop/soul bouncer called "A Cute, Sweet, Love Addiction."

This Before," a follow-up candidate to first single "I Wanna Hold On To You"; AC stations have a few ballads to work with, most notably "I Bless The Day" and "Love Keeps Coming Back."

## RAP

► **BOSS**  
**Born Gangstaz**  
PRODUCERS: Various  
DJ West/Columbia 52903

Forget Tarrie B., who debuted a Madonna-meets-Capone pose a few years back. Boss is the first real female gangsta rapper. With partner Dee, she spits heartless, hardcore ghetto speech that gets backed up with some of the most sonically violent tracks around. They were produced by the likes of Erick Sermon, Def Jef, Jam Master Jay, and MC Serch. The pissed-off spoken "I Don't Give A Fuck" led things off last year and, currently, the smooth, flowing "Deeper" is topping rap playlists. This is state-of-the-art hardcore rap.

## DANCE

► **RUPAUL**  
**Supermodel Of The World**  
PRODUCERS: Eric Kupper, Jimmy Harry  
Tommy Boy 1058

After saturating the media with the kitsch-disco gem "Supermodel (You Better Work!)," striking drag performer twirls out of the box with a sparkling full-length debut that strikes a careful balance between campy, butt-shakin' anthems such as the new single, "Back To My Roots," and more substantial pop/urban fare like "Supernatural," a deliciously sexy slow jam that reveals Ru's fine baritone range. It may take a moment for some folks to go beyond the blond wig and high-heels and take him seriously as an artist, but all the elements are in place. All you need is an open mind.

## JAZZ

► **TEDDY EDWARDS**  
**Blue Saxophone**  
PRODUCER: Jean-Philippe Allard  
Antilles 314 517 527

L.A. tenorist who made a welcome return with "Mississippi Lad" expands his horizons on second Antilles stint. Current set features Edwards' brawny style in a big-band context; while the violin pyrotechnics of Brenton Banks, Michael White, and Mark Cargill enliven the proceedings, Lisa Nubamoto's vocals prove more of a distraction than an attraction. Still, jazz radio may find some numbers strong airplay propositions.

## WORLD MUSIC

► **CLANNAD**  
**Banba**  
PRODUCER: Ciarán Brennan  
Atlantic 82503

Newest album from Irish combo that specializes in ethereal, new-age-inflected Celtic folklore will profit from the momentum of the previous release, "Anam," which generated the hit "Harry's Game" (featured in a Volkswagen commercial). Awareness of the group is also high thanks to solo career of lead singer Maire Brennan and popularity of her sister, Enya. But even without these anecdotal coincidences, the record stands up as an excellent mixture of musical cultures, expressed most eloquently on "Mystery Game" (theme from "Last Of The Mohicans"), "Struggle," and "Caidé Sin Do'n Té Sin."

► **VARIOUS ARTISTS**  
**Plus From US**  
PRODUCERS: Various  
Real World/Caroline 2327

Peter Gabriel's eclectic compilation of works by many of the musicians who worked on or otherwise inspired his latest opus, "US." Artists range from Kenyan singer Ayub Ogada to Russia's Dmitri Pokrovsky Ensemble to the Meters to

## VITAL REISSUES™

► **MUDDY WATERS**  
**The Complete Plantation Recordings/The Historic 1941-42 Library Of Congress Recordings**  
REISSUE PRODUCER: Andy McKaie  
Chess/MCA 9344

The bridge between classic Mississippi blues and the postwar Chicago style is delineated in Alan Lomax and John Work's field session with Waters (then known by his given name, McKinley Morganfield) on Stovall's Plantation. Solo performances and group takes by the Son Simms Four, a local string band that included Waters, originally were heard on old Testament LP issue; they are augmented here by unissued takes and valuable interviews by Lomax. Not just great music, but a cornerstone of any sensible blues collection.

► **MINK DEVILLE**  
PRODUCER: Jack Nitzsche  
Era 5013

Though singer Willy DeVille made his mark as a member of New York's late-'70s new wave, he was a charming throwback with an abiding love for old-fashioned R&B. His band's first album, originally issued in 1977, includes such strutting beauties as "Mixed Up, Shook Up Girl," Moon Martin's "Cadillac Walk," the Latinized "Spanish Stroll," and the fierce "Gunslinger" and "She's So Tough." DeVille's Van Morrison-like rasp and group's understated power make it all work. Era also has reissued the unit's "Return To Magenta" and "Le Chat Bleu."

longtime Gabriel collaborators David Rhodes, Tony Levin, and Shankar. A world music compendium, generously doused with previously unreleased music and skillfully sequenced so that tracks with little common ground flow effortlessly into one another. Exuberant.

► **MIGHTY SPARROW**  
**Dancing Shoes**  
PRODUCER: Eddy Grant  
Ice/Ras 930102

★ **SUPERBLUE**  
**Bacchanal Time**  
PRODUCERS: Austin Lyons and Eddy Grant  
Ice/Ras 93002

► **ROARING LION**  
**Roaring Loud, Standing Proud**  
PRODUCER: Eddy Grant  
Ice/Ras 930202

Eddy Grant's Barbados-based Ice Records, long a premier Caribbean label for contemporary soca and calypso, has recently issued a host of delightful records of the newly exploding sound. Key among the array are collections new, old, and someplace in-between, in the case of elder statesman Rafael De Leon, aka Roaring Lion, 87, whose rerecorded vintage hit, "(All Day, All Night) Mary Ann," is one of the most beloved songs of any genre in this hemisphere. Reigning road-march ruler SuperBlue's prowess as a modern champion has rarely been better displayed than on this indispensable anthology. Trinidad legend the Mighty Sparrow (whose innumerable Carnival honors include a 1992 Calypso Monarch crown) offers a relatively polite and polished but nicely sung brace of six party starters on "Dancing Shoes."

## LATIN

► **CELINA GONZALEZ**  
**Que Viva Changó**  
PRODUCERS: María Teresa Linares, Orlando Montiel  
Qbadisc 9004

This delectable, 16-song compendium documents the rich musical history of the powerful Cuban siren, who bridged the rural strains of guitar-driven guajira with pulsating Afro-Cuban rhythms. Included here are her bireligious classic "Santa Bárbara (Que Viva Changó)," and a spry assortment of patriotic hymns, humorous lifestyle parables, and tender love paeans like "Oye Mi Le Lo Ley," "Guajira Linda," and "El Encanto De Tu Boca."

► **LA SABROSORA**  
**Salsa**  
PRODUCER: none listed  
Discos Fuentes 10191

Propelled by dancefloor favorite "Tu Amigo O Tu Amante," solid sophomore effort from Colombian "romantic salsa" outfit should make headway on tropical chart. Sweet baritone vocals from front man Hugo Alberto Zapata shine on teary-eyed testimonials "Búscalo A El" and "No Consigo Olvidarte," but Luis Alberto Becerra's raspy lead on brassy "Con Tus Mañas" is equally engaging.

## GOSPEL

► **SANDI PATTI**  
**Le Voyage**  
PRODUCER: Greg Nelson  
Word 53939

Gospel diva's first release since her well-publicized divorce is easily her strongest ever. Gone are the swooping strings, dramatic modulations, and stock sturm und drang. Instead, she opts for a more vulnerable, more accessible approach. Whether this understated attack regains her Christian music audience is a still an open question, but songs like "Little Narrow Gate" that emphasize her voice and not the accompaniment should go a long way toward catching the ear of a broader audience.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended 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 albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



## 'GRP Month' Promo Earmarked For AIDS And Retailers, Radio Pitch In To Boost Benefit CD

■ BY CATHERINE APPELFELD

NEW YORK—The month of June doesn't symbolize just the beginning of summer. In the music world, it heralds "June Is GRP Month," GRP Records' annual promotion that this year is centered on a campaign to benefit AIDS-related organizations.

At the beginning of the month, the label released "We're All In This Together," a 13-track CD-only sampler containing songs by such artists as Patti Austin, John Coltrane, Dave Grusin, and Ella Fitzgerald. GRP will donate \$2 from the sale of each CD to one of three groups dedicated to AIDS education and/or care: AmFAR, LIFEbeat, and the Red Hot organization, with which GRP is teaming for another compilation, tentatively titled "Red Hot + Jazz," scheduled to be released in the fall.

The decision to gear the "GRP Month" promotion, now in its ninth year, toward AIDS causes was an "obvious one," according to Mark Wexler, senior VP for marketing and promotion. "This is a disease that has stricken many entertainers in this business. No matter where you turn, you are faced with something quite horrible, and we are making a statement from GRP's perspective that we want to be part of the solution."

Paul Ramey, director of national sales, says GRP was angling to ship an initial 50,000-70,000 samplers to retail outlets nationwide at a suggested list price of \$13.98. The label has provided merchants with promo packs containing a CD and reel of videoclips for in-store play, plus a banner and various posters and buttons. It will reward the retailer who best displays "We're All In This Together" with an all-expenses-paid trip to next year's Grammy Awards.

Selecting the tracks for the compilation was a labor of love, says Ramey. "We took songs that we thought would be proper for this release and key songs from some of our other front-line artists." The sampler contains the only recordings available in the U.S. of three tracks: "N.Y. Time," by Lee Ritenour,

"Here's That Rainy Day," by Diane Schuur, and "Someone To Watch Over Me," by Arturo Sandoval.

According to Wexler, the promotion, which was announced at the National Assn. of Recording Merchandisers' convention in March, has "been embraced tremendously" by retailers. In fact, the West Sacramento, Calif.-based Tower Records and Beltsville, Md.-based Kemp Mill Music webs each are throwing their own weight behind the project.

Tower, which is offering "We're All In This Together" at a sale price of \$11 from June 3 through July 6, will match GRP's \$2 donation from each sale of the compilation during that time period, according to Terri Ball, national advertising manager. "We've always been a company that will support a medical benefit of any kind—especially AIDS," she adds.

Radio also is playing a part. GRP serviced jazz-oriented outlets with the entire album and, according to Wexler, at least three stations—in New York, Chicago, and Los Angeles—will be co-host-

ing silent auctions with the label during the month of June to raise additional funds.

Plans also call for Austin to perform two tracks from "We're All In This Together" June 23 at one of HMV's New York outlets, Wexler says. The singer has been performing the title track at various AIDS benefits during the past year.

The idea to put out a "Red Hot + Jazz" compilation sprung from discussions GRP had with the Red Hot Organization, which has championed previous AIDS benefit albums and videos including "Red Hot + Blue" and "Red Hot + Dance."

The co-venture is to be divided equally between traditional jazz tracks from the Impulse catalog, which includes Coltrane and Charlie Mingus, and new collaborations blending the genre with hip-hop and rap, according to Tara Fitzpatrick, producer at the New York-based Red Hot Organization. "This way the audience will be from all ages," she adds.

## K-tel's Profits A Telling Sign Music Sales Boost 3rd-Qtr. Stats

■ BY DON JEFFREY

NEW YORK—K-tel International Inc. reports only a slight increase in overall revenues for the third quarter, but higher music sales, coupled with minimal advertising costs, have caused profits to surge.

For the three months that ended March 31, net sales rose only 2.8% to \$14.8 million from \$14.4 million a year ago. But net profit climbed 32.4% to \$1.14 million from \$867,000 a year ago.

Mickey Elfenbein, president of Plymouth, Minn.-based K-tel, explains the sales: "We were up against an unusually strong third quarter a year ago."

K-tel sells mostly compilation albums, acquiring licensing rights for the tracks

from record companies and music publishers. It also sells new music on its own front-line labels. And in Europe it sells music, video, and consumer convenience products through direct-response marketing over television.

In the U.S., Elfenbein says, music volume "has accelerated dramatically." He lists as reasons "a stronger release schedule" and "overall depth." Country albums, in particular, have "done exceptionally well," he says, adding that K-tel's biggest seller in the quarter was "Today's Hit Country."

Elfenbein says "minimal advertising costs" aided profitability. The firm spent \$2.53 million so far this year on promotion and advertising, compared with \$2.54 million in the same period last year.

K-tel's front-line label, Nouveau, recently released the soundtrack album for the film "This Boy's Life." The recording contains hits from the '60s and '70s.

The company also is in the home video business. Its Front Runner label sells special-interest videos, primarily in Europe. Video accounts for 5% of K-tel's total volume. Elfenbein says there are "no current plans" to sell video in the U.S.

About 60%-65% of K-tel's worldwide sales come from Europe. Its big business there is direct-response marketing through television. Elfenbein says music sales through direct response represent more than 50% of worldwide sales.

K-tel also sells consumer products such as exercise items and car wax.

The company's thinly traded stock has risen in recent months to more than \$7 a share. Elfenbein indicates plans to list the company on Nasdaq, which would increase its visibility for investors.

K-tel's balance sheet is in good shape, with no long-term debt and, as of March 31, a cash balance of \$5.83 million. "We fund everything internally," he says.

For the nine months that ended March 31, net sales rose to \$43.1 million from \$35.1 million, while net income rose to \$1.8 million from \$1.2 million a year ago.

## MERCURY GETS ITS ACTS TOGETHER AT TOWER

(Continued from page 62)

will contain survey cards and Tower's toll-free phone number for orders. Mercury and Tower originally had planned to include bounce-back discount coupons with the cassettes, but that idea later was scrapped.

Jeff Brody, Mercury's senior VP of sales, says the 77-unit Tower was chosen because of its well-regarded magazine and because the West Sacramento, Calif.-based chain "is large enough for the promotion to be effective, but small enough for us to be able to control it."

The music on the compilation video ranges from the industrial sonic assault of Mind Bomb to the L.A. punk of the reunited X to the alternative pop of Roland Orzabel's Tears For Fears, which topped the Billboard Hot 100 twice in 1985 when Orzabel was teamed with partner Curt Smith. Mercury is pricing two of the albums, by Mind Bomb and Animal Bag, at \$5.99 for cassettes and \$8.99 for CDs. The X album was released June 8,

while Tears For Fears has a street date of June 22.

"All of the acts have shown good action," says Brody. "Tears For Fears is well-established, X is perfect because of Tower's strength on the West Coast, and the other three are developing artists—works in progress."

Brody and Pulse! editor and publisher Mike Farrace declined to release the cost of the gatefold purchase. Pulse has a circulation of about 300,000; all but about 20,000 copies are distributed free at Tower outlets.

"It's a real nuts-and-bolts promotion," says Farrace, "a way to direct people back to the counter."

Meanwhile, the music retailer is not counting on much incremental revenue from the two-cent videos. "To be honest with you," Farrace says, "we're telling our stores not to ring up the two cents. We don't have a key for it on the registers."

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## WILL STUDIO BOOM LURE POP ARTISTS TO NASHVILLE?

(Continued from page 1)

competition, whether an increase in the number of new, state-of-the-art studios can convince major pop acts to come to Nashville and make records, and what effect that kind of influx of out-of-towners would have on the special chemistry that has long characterized the market.

With plans to concentrate on country music, producer Garth Fundis recently purchased the Sound Emporium, and producers Richard Landis and James Stroud are opening Loud Recording.

Meanwhile, Alan Sides, owner of L.A.'s Ocean Way and Record One Studios, David and Dee Mancini, owners of L.A.'s Devonshire Recording, and producer Chas Sanford are preparing to open Nashville facilities.

Many Music City studio pros seem ambivalent about the likelihood of pop ever gaining a strong foothold here. But Landis, a former VP of A&R at BNA Records, is not alone in his fervent belief that there will be no major groundswell of noncountry music in Nashville.

Sides echoes the sentiments of many in country music when he points out that music audiences are giving up on the canned perfection of pop and turning to country "for its lyric and melodic value."

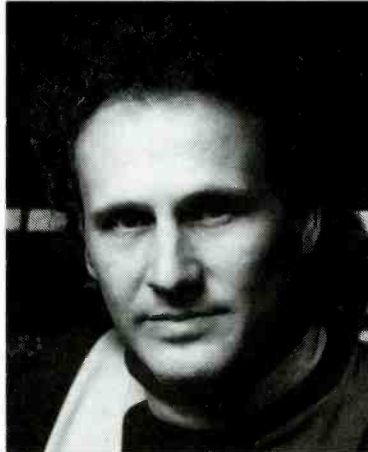
visit Devonshire, the Mancinis promise living quarters, fax machines, phones, and futuristic video tie-lines into the studios from offices in the facilities so artists can look in on their sessions, or do a vocal from an office. David Mancini has been involved in the design and construction of major studios from the Record Plant and Larrabee Sound in L.A. to Wally Heider's in San Francisco, and owns or co-owns six West Coast studios.

"Nashville is booming," says Dee Mancini. "It's the best place in the world for a facility like this."

Nashville's lively music industry and reputation as the "Third Coast" can sound appealing to many in the recording industry. Producer Chas Sanford, former owner of a home studio in L.A. that was used by Def Leppard, Rod Stewart, and producer Bob Clearmountain, among others, was all but forced to get his business out of that city in the wake of the much-publicized home-studio zoning controversy (Billboard, May 9, 1992).

Now living in Franklin, Sanford plans to open a multistudio commercial facility in the Music Row area within a year.

While it hasn't always been the case, as country music has grown over the past decade into today's



KEITH THOMAS

and delude yourself."

Garth Brooks' producer, Allen Reynolds, theorizes that people coming to town with a different perspective might impact the way things are done here. But, like most Nashville producers, he doesn't plan to change the way he works, relying on "the live performance, and getting that magic moment in the studio." He relates the tale of out-of-towners from the pop world visiting Jack's Tracks, his Music Row studio, and being incredulous that he put a singer in the studio to be recorded at the same time as the musicians. "I thought to myself, 'How else?'" Reynolds says, laughing.

Still, Reynolds feels it could be beneficial to all if new studios bring new talent. "Within the industry there are a lot of talented people who are not getting memorable songs elsewhere, and are seeing songs that they respect coming out of Nashville. It's not all hillbilly, barroom stuff."

### ATMOSPHERE FOR SONGWRITERS

Nashville songwriters are indeed working with a wider stylistic palette than ever before, reflecting a widening definition of "country." In fact, much of what is being written sounds more like James Taylor than George Jones. The constant need for quality songs to feed the growing number of country artists has created an atmosphere for songwriters that Thom Schuyler, RCA's VP of operations, has compared with Paris' artist community in the '20s. With constant demo sessions and expanding country-division artist rosters, Nashville studios are indeed reporting that business is up approximately 15% over the previous year.

But, with new facilities on the horizon, many local studio pros wonder how long they can stay busy.

Ron Treat, manager of Soundstage, one of the premier rooms in town, says that, even with his recording rooms booked solid, he is beginning to wonder if studios in town will ever really see the big payoff. "The labels are keeping all the money," he says. "In terms of budgets, their people are still nickel-and-diming us to death."

Like most studio people in town, Jake Nicely, manager of Woodland Digital, isn't intimidated by the idea of new facilities opening up. "Good competition is always good," he says. "If it's a qualified bunch of people who know the industry, which I imagine these people will be, then it will help everybody in general."

Most insiders don't expect country recording budgets to increase dramatically, mainly because Nashville producers, working quickly and efficiently with budgets in the \$100,000-\$150,000 range, have been turning

out records that sound as good as or better than anything in the more extravagant world of pop.

### RATE ROLE REVERSAL

A self-described "pop producer who moved to Nashville," Landis sees a role reversal taking place, with rates rising in Nashville as they fall in L.A. In the mid-'80s, Nashville was the place in which to record very cheaply, and L.A. was "arrogantly expensive," with studios getting about \$2,000-\$3,000 per day. Rates in L.A. have come down, "with rare exceptions" to \$1,000-\$1,300 per day, says Landis, while some industry observers in Nashville note that studios here are averaging \$1,500-\$1,800 per day.

Emerald Sound manager Anthony Little wishes incoming studios well but feels they will "have a real tough time calling a rate of over \$1,500 per day."

Landis warns against coming to Nashville just to take advantage of the boom, pointing out that producers and engineers can't expect to waltz in and make country records without some sense of the music's history and some of the special expertise this kind of recording requires.

Rather than any particular recording techniques, most of which he says are not exclusive to country music, Landis points to a "sensitivity" and "passion for the music," as the things that distinguish a good country producer. "I just don't see a bunch of guys moving in and having the industry trust them," he says. "People want to come to Nashville because country is hot, and other formats are not, and that does not make for success."

Landis, Stroud, and Fundis are among an elite group of Nashville music executives that also includes MCA's Tony Brown, Liberty's Jimmy Bowen, Mercury's Harold Shedd, Arista's Tim DuBois, and Asylum's Kyle Lehning, who move easily from mixing board to boardroom. That tradition, dating back to the days when consummate "song people" like Chet Atkins and Owen Bradley were calling the shots, has always been at the heart of this city's appeal and success as a recording center.

Some, like Bowen and Lehning, believe that pop can flourish here, and that these new studios may be just the beginning. MCA Publishing president Jerry Crutchfield, who has been writing and producing hit records here for more than 25 years, feels there's definitely a need for more top-notch studios in town.

According to the latest figures from Music Row magazine, there are about 140 commercial recording facilities in Nashville. But, like the hi-tech



DON WAS

gear that keeps these studios on the competitive cutting edge, that figure is constantly being updated and revised. If one were to include every viable recording room in town—from top-of-the-line, world-class rooms, to demo studios packed into old houses along Music Row, to professional-quality home studios popping up in living rooms all over the outlying hills—that number probably would double.

Still, when it comes to cutting basic tracks, Crutchfield, like any top producer, is quite fussy. Only a short list of Nashville studios, including Soundstage, Masterfonics, Emerald Sound, and the Music Mill are considered consistently up to par by many of these producers.

### POP HISTORY

Popular music has always had some presence in Nashville. For years, some of the biggest names in pop—including Rosemary Clooney, Perry Como, Elvis Presley, Bob Dylan, and Bob Seger—have quietly come here to take advantage of the technical expertise, musicianship, and great songwriters.

Was jumps at the opportunity to tap that tradition. "There are guys in Nashville doing strictly country music who have strong R&B backgrounds, and to be able to combine the two is a very significant thing," Was says. "The best example would be a guitar player like Reggie Young, who comes from a Memphis/Muscle Shoals background, but it's not like he plays R&B or country. It's hard to put your finger on the origin of his licks. Is it Smokey Robinson or Hank Williams?"

At his Bennett House Studios in Franklin, producer Keith Thomas has been sculpting pop hits, most notably for Vanessa Williams and Amy Grant, that are a lot closer to Smokey than Hank. The track for Williams' Grammy-winning "Save The Best For Last" was created largely by the producer working alone in his MIDI room.

Cynics point out that his MIDI-based records could have been recorded anywhere, and have nothing to do with Nashville. But Thomas feels technology may be one of the keys to Nashville's future in pop. As recording equipment has evolved, it no longer is necessary for a producer to go where the pop players are, and Thomas, like an increasing number of recording pros, decided that the Tennessee lifestyle was simply more conducive to creativity. "After working several years, it has really started to pay off," he says. In addition to Williams and Grant, Bennett House has recently played host to James Ingram, Peabo Bryson, Trey Lorenz, and Michael W. Smith.



At Woodland Digital, above, owner Jake Nicely says competition will be good for the Nashville market.

Sides, along with partner/engineer Bill Schnee and other investors, has purchased the abandoned Alamo Church in the center of this city's Music Row district. In addition, they're converting another 63,000-square-foot building nearby into a multistudio facility that will offer the first large rock'n'roll-type tracking rooms in Nashville.

While Sides feels country music will make up a substantial portion of his business, he is sure that many of his L.A.-based clients "will enjoy coming to Nashville and using the musicians in town."

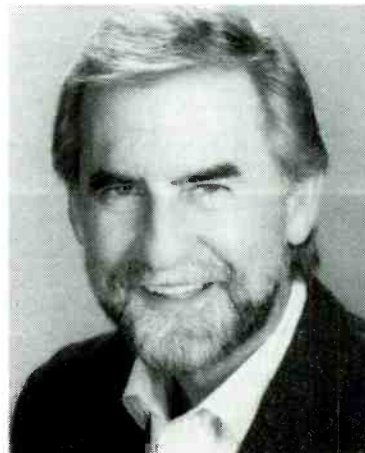
The Mancinis are less reticent in their quest to bring pop to Music City. They've chosen the pastoral setting of nearby Franklin for a lavish, L.A.-style studio complex. The proposed \$13 million, multi-acre complex will feature four complete recording studios and a huge, 400-seat soundstage for shooting videos and television. The Mancinis feel pop stars and television people will be willing to travel to Tennessee to escape the urban rat race. And they plan to be ready for them, with such lavish amenities as a swimming pool, tennis courts, and a nine-hole putting green.

For the "high echelon" stars that

multimillion-dollar industry, Nashville finally has begun to embrace its reputation as Music City, and maintains an open-arms policy toward incoming music-related business.

Motown CEO Jherly Busby and COO Harry Anger were recently guests of honor at a BMI luncheon attended by representatives of the Mayor's office and the City Council, as well as several leaders from Nashville's black community. Joyce Rice, BMI's director of writer/publisher relations, says the pair were here to talk about starting a country label in Nashville "because of the city's reputation for having the facilities and the artists, but, more than anything, they were attracted by the openness of the people."

However, many view Nashville's newfound attention to be a mixed blessing. Don Was hopes Nashville doesn't become victimized by the "carpetbagger syndrome." The L.A.-based producer, in town co-producing Kelly Willis' new MCA record with Tony Brown, echoes a common fear when he warns that "if you're coming to Nashville looking for some pot of gold at the end of the Garth rainbow, you just insult the people who are making great country records,



JERRY CRUTCHFIELD



# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Store Monitor: Blockbuster In Concert ..... 68    Laser Scans: Summer Forecast ..... 74  
Video Previews: Judas Priest's 'World' ..... 71    New JVC Copyright Suit ..... 96

## PICTURE THIS



By Seth Goldstein

**NAYSAYERS:** There's no shortage of retailers unhappy—in some cases very unhappy—with Paramount's \$5.99 McDonald's promotion (Billboard, May 22). Examples? "We're going to take some stern action," says Musicland's Peter Busch. "We're very opposed to this. It definitely devalues the product in the consumer's mind," says Target's Bob Pollack. Pollack, whose discount pricing has upset video dealers in the past, complains that "all of our stores pay substantially more." As a result, he adds, Target "will not carry this product" when Paramount re-promotes it after McDonald's is sated. Pollack might reconsider if the studio held to that price but even then "how can you justify" purchases "when everything else is \$15 and \$20?" **Adventures In Video's Dave Ballstadt**, one of the 100 or so retailers and distributors who attended Paramount's late May announcement, maintains "there weren't any happy people that I saw." Pollack claims to have had several conversations with like-minded chains. Among their concerns is the inclusion of "Charlotte's Web," a perennial kid-vid best seller. "We sell hundreds and hundreds of pieces," says Pollack. "It's difficult to see that go away." Paramount sales VP Jack Kanne was to explain further to New York-area accounts, but canceled a recently scheduled meeting, says one sympathetic retailer, who thinks it was for lack of interest. The studio was unavailable for comment.

**VIDBITS:** Jane Fonda's back on the marketing trail. After a lengthy hiatus, the Empress of Exercise has begun pitching her 16-cassette line, distributed by A\*Vision, to headquarters staffers at Blockbuster, Kmart, and, most recently, Handleman. She accepts VSDA's "Visionary Award" at the July 11-14 convention. Fonda's sold more than 9 million units in nearly 11 years... VSDA had called its hi-tech exhibit, organized for the July show, the "virtual video store multimedia pavilion" until Billboard mentioned the name to exhibitor Highlight Communications. Highlight holds the trademark on VStor, a "virtual store" system (Billboard, June 12). After talks, the exhibit was renamed "the video store of the future multimedia pavilion"... Judy Anderson replaces Margaret Wade as executive director of the Laser Disc Assn.

## GAY VID FANS: A LUCRATIVE MARKET

### Firms Diversify Offerings To Expand Consumer Base

BY TRUDI MILLER ROSENBLUM

NEW YORK—A growing number of video companies are expanding their customer base by producing titles for the undertargeted gay and lesbian market. Once limited to X-rated films, the gay video menu has diversified to include plays, documentaries, comedy, exercise tapes, and even travelogs. "Research has shown that gay consumers earn more money and rent two to three times more videos [than straight people]," notes Michael Kaminer, publicist for CBS/Fox's "The Lost Language Of Cranes," a BBC drama about homosexuality that reached stores this month. "The industry has to meet their needs and address them directly."

#### PHYSICAL FITNESS

The trend first became noticeable with safe-sex titles and gay-oriented massage videos. In March, Greenwood/Cooper Home Video released "The Gay Man's Guide To Safer Sex," which sold about 40,000 cassettes in England on the Simitar label (see story, this page). While the tape has found a home in such mainstream video stores as Tower Video and Virgin, Greenwood/Cooper's marketing plan is aimed specifically at gay buyers. The company bought a mailing list from list broker Strub Media, and sent out 260,000 full-color flyers.

"The response has been phenomenal," says Greenwood/Cooper president Layne Derrick. "We forecast a total of nearly 4,000 responses just from the flyers. We've also gotten a tremendous response from AIDS organizations." The title initially shipped 1,000 units, and Derrick expects that by Christmas, the total will reach 10,000.

Greenwood/Cooper has embarked on an advertising campaign, targeting such national gay publications as The Advocate. The video also is carried in sexually oriented catalogs, including Adam and Eve, Xandria, and Canada's Pacific Media.

"Hin Yin For Men" is a gay massage tape based on Chinese relaxation techniques, which was released three years ago by Los Angeles-based Lost Angels Films. Last year, the company released "Sun Chi," an AIDS workshop presenting techniques of relaxation and positive imagery. To date, "Hin Yin" has sold 6,000 copies, and "Sun Chi" 1,000 copies. The tapes are sold mainly through gay mail-order catalogs and bookstores,

including Different Light and Lambda Rising, a retail and mail-order company in Washington, D.C., says Lost Angels owner-president Tom Hopkinson. Cassettes also are available in a few video stores, including Hollywood's Video West.

Also capitalizing on the fitness craze is Laconia, N.H.-based FIT, which puts out "First Integrated Training Video For Men," a yoga and low-impact aerobics program.

#### SUMMER VACATION

Other companies have moved beyond the physical, offering gays more diverse information and entertainment. For example, Boston-based PrideTime Productions targets gays on the move with a series of travel videos.

Each tape covers a different city, providing a gay/lesbian history and video tour of the area, insider tours of gay-owned guesthouses, bars, restaurants, and other businesses, profiles of gay  
(Continued on next page)

### Pride Video Gets It Right With Gay Viewers In U.K.

BY PETER DEAN

LONDON—Pride Video's "Getting It Right," a sex guide for young homosexual men, has knocked Disney's "Peter Pan" off the top of Virgin's national retail chart. A sequel to the award-winning "Gay Men's Guide To Safer Sex," "Getting It Right" also entered retailer HMV's national chart at No. 4 and looks set to gross more than 500,000 pounds (about \$750,000) in its first few weeks of release. "Gay Men's Guide" achieved a 40,000-50,000-unit shipout when it was released 12 months ago.

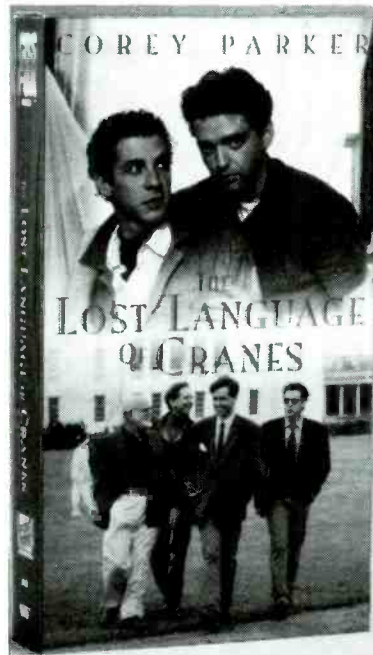
The surprisingly high sales figures indicate the strength of the gay video market in the U.K., which previously enjoyed little business thanks to illegal, hardcore pornography imported from the U.S. and Europe and mainstream arthouse movies such as "My Own Private Idaho" and "Maurice."

However, in the past 12 months, three gay-dedicated labels have been established in the U.K., with the prom-

ise of more to come.

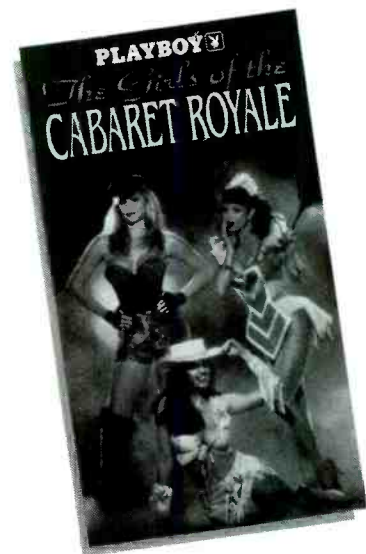
Pride Video is run by ex-FoxVideo marketing manager Mike Esser and concentrates on softcore porn as well as gay films such as "The Living End" and "Taxi Zum Klo." Dangerous To Know arose from a gay film festival with managing director Tom Abel attempting to set up a label that would allow an outlet for festival films to continue to be seen. Out On A Limb started as a theatrical distributor and has recently moved into video distribution with first release "No Skin Off My Ass" and new features from German lesbian movie maker Monica Treut.

Each label reports steady business on tape sales in the U.K. Pride Video sells 4,000 copies on average of a softcore program such as "Euro Boys," priced at 14.99 pounds (\$22). Dangerous moved 7,000 copies of the original version of "The Two Of Us" (12.99 pounds, \$20), a 1986 BBC television drama broadcast with an amended  
(Continued on page 73)



CBS/Fox Video launched "The Lost Language Of Cranes" this month in what is considered the first national effort to market a title with an overtly homosexual theme. The movie is indicative of a growing library of mostly nontheatrical programs aimed at gay and lesbian audiences in the U.S. and the U.K. Subjects range from sex education to travel.

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## B'buster's Concert Gig Adds Marketing Punch

**BIG B MAKES MUSIC:** Blockbuster Entertainment is creating even more synergy between music and video now that it has its concert division off the ground, according to Allen Flexer, president/CEO of subsidiary Amphitheater Entertainment Corp.

Agreeing is Angie Diehl-Jacobs, director of marketing of Blockbuster's newest facility, the \$15 million Glen Helen Blockbuster Pavilion, located one hour east of downtown Los Angeles. "We

want to sell concert tickets in our stores and have the stores promoted through our concerts and broadcasts," says Diehl-Jacobs, who transferred from subsidiary chain Music Plus.

The facility near San Bernardino, Calif., is the third for Blockbuster, which operates Blockbuster Pavilion in Charlotte, N.C., and the Blockbuster Desert Sky Pavilion in Phoenix, where Flexer is based.

Flexer doesn't want to speculate about the addition of other facilities. One consideration is size, and Blockbuster always thinks big, he notes.

The Glen Helen complex will hold 65,000 when completed.

Blockbuster expects a steadily expanding repertoire at its concert venues. Flexer also envisions future facilities adding "buses, maybe trams," as they gear more to the rapidly expanding older population.

As for types of entertainment, Flexer says, "I think it will be music and derivatives of music, symphonic, dance," for the near term. "What I say is for today. Blockbuster's rise has been so spectacular and

they are so creative that I couldn't guess what tomorrow will bring."

Blockbuster kicks off the Glen Helen with a July 3 oldies concert, according to Alan DeZon, GM. Acts include Little Anthony, the Coasters, Lou Christie, the Angels, Johnny Tillotson, Dick & DeeDee, Brian Hyland, Chris Montez, Hank Ballard & the Midnighters, and the Monte Carlos.

Still other talent lined up for the facility, situated in a 1,250-acre regional park, includes Poison, Damn Yankees, and Firehouse July 6;

(Continued on page 72)



by Earl Paige

## FIRMS DIVERSIFY OFFERINGS

(Continued from preceding page)

and lesbian performers, information on local homosexual organizations, interviews with residents and business owners, and transportation information. PrideTime also offers laminated maps of selected cities, with accommodations and sites of gay interest highlighted with a pink triangle.

The first travel tape was released in 1991; 10 titles have been released to date. Overall, approximately 3,000 tapes have been sold, but according to PrideTime market manager Angelo Logiudice, "Sales have risen dramatically in the past two months with the release of our London, Amsterdam, and Washington, D.C., tapes. There's been increased interest in Washington because of the Gay Rights March held there in April." PrideTime sold cassettes at the march,

and had a large ad in the Gay Rights March Guidebook, which reached an estimated 300,000 people.

Travel programs are carried in such chains as Tower Video in various locations, TLA Video in Philadelphia, Videosmith in Boston, City Video in Boston, Video West in Los Angeles, Nationwide Video in Chicago, and Music Plus in California.

Additionally, the travel tapes are available in Ladyslipper, a lesbian-owned catalog service in Florida; Lambda Rising; Wolf Video catalog in California; and Powell Travel Store in Portland, Ore. Distributors carrying the line include Inland Book Co. in Connecticut, Tapeworm Video in Arleta, Calif., Atkol Distribution in New York, and Gardena, Calif.-based Professional Media Service Corp., which targets the library and college market.

### MOVIES AND PLAYS

On June 2, CBS/Fox released "The Lost Language Of Cranes," a drama about a son and father "coming out" to their family and friends. Based on the book by David Levitt, it originally was shown on PBS' "Great Performances." "It's a family picture with universal themes—the relationship of parents and kids, expectations of people you love," says publicist Kaminer.

As part of its promotion, CBS/Fox has started a grass-roots campaign, urging gays and lesbians to request the video from their local stores. "We've hooked up with the Gay and Lesbian Alliance Against Defamation, who have

(Continued on page 72)

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★★ NO. 1 ★★★				
1	2	4	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
2	1	8	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
3	3	9	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
4	9	2	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG
5	4	9	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R
6	NEW ▶		HOFFA	FoxVideo 1991	Jack Nicholson Danny DeVito	1992	R
7	5	4	TRESPASS	Universal City Studios MCA/Universal Home Video 81218	Bill Paxton Ice-T	1992	R
8	6	7	THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG
9	NEW ▶		TOYS	FoxVideo 1992	Robin Williams	1992	PG-13
10	11	2	GLENGARRY GLEN ROSS	Live Home Video 69921	Alec Baldwin Al Pacino	1992	R
11	7	7	HERO	Columbia TriStar Home Video 51563	Dustin Hoffman Geena Davis	1992	PG-13
12	10	5	SCHOOL TIES	Paramount Pictures Paramount Home Video 32290	Brendan Fraser	1992	PG-13
13	8	9	THE PLAYER	New Line Home Video Columbia TriStar Home Video 75833	Tim Robbins Greta Scacchi	1992	R
14	12	9	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
15	NEW ▶		USED PEOPLE	FoxVideo 1993	Shirley MacLaine Jessica Tandy	1992	PG-13
16	13	13	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
17	14	15	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
18	16	10	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	PG-13
19	15	5	BOB ROBERTS	Live Home Video 69898	Tim Robbins Giancarlo Esposito	1992	R
20	19	2	HELLRAISER III: HELL ON EARTH	Dimension Paramount Home Video 15162	Terry Farrell Paula Marshall	1992	NR
21	21	5	ENCHANTED APRIL	Miramax Films Paramount Home Video 15114	Miranda Richardson Joan Plowright	1992	PG
22	18	16	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
23	17	5	DR. GIGGLES	Largo Entertainment MCA/Universal Home Video 81422	Larry Drake	1991	R
24	22	5	LEPRECHAUN	Vidmark Entertainment VM5503	Warwick Davis Jennifer Aniston	1992	R
25	23	11	CANDYMAN	Columbia TriStar Home Video 9463-5	Virginia Madsen Tony Todd	1992	R
26	20	4	THE GUN IN BETTY LOU'S HANDBAG	Touchstone Pictures Touchstone Home Video 1463	Penelope Ann Miller	1992	PG-13
27	26	6	PET SEMATARY TWO	Paramount Pictures Paramount Home Video 32747	Edward Furlong Anthony Edwards	1992	R
28	24	7	THE PUBLIC EYE	Universal City Studios MCA/Universal Home Video 81284	Joe Pesci Barbara Hershey	1992	R
29	25	11	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13
30	27	15	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-13
31	28	6	NIGHT AND THE CITY	FoxVideo 1987	Robert De Niro Jessica Lange	1992	R
32	30	7	EDEN	Playboy Home Video Uni Dist. Corp. PBV0910	Barbara Alyn Woods Jack Armstrong	1993	NR
33	33	6	ASPEN EXTREME	Hollywood Pictures Hollywood Home Video 1766	Paul Gross Peter Berg	1993	PG-13
34	36	10	MR. SATURDAY NIGHT	New Line Home Video Columbia TriStar Home Video 76063	Billy Crystal David Paymer	1992	R
35	NEW ▶		HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26773	Emma Thompson Anthony Hopkins	1992	PG
36	34	16	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
37	35	11	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 81231	Tom Selleck	1992	PG-13
38	29	17	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R
39	NEW ▶		DOPPELGANGER: THE EVIL WITHIN	FoxVideo 5882	Drew Barrymore George Newbern	1992	R
40	32	8	HUSBANDS AND WIVES	Columbia TriStar Home Video 51553	Woody Allen Judy Davis	1992	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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# Top Video Sales™

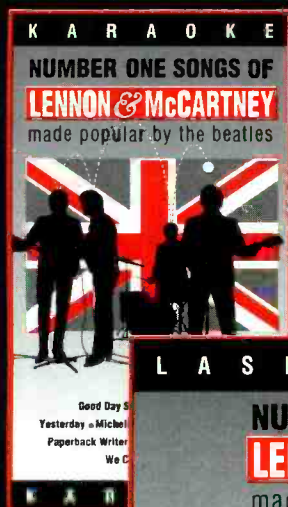
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ NO. 1 ★★★					
1	1	156	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
2	2	32	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
3	4	12	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
4	5	3	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
5	6	7	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
6	3	5	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
7	8	61	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
8	9	17	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
9	7	9	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
10	12	16	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
11	RE-ENTRY		STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
12	13	18	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
13	11	6	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
14	10	6	THE FREDDY MERCURY TRIBUTE CONCERT	Hollywood Records Music Video 1780	Various Artists	1993	NR	19.99
15	17	4	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
16	14	15	GREEN JELLY: CEREAL KILLER ●	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.98
17	23	4	PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video Uni Dist. Corp. PBV0737	Various Artists	1993	NR	19.95
18	22	16	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
19	24	82	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
20	18	14	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G	24.95
21	21	10	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
22	16	19	BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	39.99
23	20	17	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
24	15	4	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
25	27	2	VALLEY OF THE DOLLS	FoxVideo 1047	Patty Duke Sharon Tate	1967	PG	19.98
26	28	17	BARNEY GOES TO SCHOOL	The Lyons Group 98061	Various Artists	1992	NR	14.95
27	33	14	LIVE: RIGHT HERE, RIGHT NOW.	Warner Reprise Video 3-38290	Van Halen	1993	NR	29.98
28	19	6	PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	19.98
29	26	12	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95
30	30	18	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
31	25	12	PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Uni Dist. Corp. PBV0711	Various Artists	1993	NR	29.95
32	34	18	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
33	37	2	BEYOND THE VALLEY OF THE DOLLS	FoxVideo 1101	Dolly Read Edy Williams	1970	NC-17	19.98
34	NEW ▶		BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
35	RE-ENTRY		THE LITTLE ENGINE THAT COULD	MCA/Universal Home Video 80929	Animated	1993	NR	12.98
36	31	6	PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	29.98
37	NEW ▶		PETER, PAUL AND MOMMY, TOO	Warner Reprise Video 3-38339	Peter, Paul And Mary	1993	NR	14.98
38	NEW ▶		X-MEN: DEADLY REUNIONS	PolyGram Video 4400866613	Animated	1993	NR	9.95
39	32	38	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
40	29	35	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99

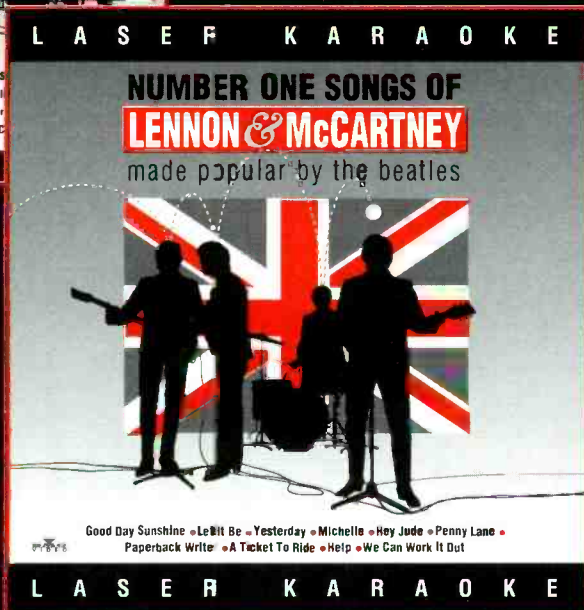
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# Video Previews

EDITED BY CATHERINE APPELFELD

## MUSIC

Judas Priest, "Metal World 73-93," Columbia Music Video, 90 minutes, \$19.98. The high Priest of metal gets a ceremonious tribute in this entertaining documentary that follows front man Rob Halford and company from their embryonic days in Birmingham, England, to their current international fame, guided by CBS Records (now Columbia Records). Interviews with Priest devotees such as Ozzy Osbourne and members of Def Leppard, Deep Purple, and Pantera convey the breadth of influence the veteran act has had, and live footage from concerts throughout its career, including the heady motorcycle-on-the-stage stunt, show these metal mavens aren't all talk. Also included is archival footage that spans a variety of topics, including the highly publicized Reno suicide case that absolved the band of any connection and was upheld by the state Supreme Court earlier this month.

CATHERINE APPELFELD



"Michel Legrand In Concert," Strand Home Video, 55 minutes, \$14.98. Michel Legrand is known to jazz and pop audiences as the composer and arranger of the lovely, lyrical "jazz opera" titled "The Umbrellas Of Cherbourg." The wistful overture from "Umbrellas" kicks off this Royal Albert Hall concert, featuring the Philharmonia Orchestra conducted by Ettore Stratta. At the piano, Legrand's jazziest jaunt is the up-tempo "From A To Z," but an avalanche of strings tends to muffle the swing. Even further from his jazz roots are movie songs "Theme From Summer Of '42" and "The Windmills Of Your Mind," which Legrand co-wrote with Marilyn and Alan Bergman. An enjoyable interlude spotlights guest star Stephane Grappelli, who plays "How High The Moon," "Folks Who Live On The Hill," and "Night And Day" with unmistakable Grappelli grace. (Oddly, he plays no Legrand material.) Vocalist Nancy Wilson also takes the stage, her uniquely mannered jazz phrasings turned to "I Wanna Be Happy" and "I Will Wait For You." Unfortunately, Wilson and Legrand's duet on "How Do You Keep The Music Playing" shows it's late in his career for Legrand to turn into a pop star. Still, Wilson and Legrand conclude appropriately, with a swinging reprise of "The Umbrellas Of Cherbourg."

DREW WHEELER

"Journeys," Ellipse Productions (801-466-4648), 40 minutes, \$19.95.



The ethereal, free-flowing music of Narada composer/recording artist David Arkenstone serves as the soundtrack to a journey through several breathtaking patches of Americana, from sparkling California beaches to lava fields in Hawaii to an autumn forest in New England. The six tracks included here find Arkenstone meandering along the same musical path that earned him a Grammy nomination in the new-age category in 1991: plenty of swirling synth and keyboard sounds. As visually stunning as it is aurally soothing, "Journeys" takes viewers away from their everyday surroundings—which, for most of us, are not the Redwood forests and Gulf Stream waters. As such, it should garner considerable interest.

C.A.

## CHILDREN'S

"Hip-Hop Animal Workout," A&M Home Video, 25 minutes, \$9.95.

When a group of youngsters lament for a new way to work off some energy, their wish is granted by a fit, hip-hoppin' dodo bird who transports them to a magical, mountainous place where they appear in colorful workout gear ready to have fun with a peppy, smiling trainer who looks pretty young herself. Propelled by a body-wriggling soundtrack and well-choreographed moves such as the Elephant Glide, Orangutan Swing, Funky Kangaroo, and other animal-inspired imagery, the routine is invigorating without being too rigorous. A great way for kids to channel some of that excess energy and get into shape, "Hip-Hop Animal Workout" would be well-placed in the children's or fitness section at retail.

C.A.

"Sing Me A Story: Rabbi Joe Black In Concert," Lanitunes (612-546-4216), 45 minutes, \$19.95.

A far cry from the long, droning lessons often suffered in Hebrew School, Minneapolis associate rabbi Black's program of storytelling and song is fast-paced, fun, and immensely educational. Filmed at a concert in front of kids as well as their parents

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Appelfeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

and even grandparents, "Sing Me A Story" features the amiable Black, acoustic guitar in hand and backing band in tow, engaging the crowd to sing along with such numbers as "Alpheh Bet Boogie" (about the importance of learning the Hebrew alphabet) and "Afikomen Mambo" (which teaches about the Passover tradition).

C.A.

## DOCUMENTARY

"Wonders Of Nature," "Wonders Of Man's Creation," "Wonders Sacred & Mysterious," Reader's Digest Home Entertainment (800-234-9000), 60 minutes each, \$59.95 set, \$24.95 each. These three titles, available separately or packaged together in a classy leather box, present a thoroughly enriching and lavish view of many great wonders of the world. "Wonders Of Nature," which originally aired on the Disney Channel, just took Emmy Awards for best program in special class, daytime TV, and achievement in single-camera photography. And it's no wonder. Sweeping photography of such marvels as the Grand Canyon, Sahara Desert, Ayers Rock, and others is backed with a fact-packed narrative. The other videos are equally impressive: "Man's Creation" details eight creations, including Rome's Colosseum, the Great Wall of China, and Mount Rushmore; "Sacred & Mysterious" looks at Stonehenge, Egypt's Great Pyramids, the Taj Mahal, and more. Viewers will feel they've traveled the world without leaving their living room.

C.A.



## COMEDY

"Kevin Pollack: Stop With The Kicking," New Line Home Video/Columbia TriStar, 58 minutes, \$39.95. Standup comedian recently gone actor ("A Few Good Men") delivers one hilarious punch after another in this performance taped last year in his home town of San Jose, Calif. First presented as an HBO comedy special, "Stop With The Kicking" features several backstage shots in black and white that cleverly mimic Madonna's "Truth Or Dare" show-all flick. Of the live material, his trademark impersonations of Hollywoodians—from Peter Falk's Columbo to Jack

Nicholson to Arnold Schwarzenegger—shine brightest, although his sharp wit also extends to such topical fodder as Pee-wee Herman's arrest ("Who called the police, anyway?"). Pollack, who now resides in L.A., also pokes plenty of fun at the entertainment industry and the quirks and neuroses of Jewish people (the title is a reference to the painful cries of a "Kung Fu Jew"). A winner.

C.A.

## MADE-FOR-TV

"Land Of The Lost," Worldvision Home Video, 45 minutes each, \$14.98 each.



When Sid and Marty Krofft introduced their live-action Saturday-morning TV series in the early '70s, it was one of the first sci-fi dramas aimed at children. Their "New Land Of The Lost," currently airing on ABC-TV, continues the tradition, but has a distinctly '90s feel. Some of this updating, such as the Porter family documenting their adventures with a handheld camcorder, works. Others, including references to Hollywood icons such as Madonna, do not. "Jungle Girl" and "Shung The Terrible," one of Worldvision's initial six releases (two episodes per tape), are a bit corny, but still fun. And with the recent onslaught of dinomania fueled by "Jurassic Park," "Land Of The Lost" should see plenty of action.

C.A.

## INSTRUCTIONAL


"I've Got A Great Idea: How To Make Your Brainstorm Bankable," R&B Films (516-588-8010), 121 minutes, \$29.95. For all those aspiring Einsteins and Edisons out there, this tape is for you. From analyzing the potential of an idea to creating a prototype to securing a patent, all aspects of invention are discussed and detailed through interviews and running examples of the steps a modern-day inventor of childcare products has taken to make her dreams a reality. Packaged in an attractive, albeit oversized box that also houses a handy booklet of information and sample documents, the video is thorough almost to the point of tedium. Which is the only complaint. Of course, the fast-forward device allows viewers to skip over parts that don't specifically pertain to them, and therefore get exactly what they want out of the two-hour program.

C.A.

Billboard.

FOR WEEK ENDING JUNE 19, 1993

# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
★ ★ NO. 1 ★ ★						
1	1	7	COMEDY VIDEO CLASSICS Curb Video 177703	Ray Stevens	LF	16.98
2	NEW	▶	LIVE & LOUD Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98
3	2	19	CEREAL KILLER ● Zoo Records BMG Video 11036	Green Jelly	LF	16.98
4	4	10	THE PREMIERE COLLECTION ENCORE PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
5	NEW	▶	METAL WORKS '73-'93 Columbia Music Video 19V-49151	Judas Priest	LF	19.98
6	3	7	THE FREDDIE MERCURY TRIBUTE CONCERT Hollywood Records Music Video 1780	Various Artists	LF	19.99
7	6	51	THIS IS GARTH BROOKS ▲ <sup>8</sup> Liberty Home Video 40038	Garth Brooks	LF	24.98
8	5	29	LIVE ▲ <sup>4</sup> PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
9	7	17	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
10	8	10	KEEP THE FAITH: AN EVENING WITH BON JOVI PolyGram Video 4400865153	Bon Jovi	LF	19.95
11	9	31	BEYOND THE MIND'S EYE ▲ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
12	11	15	LIVE: RIGHT HERE, RIGHT NOW. ● Warner Reprise Video 3-38290	Van Halen	LF	29.98
13	12	3	UNDER MY SPELL PolyGram Video 4400865233	Paula Abdul	LF	14.95
14	10	41	UNPLUGGED ▲ Warner Reprise Video 38311	Eric Clapton	LF	19.98
15	29	23	USE YOUR ILLUSION: PARTS I & II ● Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	LF	34.98
16	17	64	MOONWALKER ▲ <sup>8</sup> Ultimate Production Columbia Music Video 49009	Michael Jackson	LF	24.98
17	14	29	A YEAR AND A HALF IN THE LIFE OF METALLICA ▲ Elektra Entertainment 40148	Metallica	LF	34.98
18	16	41	X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95
19	20	31	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98
20	15	9	THE WAY WE WALK IN CONCERT PolyGram Video 4400864973	Genesis	LF	24.95
21	13	6	A CELEBRATION Warner Reprise Video 3-38347	Travis Tritt	LF	16.98
22	26	11	TEN SUMMONER'S TALES PolyGram Video 4400895673	Sting	LF	19.95
23	24	11	LIVE AT RED ROCKS PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
24	18	73	GARTH BROOKS ▲ <sup>4</sup> Capitol Video 40023	Garth Brooks	LF	14.95
25	21	19	FOR MY BROKEN HEART ▲ <sup>2</sup> MCA Music Video 10528	Reba McEntire	SF	9.95
26	28	37	MICHAEL JACKSON: LEGEND CONTINUES Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	LF	15.98
27	27	40	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95
28	25	25	A YEAR AND A HALF: VOL. 2 ▲ Elektra Entertainment 40147	Metallica	LF	19.98
29	19	27	BUILDING EMPIRES ● EMI Home Video 33153	Queensryche	LF	19.98
30	30	29	BILLY RAY CYRUS ▲ <sup>6</sup> PolyGram Video 440085503-3	Billy Ray Cyrus	SF	12.95
31	23	27	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
32	22	25	A YEAR AND A HALF: VOL. 1 ▲ Elektra Entertainment 40146	Metallica	LF	19.98
33	NEW	▶	411 VIDEOS Uptown/MCA Records Uni Dist. Corp. UPTV10820	Mary J. Blige	SF	9.98
34	36	52	LIVE AT THE EL MOCAMBO ● Columbia Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
35	32	51	WE WILL ROCK YOU MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	LF	14.98
36	RE-ENTRY		THE JOHN LENNON VIDEO COLLECTION Capitol Video 40039	John Lennon	LF	14.95
37	39	131	\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
38	33	135	THE THREE TENORS IN CONCERT ▲ <sup>8</sup> PolyGram Video 071223-3	Carreras · Domingo · Pavarotti	LF	24.95
39	34	19	ALABAMA'S GREATEST VIDEO HITS Columbia Music Video 60575	Alabama	SF	17.95
40	37	2	ON THE NIGHT Warner Reprise Video 3-38345	Dire Straits	LF	24.98

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1993, Billboard/BPI Communications.



## STORE MONITOR

(Continued from page 68)

Lynyrd Skynyrd, Bad Company, and Drivin-N-Cryin July 7; and Def Leopard with Ugly Kid Joe July 9. Also set are Travis Tritt and Trisha Yearwood Aug. 19 and Chicago Aug. 28.

**PIRACY PUSH:** California continues as a hotbed of piracy, according to recent reports of raids and seizures by the Motion Picture Assn. of America. Leading the West Coast hit list were two Video Mak stores at 11315 S. Figueroa and 4411 S. Main St. in Los Angeles and Roger Video 1 and Roger Video 2 at 216 E. Warner and 1128 S. Standard Ave., Santa Ana.

Other California raids were made at Video Technology Associates, 178 Pine St., Bristol; La Casa de Video #3, 6811 Compton Ave., Los Angeles; VIP Video, 728 1/2 Vine St., Los Angeles; Video \$ Day, 101 Calle de Industrias, San Clemente; Video Zone, 1070 S. LaBrea Ave., Inglewood; Olga's Video, 4451 Lennox Blvd., Lennox; and Twilight Video, 1038 E. 4th St., Ontario.

In New York: Kody's Video, 320 E. 170th St. and Best Video, 824 E. 181st St. In Massachusetts: Penny Videos stores at 580 Washington, Dorchester, and 284 Warren St., Roxbury. In Illinois: Elm's Liquorland, 510 W. Northwest Highway, Arlington Heights. In Hialeah, Fla.: Video 2000, 6827 W. 4th Ave. In Fairfax, Va.: Video Lab, 2801-A, Merrilee Drive. In Maine: Big John's Video, Route 1, Columbia. In New Jersey: 99 Cent Video, 1376 Springfield Ave., Irvington. In Rhode Island: Broadway Joe's, 170 Broadway, Newport.

**AT THE MEETING:** Video Software Dealers Assn. regional meetings are set for South Florida, June 16, Ft. Lauderdale Hilton, Dania, Fla.; North/Central Alabama, June 18-20, at Lake Guntersville State Park Lodge, Guntersville; North Texas, June 22, Dallas Parkway Hilton; St. Louis, Joe Hannon's Restaurant, June 22, Maryland Heights; Connecticut, Courtyard by Marriott, June 24, Wallingford; and Chicago, Midway Motor Lodge, June 29, Elk Grove Village, Ill.

## DIVERSE OFFERINGS

(Continued from page 68)

mobilized all their members," says Kaminer. "Parents and Friends of Lesbians and Gays sent a bulletin to all their chapters. We also have support from numerous other organizations, such as National Gay and Lesbian Veterans. We're enlisting the help of gay and lesbian organizations nationwide to prove to the industry that this is a viable market with growth opportunity."

CBS/Fox is following a path forged by more experienced suppliers such as Award Films, an independent L.A.-based company that specializes in acquiring the rights to quality gay films and releasing them on video. It currently has rights to 25 titles, most of them foreign. Award's biggest seller is Denmark's "You Are Not Alone," which sold 6,000 units through Award's mail order division, Insider Video Club.

Acquisitions VP Tim Wohlgemuth finds titles via researching and attending festivals and the American Film Market.

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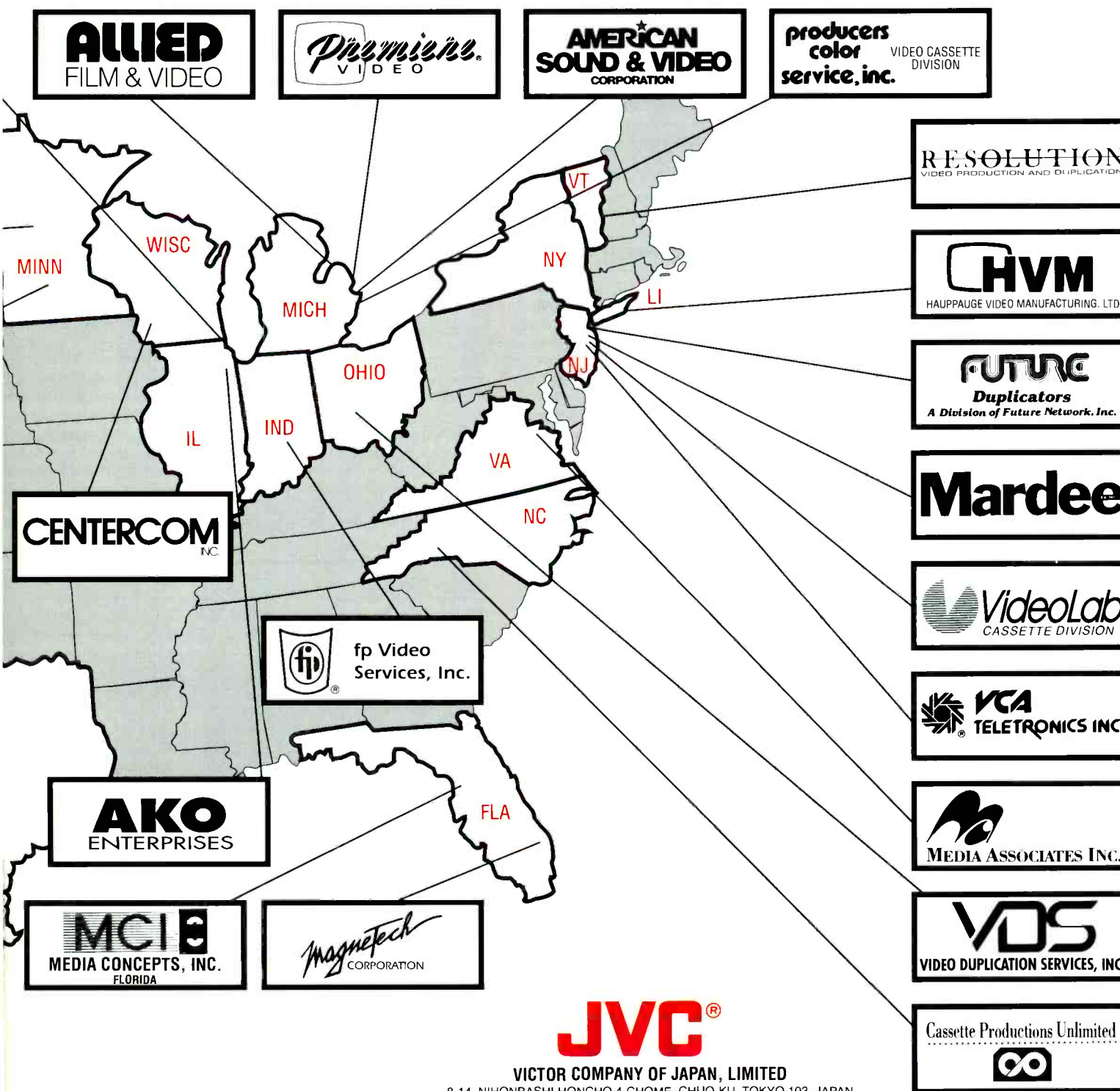
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## PRIDE GETS IT RIGHT

(Continued from page 67)

"happy" ending in which one of the two male lovers returns to his girlfriend. The classic gay feature "Pink Narcissus" (14.99 pounds, \$22) sold 2,000 copies in its first two weeks of release and since has passed the 5,000 mark.

Abel thinks the gay audience in the U.K. has been neglected and the response is proof of the size of the market. "The idea was to try to preserve a gay arthouse sensibility and make these films accessible to their natural audience, which is sorely neglected. You get the occasional gay film like 'Querelle,' 'Another Country,' and 'Prick Up Your Ears,' which have all done quite well, but this is the first time that films have been specifically aimed at a gay audience."

Keeping an identity for the label is important in niche-marketing, Abel says. Movies that have a homoerotic subtext or in which there are gay characters but aren't exclusively primed for a gay audience will have to be released under a separate label, he maintains. But in six months of trading and with just two full-time staff, the company already has recorded sales of 80,000 pounds (\$120,000).

Esser's modus operandi is to produce, co-produce, and acquire quality softcore releases, often with L.A.-based producer Greenwood/Cooper.

"We set up after we realized how successful the first 'Gay Men's Guide' was and that no one knew how to market to a gay market. There was also such little good-quality product—it was either minority-interest, award-winning, heavy, and very depressing high-brow films, or else hardcore, which is such tacky, nasty, messy stuff."

Because of the U.K.'s strict video censorship, images of real sex are not allowed unless in an educational context. Esser says cutting U.S.-produced hardcore films is virtually impossible in any case, so his only route to getting the most explicit images past the British Board of Film Classification has been in sex "education" videos such as "The Gay Men's Guide."

Since then BBFC director James Ferman has been actively encouraging gay video labels to submit erotica productions for a rating to stop them from going under the counter.

"We've redressed a considerable injustice," says Ferman. "There's been a great disparity between gay erotica and straight erotica. I mean, there's not even that much erotica around in this country. Some has been going under the counter and finally those people have started dealing in the legitimate market and a lot of material is coming into us now."

Pride's decision to make softcore erotica and, ironically, the restrictions the BBFC placed on video distributors and producers has paid dividends long-term. Not only is Pride the U.K. market leader, but sales are increasing in Europe, where softcore product is finding wider distribution than hardcore.

Pride's distributor, Simitar, for example, already has sold "Getting It Right" to Italy's Scarba Video, Filmways in Spain, NWM in Germany, Castle in Finland, 80 Productions in France, and Galaxy Home Video in Hungary and Czechoslovakia. There are no gay-specific video labels in Germany, Italy, or Spain, and even a "liberated" market such as the Netherlands only has one—Cinemin.



## Laser Shoots For Hot Summer; 'Good Men,' 'Alone 2' Surface

**SUMMER COMEBACK:** The laserdisc business is showing signs of revival after a sluggish 1992 and a plodding first quarter this year. Despite, or perhaps because of, the recent streamlining at **Image Entertainment** and **Pioneer LDCA**, many video executives still are solidly behind the format. Their labels, in fact, will be increasing the number of laser titles released this year.

"It's been really weak, title-wise, until fairly recently, and it's a title-driven business," says **John Thrasher**, VP of video purchasing and distribution for **Tower Records/Video**. But in April and May, laser software sales were jumping at



by Chris McGowan

the chain thanks to Warner's "Under Siege" and "Passenger 57," Image's "Last Of The Mohicans," "The Abyss" special edition, and "Pinocchio," and Pioneer's director's cut version of "Basic Instinct."

Laser hardware sales grew only 2.5% in 1992, and the total player population will probably hit 1.3 million households by the end of '93,

which still places the format in the niche category. Some industry pundits predict laserdisc is going nowhere, mainly because the home video future seems to lie with 5-inch CDs, which will be all-digital and cheaper to manufacture and distribute. Philips already has announced it will release movies from Paramount Pictures in the CD-I format this fall.

But Thrasher and many others feel 5-inch is years away from offering the video quality available on laserdisc, and that it's way too early to dismiss 12-inch as a viable format. "This is investor-speak, from people

trying to get you to buy shares in their companies," he says about those who would prematurely replace laserdisc with CD-ROM as the high-end home-video format.

"We believe in the laserdisc format and we're plugging away," says **Colleen Benn**, director of business development operations for **MCA Home Video**, which will increase its laser releases from 67 in 1992 to 96 this year. "We've been in a recession and people don't have the disposable income to go out and buy a laser player. That's why you don't see the growth you'd like to see right now." MGM/UA senior VP/GM **George**

**Feltenstein** also remains committed to laserdisc, and his label will launch 150 titles on disc in 1993. MGM/UA is giving away 25 Pioneer combi-players in a sweepstakes promotion for the June 30 release of its \$69.98 25th-anniversary edition of "2001: A Space Odyssey" (Billboard, May 1).

Laser-only label **Lumivision** currently has 130 titles in its catalog and expects to add 100 more programs by year's end. "The industry continues to grow slowly but steadily," says Lumivision president **Jamie White**. Other video and music (Continued on next page)

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Cliffhanger (TriStar)	12,152,400	2,337 5,200	1	37,173,770
2	Made in America (Warner Bros.)	7,483,403	2,048 3,654	1	21,587,627
3	Guilty as Sin (Buena Vista)	5,713,708	1,132 5,047	—	5,713,708
4	Dave (Warner Bros.)	4,834,257	1,916 2,529	4	46,993,873
5	Hot Shots! Part Deux (20th Century Fox)	4,427,835	2,075 2,134	2	27,165,146
6	Super Mario Bros. (Buena Vista)	4,231,494	2,081 2,033	1	13,906,528
7	Life With Mikey (Buena Vista)	3,606,279	1,366 2,640	—	3,606,279
8	Sliver (Paramount)	3,560,950	2,093 1,701	2	28,606,961
9	Menace II Society (New Line Cinema)	3,305,770	513 6,444	1	9,002,755
10	Indecent Proposal (Paramount)	2,055,760	1,557 1,320	8	96,001,718

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Billboard® FOR WEEK ENDING JUNE 19, 1993

# Top Laserdisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	7	<b>★★★ NO. 1 ★★★</b> <b>UNDER SIEGE</b>	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R	29.98
2	17	11	<b>BLADE RUNNER (DIRECTOR'S CUT)</b>	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	49.98
3	2	15	<b>PINOCCHIO</b>	Walt Disney Home Video Image Entertainment 239	Animated	1940	G	29.99
4	3	33	<b>THE ABYSS</b>	FoxVideo Image Entertainment 1988-85	Ed Harris Mary Mastrantonio	1989	PG-13	99.98
5	4	9	<b>THE LAST OF THE MOHICANS</b>	FoxVideo Image Entertainment 1986-85	Daniel Day-Lewis Madeleine Stowe	1992	R	39.98
6	5	7	<b>PASSENGER 57</b>	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R	29.98
7	<b>NEW ▶</b>		<b>A RIVER RUNS THROUGH IT</b>	Columbia TriStar Home Video 51576	Craig Sheffer Brad Pitt	1992	PG	39.95
8	<b>NEW ▶</b>		<b>GLENGARRY GLEN ROSS</b>	Live Home Video Pioneer LDCA, Inc. 69921	Alec Baldwin Al Pacino	1992	R	34.95
9	6	7	<b>RESERVOIR DOGS</b>	Live Home Video Pioneer LDCA, Inc. 68993	Harvey Keitel Tim Roth	1992	R	34.95
10	9	3	<b>TRESPASS</b>	Universal City Studios MCA/Universal Home Video 41545	Bill Paxton Ice-T	1992	R	34.98
11	7	9	<b>THE PLAYER</b>	New Line Home Video Image Entertainment ID2290LI	Tim Robbins Greta Scacchi	1992	R	39.99
12	11	3	<b>THE DISTINGUISHED GENTLEMAN</b>	Hollywood Pictures Image Entertainment 1716AS	Eddie Murphy	1992	R	39.99
13	19	3	<b>THE FREDDIE MERCURY TRIBUTE CONCERT</b>	Hollywood Records Music Video Image Entertainment 1780AS	Various Artists	1993	NR	39.99
14	8	33	<b>BASIC INSTINCT</b>	Carolco Home Video Pioneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone	1992	R	39.95
15	13	5	<b>BOB ROBERTS</b>	Live Home Video Pioneer LDCA, Inc. 69898	Tim Robbins Giancarlo Esposito	1992	R	39.95
16	10	5	<b>HERO</b>	Columbia TriStar Home Video 51566	Dustin Hoffman Geena Davis	1992	PG-13	34.95
17	<b>NEW ▶</b>		<b>HOWARDS END</b>	Merchant Ivory Productions Columbia TriStar Home Video 26776	Emma Thompson Anthony Hopkins	1992	PG	39.95
18	16	77	<b>TERMINATOR 2: JUDGMENT DAY</b>	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
19	<b>NEW ▶</b>		<b>THE GRADUATE (25TH ANNIV.)</b>	New Line Cinema Image Entertainment 2347	Dustin Hoffman Anne Bancroft	1967	PG	39.99
20	15	13	<b>SNEAKERS</b>	Universal City Studios MCA/Universal Home Video 41431	Robert Redford Dan Aykroyd	1992	R	39.98
21	14	11	<b>SINGLES</b>	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13	29.98
22	12	15	<b>A LEAGUE OF THEIR OWN</b>	Columbia TriStar Home Video 51226	Tom Hanks Geena Davis	1992	PG	39.95
23	25	7	<b>CONSENTING ADULTS</b>	Hollywood Pictures Image Entertainment 1523AS	Kevin Kline Mary Mastrantonio	1992	R	39.99
24	<b>NEW ▶</b>		<b>THE GUN IN BETTY LOU'S HANDBAG</b>	Touchstone Pictures Image Entertainment 1463AS	Penelope Ann Miller	1992	PG-13	39.99
25	21	13	<b>HONEYMOON IN VEGAS</b>	New Line Cinema Image Entertainment 2288	James Caan Nicholas Cage	1992	PG-13	34.98

♦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.



## LASER SCANS

*(Continued from preceding page)*

labels also have boosted their laser output.

"I think it's still a collector's market, but it's becoming more widespread," says Dave Lucas, co-owner of Dave's Video, the Laser Place in Studio City, Calif. "People are becoming more aware of laserdisc."

Last year just couldn't compare with 1991 in terms of blockbuster laser titles, but in 1993 the format will have a surplus of high-profile movies. Warner is offering "Unforgiven," "Falling Down," "The Bodyguard," and "Malcolm X." Columbia TriStar will have "A Few Good Men," "Bram Stoker's Dracula," and "Groundhog Day." Image will bow "Home Alone 2" and—probably—"Aladdin" and a complete "Beauty And The Beast."

In addition, summer theatrical releases such as "Jurassic Park," "Indecent Proposal," "Cliffhanger," "Super Mario Bros.," and "The Last Action Hero" stand a good chance of being released on laser before Christmas.

All told, laserdisc's metabolism should accelerate greatly during the next six months, a period that might have a significant impact on the format's future in the '90s.

**BIG TWO:** Columbia TriStar is launching Rob Reiner's "A Few Good Men" (widescreen, \$39.95) on disc June 30, while Image will bow "Home Alone 2: Lost In New York" (\$29.98) July 27. Both titles should hit 100,000 units in sales and the sub-\$30 price of "Home Alone 2" could take it even higher.

**A FEW MORE GOOD DISCS:** Columbia TriStar will release John Sayles' "Passion Fish," with Mary McDonnell (\$34.95), and "Nowhere To Run," with Jean-Claude Van Damme and Rosanna Arquette (\$34.95), July 28. Warner has "Enter The Dragon," with Bruce Lee (1973, wide, \$34.98), for July, and "Sommersby" (wide, \$34.98), with Richard Gere and Jodie Foster, set for August. Just out is the James Dean classic "Rebel Without A Cause" (1955, wide, \$34.98).

Warner Reprise has released "Dire Straits: On The Night" (\$34.98) and "Neil Young: Unplugged" (\$29.98).

**MCA** bows "Scent Of A Woman" (pan-scan or wide, \$39.98), with Al Pacino, Aug. 4, along with "Hidden Obsession," "Wild Card," "How U Like Me Now," and "The War Wagon," with John Wayne (1967, wide), \$34.98 each. On Aug. 11, MCA will offer Sam Raimi's "Army Of Darkness" (pan-scan or wide), "Blindsided," and "Prison For Children" (\$34.98 each), and "The Ultimate Mae West Collection" boxed set (four movies, six sides, \$99.98).

**MGM/UA** bows "Untamed Heart" with Marisa Tomei (wide, \$34.98) Aug. 4, and "Benny & Joon" with Johnny Depp and Mary Stuart Masterson (wide, \$34.98) Aug. 11. "Fellini's Roma" (1972, wide, \$39.98) and

"The Joan Crawford Collection" boxed set (five movies, eight sides, \$99.98) are due Sept. 22.

**VOYAGER** launches Bertrand Blier's "Get Out Your Handkerchiefs" (1978, wide, \$49.95) Aug. 4, and Ingmar Bergman's "Cries And Whispers" (1972, wide, \$49.95) Aug. 11. Due in September: Francois Truf-

aut's "Confidentially Yours" (1983, \$49.95), Peter Brook's "Lord Of The Flies" (1963, extras, \$49.95), and John Woo's "The Killer" (extras, \$99.95). In addition, a Criterion Collection edition of "RoboCop" (extras, \$99.95) will bow this fall.

**IMAGE's** "Solaris" (1971, wide, \$49.95) is one of the great sci-fi films

of all time. Based on a novel by Polish writer Stanislaw Lem and directed by Russia's Andrei Tarkovsky, this meditative tale is a metaphoric journey to a most peculiar planet. Enigmatic and challenging, "Solaris" is not for those with short attention spans.

Also from Image is "The Player" (pan-scan, \$39.99), Robert Altman's marvelous black comedy about

Hollywood values and ethics; this version is less expensive than Voyager's \$99.95 edition, covered in the April 25 column. Laser fans can get their mojo working with Image's "Messin' With The Blues" (50 minutes, \$29.99), in which Muddy Waters, Buddy Guy, and Junior Wells rock it live at the Montreux Jazz Festival in 1974.

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**Billboard**

KRISTINA RUOTOLO



# Pro Audio

## Jesperson, Paulson Hold Office Hours Producers Flourish In Makeshift Studio

BY PAUL VERNA

NEW YORK—Of all the settings where records are made when they're not made in the studio, old mansions, churches, bathrooms, and bedrooms rate as the most popular. Countless records have been done in these unconventional environments, from Paul McCartney's debut solo album to Bruce Springsteen's "Nebraska" to the Red Hot Chili Peppers' "Blood Sugar Sex Magik."

One type of space that doesn't accommodate this quasi-romantic notion of location recording is an office. However, for the past two and a half years, producers Peter Jespersen and Brian Paulson have used the fifth floor of the East Side Digital/Rykodisc office and warehouse complex in Minneapolis to record albums by such artists as Slim Dunlap (onetime lead guitarist for the Replacements), the Leatherwoods, Ticks, and Joe Henry (with members of the Jayhawks). They also cut demos there for Soul Asylum's recent breakthrough album, "Grave Dancers Union."

The entire makeshift studio is in a space that was built as a listening room but was never used for that purpose. When Paulson, who until recently was an employee of ESD, asked Rykodisc founder Rob Simonds if he could store his home recording equipment in the listening room, Simonds agreed. "All of a sudden," recalls Paulson, "I started recording there."

Paulson adds, "It's a great place to record... A lot of people prefer the home environment to the sterile atmosphere of a professional studio."

However appealing the Ryko space might be, though, its merits as a recording facility weren't what drew the producers and the artists there in the first place; rather, it was budget constraints. Most of the groups that have recorded there simply couldn't afford a top-flight facility, says Paulson. Most of the acts are the producers' close friends, he adds.

The financial arrangements are straightforward: The musicians pay Paulson a studio rental/production fee that is a fraction of what they would pay elsewhere. Because of Paulson's affiliation with ESD, he has been able to work out terms for use of the complex.

While the arrangement has been convenient for all parties, it has not been lucrative for Paulson. "I'm more concerned with the music than with becoming some corporate entity," he says. Moreover, the space has limitations beyond the obvious shortfalls of an eight-track facility.

"On weekdays we'd have to start at 7 p.m. so that we could record through the night and not have to break down until the wee hours," says Jespersen. "You almost felt mischievous. It was almost like going to my dad's office on a Saturday. We'd leave little notes by the receptionist, because she had a little tape recorder that we used to listen to rough mixes."

According to Paulson, the studio is fitted with an MX Scorpion console, Otari eight-track and quarter-inch mastering machines, "way too much outboard gear, and the usual array of mikes." Naturally, without the luxury of a proper control room, tracking room, or isolation booth, the producers have had to improvise.

"The drums generally get tracked in what is the conference room, which is an irregularly shaped room with just the right amount of stone and glass and wood," says Paulson.

"Some of the recordings initially were pretty washy," he adds, "but over the years I've learned to control the acoustics of the room." That has meant revising his earlier approach of using primarily ambient miking to employ a close-miking technique on most tracks.

Some acts have been so pleased with the sound they've achieved in the studio they have used tracks originally intended as demos as final masters. Jespersen says of the Henry project, "They went in and cut the demos, and then Joe was talking about where to do the actual tracking when his manager... walked in and said, 'Joe, the record is done!'"

That album, "Short Man's Room," is

on Mammoth Records. Other projects recorded at the ESD/Ryko facility include Ticks' "Sun Shinin' On Your Rain" and Dunlap's debut, "The New Old Me" (both on Medium Cool/Twin-Tone); the Leatherwoods' "Topeka Oratorio" (Restless); albums by Flour, Brick Layer Cake, and Arcwelder (all on Touch And Go); the Carpetbaggers (Clean/Twin-Tone); and the Soul Asylum demos, many of which were rerecorded for the band's Columbia album.

Paulson is working on Uncle Tupelo's upcoming Warner Bros. release. Twin-Tone co-founder Jespersen, known primarily for discovering and managing the Replacements, is working with Athens, Ga.-based John Logan. While the two producers have no immediate plans to use the ESD/Ryko studio, Paulson says the equipment is set up and ready to go.



Putting in a night at the office, clockwise from left, are Peter Jespersen, Brian Paulson, Ticks bassist Erick Hubbard, Ticks leader Tom Hicks, Ticks rhythm guitarist Eric Fisher (partially obscured behind column), and Bob "Slim" Dunlap.

## Joseph Spreads Christian Word

BY GORDON ELY

**PRO FILE**  
RICHMOND, Va.—From his pioneering production work with Sandi Patti, the Imperials, the Brooklyn Tabernacle Choir, and many others, Neal Joseph has had a large hand in defining contemporary Christian music. Now president of Warner Alliance, Warner Bros.' gospel label founded in late 1989, he continues to play a definitive role in the burgeoning genre.

Joseph, 38, was raised in the Philadelphia area and grew up in the church, cutting his musical teeth on a mixed diet of hymns and '60s top 40 radio. Active in performing and arranging in a singing group sponsored by Youth For Christ, by his midteens he'd decided on a career in Christian music.

Continuing to perform and arrange with vocal and instrumental groups throughout college, Joseph took a year off to tour with groundbreaking contemporary Christian act Truth before completing his studies at Anderson Univ. in Anderson, Ind.

Joseph became a sought-after producer, arranger, and background vocalist, regularly working with an unknown but promising young singer named Sandi Patti.

Joseph produced Patti's first album on a custom label while they were still in school, and the following year returned to produce her major-label debut, "Sandi's Songs."

Setting out on his own in 1979, success was not long in coming as Joseph's next production, Patti's "Love Overflowing," became her breakthrough album and firmly established Joseph's credentials in the industry.

Doing both custom and label projects in the next year, Joseph took a po-

sition at Word Records in 1980 as director of A&R for the company's Nashville office. Remaining with Word for the next decade, Joseph advanced to VP of A&R and marketing, founding the highly successful Dayspring label and signing a number of acts and artists that would be pivotal in the shaping of the modern Christian music scene, among them First Call and Wayne Watson.

Joseph was an active producer throughout his years at Word. Before moving to Warner Alliance, he had sometimes handled as many as four or five productions at a time. Feeling a need for greater creative focus and more time with his family, Joseph has slowed his pace in recent years.

"Working on guitar sounds at 3 in the morning sort of lost its charm for me," he admits. "I would get to the studio and could hardly remember who I was working on that day. I really felt like my focus and creativity took a major hit during that time. I didn't want that to happen again. Now when I go into the studio, I've cleared my schedule and I can really concentrate, and I have the time and creative energy to spend."

Describing his creative ballpark as pop/country, urban, inspirational, and adult contemporary pop, Joseph has produced albums for Ron David Moore and Brooklyn Tabernacle, among others, since taking the reins at Warner Alliance.

While he says he does sometimes get fairly "hands on" in mixing, Joseph chooses to focus more of his attention on the creative side of a production, subscribing to the belief that maintaining a comprehensive handle on modern recording technology is the principal reason God created engineers.

"I'm a totally nontechnical producer," he says. "There was a time, when I was first starting off, when I tried to do everything—arranging, orchestrating, sweetening, engineering, background vocals. Everything.

But there came a time in my life, when, like most people, I had to major on my strengths. I think I have a very good musical understanding and a good handle on what communicates. The technical side of engineering passed me by a long time ago. I know what I want, but I lean very heavily on my engineers to tell me specifically how to get it."

Calling himself "not fussy" about particular multitrack recorders, Joseph does favor analog over digital for laying basic tracks, before transferring to digital for vocals and instrumental overdubs, then mixing back to half-inch analog.



JOSEPH

Joseph is, however, fussy to the point of vehemence about his choice of console for mixdown: Solid State Logic.

"Some of the purists will talk about the SSL's signal path, and

how you can hear the effects that they have on mixes. I don't buy that. I like the ease with which they work. I like their automation, their total recall, their EQ and effects sends. I'm very comfortable on it. I recently did a mix on a different board with a different automation system that shall remain nameless, and it was an incredibly frustrating experience."

With the unique perspective of one who has seen firsthand the evolution of his genre from near-birth to a \$500 million-a-year industry, Joseph says his goals have remained consistent through the years.

"My vision has gone through small adjustments over the last 15 years, but it hasn't really changed very much," he says. "I believe, personally, that God has called me to use whatever talents and abilities and influence I may have to further his kingdom. And that's what I'm going to continue to do."

## AUDIO TRACK

NEW YORK

LENNY KRAVITZ has been working at Clinton Recording with producer Gene Simmons on a cover of "Deuce" for an upcoming Kiss tribute album. Engineer Henry Hirsch recorded the band through the Neve 8078 onto the Studer A800 16-track recorder.

Producer John Luongo has just finished mixing the new single for SBK/EMI act Jesus Jones at the Hit Factory. Luongo worked on an SSL 64-input G Series console with Ultimaton.

Epic recording act Prong has been in The Magic Shop working on its upcoming release. Producer/engineer Terry Date sat behind the Neve 80-series wraparound console.

Memphis-based producer Jim Dickinson has been hanging out in the Big Apple cutting tracks with Epic act the Spin Doctors at the Power Station. Engineer on the project was Steve Boyer, who worked on a Neve 8068 console.

LOS ANGELES

BARBRA STREISAND completed mixing her forthcoming album "Back To Broadway" recently at the Record Plant. David Foster produced with engineer Humberto Gatica at the Neve VRSP Legend board with GML automation.

Producer Eddie Kramer was busy at A&M Studios mixing Kiss' "Alive III" project. Engineer Garth Richardson recorded through an SSL console onto a Studer half-inch deck.

The Holly Cole Trio has been working in Brooklyn Recording with producer David Was. Leann Unger engineered on the Neve 8078 with GML automation.

All material for the Audio Track column should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



## EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

### IRELAND

**C**ENTRAL TO THE Eurovision Song Contest held in Millstreet, County Cork, earlier this month was the RTE OB6 outside broadcast mobile with its Solid State Logic SL5000 M Series desk, which was bought by the Irish broadcaster for use the last time the country hosted the contest in 1988. All audio for the show passed through the desk on its way to more than 300 million viewers in 30 European countries.

### SWEDEN

**F**IRST INSTALLATIONS and orders for Amek's Big by Langley console with SuperTrue automation and talking recall have been announced. Bigs have been installed at KM Studio in Sweden, Opus Film in Norway, Renaissance Studio in the U.K., PPP in France, and the Van Studio that tours Europe. Orders have been placed by Studio Des 3 and Pianotech in France, Sam's Music, Glenn Plus, and Sweetwater Sound in the U.S., Thommi Newton in Germany, Creating Waves in Australia, and producer Adam Feust in the U.K. "A total recall desk at this price is simply amazing," says Feust. "To be able to commit an entire mix to disc in my own home relieves me of all the time pressures of a large studio."

### GERMANY

**N**EUMANN HAS RELEASED the TLM193—a large diaphragm studio condenser mike for under 1,000 pounds. Shaped similarly to the U87, the TLM193 is fixed cardioid pattern and runs from 48V phantom power.

**T**HE FIRST EUROPEAN FILM with a Dolby Stereo soundtrack was Joseph Vilsmaier's "Stalingrad," which was released in Germany, Austria, and Switzerland. Ten cinemas were simultaneously equipped in Germany for SR•D playback, plus one each in the other two countries. Since March, Dolby Laboratories has had a digital mastering system in Europe with a digital sound camera installed at its premises in the U.K. allowing European productions and local-language versions of U.S. productions to be recorded in Europe. SR•D film printing facilities have been installed at Arri in Munich and LTC in Paris.

Dolby Laboratories' new European headquarters at Wootton Bassett in the U.K. were formally opened by HRH Princess Anne April 23 in her capacity as president of BAFTA.

**B**ERLIN'S FRIEDRICHSTADTPALAST theater—home to Europe's only permanent chorus line review and formerly the flagship venue of East German theater—has installed a new Meyer Sound system. A total of 111 units were involved, including UPA-1s, USW-1s, UM-1s, and UPM-1s with EQ via eight CP-10s.

## newsline...

**DENON AMERICA** has "expanded its management team" with the appointment of Ryusei Takahashi as chairman of the board and CEO of the U.S. operation and the promotion of director of sales Stephen Baker to VP of sales and marketing. Takahashi most recently served as chairman of Denon in France, the U.K., and Germany, responsibilities he will retain in his new role.

Denon's former president, Robert Heiblin, and VP of marketing, Ken Furst, were abruptly ousted in March.

**SPEAKING OF EXPANDING**, Mad Hatter Studios is doing some of that, too. The Los Angeles facility, owned by musician/producer Chick Corea, is getting a new remix control room and overdub booth. Lakeside Associates will design the control room, which measures some 400 square feet and will house a modified Neve 8078 console equipped with 64 channels of GLM Moving Fader automation. The overdub booth will measure approximately 15 by 12 feet.

Lakeside president Carl Yanchar says construction will begin this month, with completion planned for mid-September. His biggest challenge, he says, is to use the available space to best effect. "To accommodate the new, more stringent federal handicap regulations in the new extension," he adds, "we had to relocate a corridor from one side of the space to the other. By doing that we have gained a natural acoustic barrier, which will aid sound separation between the existing recording room and the new remix room."

**AND FINALLY, ART KELM** has taken root at the Record Plant. The L.A. studio has appointed Kelm its new director, technical and engineering, in what facility owner Rick Stevens calls "the completion of Record Plant's senior management team." Kelm reports directly to Stevens.

In his new role, Kelm will be responsible for all technical, engineering, and systems-related areas of the Record Plant, and will handle day-to-day management of the technical department and all of Record Plant's engineers, the studio says.

Kelm joins Record Plant from a stint as chief technician for the Disney Imagineering CircleVision project. He also has worked at the Complex, Record One, and Oceanway Studios, among other facilities.

## Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 12, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
<b>TITLE</b> Artist/ Producer (Label)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)	KNOCKIN' DA BOOTS H-Town/ B.Burrell (Luke)	SHOULD'VE BEEN A COWBOY Toby Keith/ N.Larkin H.Shedd (Nashville)	DEEPER Boss/ Def Jef (Chaos)	ARE YOU GONNA GO MY WAY Lenny Kravitz/ L.Kravitz (Virgin)
<b>RECORDING STUDIO(S)</b> Engineer(s)	FLYTE TYME (Edina,MN) Jimmy Jam	LUKE (Miami,FL) Eddie Miller Ted Stein	MUSIC MILL (Nashville) Jim Cotton Joe Scaife	BEAT STREET (N.Hollywood,CA) Jan Lucas	WATERFRONT (Hoboken,NJ) Henry Hirsch
<b>RECORDING CONSOLE(S)</b>	Harrison MR4 Series 10	Soundcraft 2400	Focusrite	Neve 8248	Trident A Range
<b>MULTITRACK/ 2-TRACK RECORDER(S)</b> (Noise Reduction)	Otari MTR100 (Dolby SR)	MCI JH 24	Mitsubishi X-850	Sony APR 24	3M 56 16 Track
<b>STUDIO MONITOR(S)</b>	Westlake HR1 Yamaha NS10	JBL 4435 Yamaha NS10	Kef 55	Custom UREI 813	Alrec 604E
<b>MASTER TAPE</b>	Ampex 499	Ampex 456	Ampex 456	Ampex 456	3M 996
<b>MIXDOWN STUDIO(S)</b> Engineer(s)	FLYTE TYME (Edina,MN) Steve Hodge Dave Rideau	LUKE (Miami,FL) Eddie Miller	ALPINE (Nashville) Ron "Snake" Reynolds	BEAT STREET (N.Hollywood,CA) Jan Lucas	WATERFRONT (Hoboken,NJ) Henry Hirsch
<b>CONSOLE(S)</b>	Harrison MR4 Series 10	Soundcraft 2400	CAD	Neve 8248	Tridnet A Range
<b>MULTITRACK/ 2-TRACK RECORDER(S)</b> (Noise Reduction)	Studer A827	Otari MTR10	Otari DTR 900	Panasonic 3500	3M 56 2 Track
<b>STUDIO MONITOR(S)</b>	Westlake HR1	JBL 4435 Yamaha NS10	Kef 55	Custom UREI 813	Alrec 604E
<b>MASTER TAPE</b>	Ampex 499	Ampex 456	Ampex 467	Ampex 456	3M 996
<b>MASTERING (ALBUM)</b> Engineer	BERNIE GRUNDMAN Brian Gardner	FULLERSOUND Mike Fuller	MASTERMIX Hank Williams	MASTERDISK Tony Dawsey	STERLING SOUND Greg Calbi
<b>PRIMARY CD REPLICATOR (ALBUM)</b>	Capitol Manufacturing	Nimbus	PDO	Sonyt Manufacturing	EMI Manufacturing
<b>PRIMARY TAPE DUPLICATOR (ALBUM)</b>	Capitol Manufacturing	Cassette Productions	PDO	Sony Manufacturing	EMI Manufacturing

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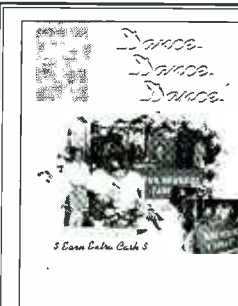
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(Continued on page 80)



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# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### JUNE

June 12, "How To Start and Run Your Own Record Label," seminar, Roosevelt Hotel, New York. 212-688-3504.

June 13-16, **Broadcast Promotion and Marketing Executives Seminar**, Walt Disney World Dolphin and Swan, Orlando, Fla. Greg Balko, 213-465-3777.

June 15-17, **REPLitec International**, conference for audio/video duplicators, presented by Knowledge Industry Publications Inc., Santa Clara Convention Center, Santa Clara, California. Benita Roumanis, 914-328-9157.

June 17-19, **Rap It Up '93**, The Howard Inn, Washington, D.C. Glen Ford, 212-595-0683.

June 17-20, **National Assn. of Radio Talk Show Hosts Convention**, Chicago Sheraton Hotel & Towers, Chicago. Carol Nashe, 617-956-3320.

June 21, "The Distaff Side of the Music

**Business,"** panel on women in music, presented by The B'nai B'rith Music and Performing Arts Unit, Sutton Place Synagogue, New York. Hank Bordowitz, 914-368-4882.

June 21-23, **International Music Market**, Westin Stamford Plaza Hotel, Singapore. John Kanina, 011-44-71-437-3665.

June 22, "Getting Attention In A World Gone Mad," seminar presented by the Los Angeles Music Network, featuring Cary Baker of Morgan Creek Records, Bryn Bridenthal of Geffen/DGC and Fletcher Foster of Arista, Jack's Sugar Shack, Los Angeles. 818-980-2911.

June 24-26, **Bobby Poe Convention**, Sheraton Premiere Hotel, Tysons Corner, Va. 301-951-1215.

June 24-July 4, **Summerfest '93**, Marcus Amphitheater, Milwaukee, Wis. 414-273-3378.

June 25, "Hip-Hop You Don't Stop," seminar on hip-hop careers and demo critique session, presented by Music Career Services, Eighth Ave. Studios, New York. Antonia Martinez, 212-996-9590.

June 25-26, **Rocky Mountain Music Assn. Sixth Annual Musicfest**, various locations,

Denver/Boulder, Colo. 303-623-6910.

June 28, "Shake It Up...Put Out Your Own CD!!", seminar presented by Women In Music, followed by a networking social and buffet, Lone Star Roadhouse, New York. 212-459-4580.

June 29, "Copyrights, Trademarks and Patents—How To Protect Your Work," seminar presented by entertainment lawyer Wallace Collins and sponsored by the Learning Annex, New York. 212-570-6500.

### JULY

July 7-9, **Pro Audio & Light Asia '93**, fifth annual international trade exhibition for professional recording, sound reinforcement, duplication, lighting, lasers, and special effects for the entertainment industry for the Asian region, New World Trade Center, Singapore. 011-852-865-2633.

July 7-11, **Midwest Radio & Music Business Conference**, Fairmont Hotel, Chicago. Makeda Smith, 818-848-6056.

July 11-14, **Video Software Dealers Assn. 1993 Home Entertainment Convention**, Las Vegas Convention Center, Las Vegas, Nev. 609-

231-7800.

July 11-15, "Popular Music: Style and Identity," seventh international conference presented by the International Assn. for the Study of Popular Music, University of the Pacific, Stockton, Calif. 209-946-2760.

July 12-16, **Image World Dallas, Featuring Video Expo and The CAMMP Show**, Infomart, Dallas. Benita Roumanis, 914-328-9157.

July 15-17, **Second Annual 360 Degrees Black Hip-Hop Seminar**, Embassy Suites Hotel, New York. 212-664-0360.

July 15-18, **Upper Midwest Communications Conclave**, Radisson South Hotel, Minneapolis. Tom Kay, 612-927-4487.

July 20-24, **New Music Seminar '93**, Sheraton New York. 212-473-4343.

### AUGUST

Aug. 12-15, **Jack The Rapper 17th Annual Family Affair Convention**, Atlanta Marquis Hotel, Atlanta. Maria Catalan, 212-460-8012.

Aug. 23-26, **1993 International DJ Expo**, Universal City Hilton and Towers, Hollywood. Patricia Torrisi, 516-767-2500.

## LIFELINES

### BIRTHS

Boy, Ryan Mitchell, to **Russ Landau** and **Susan Briody Landau**, May 7 in Santa Monica, Calif. He is a bassist/producer and head of the Landau Music Group. He currently is heading up the Fresh Jazz Recordings label under the LMG banner.

Boy, Jacob Matthew, to **Steve** and **Wendy Mayer**, May 19 in Iowa City, Iowa. He is a manager at Musicland there.

Boy, Manav, to **Gourav** and **Nita Dalmiya**, May 11 in New York. He is director of accounting for Arista Records.

Boy, Ryan Allen, to **Allen** and **Laila Kepler**, May 26 in Trenton, N.J. He is director of programming for Broadcast Architecture in Princeton, N.J.

Boy, Kyle Lewis, to **Angel** and **Mariabel Rios**, May 26 in New York. He is mail clerk at Arista Records.

Triplets, two boys, Mitchell Norman and Trevor Mack, and a girl, Sydney Kay, to **Art** and **Janet Burke**, May 28 in Detroit. He is store manager and she is point of sale coordinator for Harmony House there.

Girl, Stephanie Rose, to **Jon** and **Dorothea Bon Jovi**, May 31 in Red Bank, N.J. He is lead singer of Mercury band Bon Jovi.

Girl, Claire Marie, to **Jim** and **Lori Martone**, June 2 in Los Angeles. He is VP of marketing for Hollywood Records.

Boy, Samuel Ellis, to **Phil** and **Leana Wild**, June 2 in New York. He is VP of business affairs and she is director of production for Arista Records.

### MARRIAGES

Chris Squire to **Melissa Morgan**,

May 8 in Montecito, Calif. He is bass player of the band Yes. She is an actress on TV's "The Young And The Restless."

**Robert Johnson** to **Lisa Washington**, May 29 in Los Angeles. He is a video producer and co-owner of Kolbeco Productions.

**Jeff Cook** to **Elizabeth Leonard**, May 30 in Atlanta. He is VP of promotion and marketing for Capricorn Records. She is promotion assistant for Warner Bros. Records.

**Tommy Mottola** to **Mariah Carey**, June 5 in New York. He is president of Sony Music. She is a Columbia Records recording artist.

**Dr. Pedro De Leon** to **Vikki Carr**, June 5 in San Antonio, Texas. She is a Grammy Award-winning singer.

### DEATHS

**Craig Pike**, 30, of injuries suffered in a car accident, May 23 in London. Pike played bass for Iggy Pop on Pop's 1990-1991 U.S. and European tours. He was also a founding member of the seminal Los Angeles grunge group Sludge, and in 1989, he was promotions director at the Hollywood Palace. A native of Los Angeles, Pike had recently moved to London to become a member of the Hypnotics. The band had completed a European tour and was preparing to record an album for Def American. Pike is survived by his parents, Dr. Arnold and Ann Pike, and two brothers, Mark Jason and Todd. Donations in his memory can be made to The Bobby Brooks Foundation, Children's Literacy Program, c/o Freedman, Knispel and Cohne, 16130 Ventura Blvd., Suite 550, Encino, Calif. 91436.

**Branko Zivanovic**, 70, of natural causes, May 29 in Frankfurt. Zivanovic was owner of Bellaphon Records,

a company that was founded in 1961 and included several music publishing houses and subsidiaries in Vienna and Zurich. In 1976, Zivanovic acquired Interpress Tonträger of Bad Homburg.

**Conway Twitty**, 59, of a ruptured

blood vessel, June 5 in Springfield, Mo. (See story, page 14.)

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## GOOD WORKS

**BE OUR HONOREE:** Composer **Alan Menken** received the Creative Arts Award of the **Elaine Kaufman Center** in New York June 10 at a dinner at the Plaza Hotel. Menken, who got a job early in his career as a dance class accompanist at the center, was honored as part of the 40th anniversary of the center. One of the evening's highlights was the performance of "Be Our Guest," the Menken-Howard Ashman song from "Beauty And The Beast," by Menken, **Jodi Benson**, and **Ellen Green**. The center is a multifaceted institution serving more than 76,000 students, musicians, scholars, and arts enthusiasts each year. The event was co-chaired by **Jeffrey Katzenberg**, chairman/CEO of Walt Disney Studios, and **Frances Preston**, president/CEO of BMI.

**HELPING KIDS:** **Lou Adler**, the music and film producer, produced the first children's music and entertainment festival June 11-13 at Knott's Berry Farm in California to benefit **Children's Hospital Los Angeles**. The event, called the **CHIME (Children's Hospital International Music and Entertainment)**, included performances by **Waylon Jennings**, **Cheech Martin**, **Joanie Bartells**, and **Rockapella & Rosenchontz**.

**ROOMS FOR CHARITY:** **Hotel Sofitel Ma Maison Los Angeles** is

offering all music industry guests a special rate of \$110 that includes an automatic \$5 contribution per room to the **T.J. Martell Foundation for Leukemia, Cancer and AIDS Research**. Known at "Club '93/T.J. Martell," the special room rate is available now through Dec. 31 to guests who specify "Club '93/T.J. Martell Program" when making their reservations. There also is a \$25 discount on all suites. For reservations under the program, call 800-521-7772 or 310-278-5444 and mention Club '93 by name.

**SCHOLARLY SINGERS:** **New York Newsday** has named two winners of its fifth annual **Lena Horne Scholarship for Jazz, Popular and Contemporary Music Vocalists**. They are **Michaëlle Mae Gold**, first-place winner, and **Christine Naro**, second-place winner. Horne presented the awards at a ceremony June 8 in the Bruno Walter Auditorium at New York Public Library for the Performing Arts at Lincoln Center.

## FOR THE RECORD

The correct names of the drummer and keyboardist for the Devlins are Sean Devitt and Niall Macken, respectively. The act was featured in an Artist Development in the June 12 issue.





**Country Took Manhattan.** During the recent Nashville blitz on New York City, which consisted of scores of country concerts, Trisha Yearwood took time to meet with some Westwood One radio network folks. Pictured, from left, are WW1 director of programming Andy Denmark; Yearwood; WW1 president/network radio division Greg Batusic; and Roby Weiner, a media specialist at Warner Lambert.

## Senate KOs Campaign-Spot Amendment

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Senate voted down an amendment to the bill on campaign finance reform that would have given political candidates nonpre-emptable spots and extra-deep discounts for broadcast advertising at election time—some at lower than lowest unit rates.

The amendment, offered by Sen. Bob Graham, D-Fla., was killed June 7 by voice vote. The Senate still is working on final passage of the bill, S. 329. NAB did not work to oppose the

bill but wrote to members as consideration of the package drew close, asking them to vote no on the amendment. Other campaign-reform mea-

### WASHINGTON ROUNDUP

sures, all with political-ad provisions, still are active on the Hill, and broadcasters are trying to persuade legislators that fairness to candidates must extend to fairness to stations.

#### EVERGREEN TESTIMONY IN JUNE

Evergreen Media, which has refused to pay a 1987 FCC indecency fine of \$6,000, will have its day in court when it presents its side of the FCC vs. WLUP (Chicago) indecency fine case June 11 before the U.S. District Court in Chicago.

The American Civil Liberties Union was permitted to comment on the fine case in a friend-of-the-court brief (Billboard, May 29). An ACLU spokesman now says the group will "be part of the case, representing the interests of listeners as an intervenor," an action that goes beyond friend-of-the-court status.

The court is expected to rule on the controversial case in late August.

#### HOLLINGS MAY SAY NO TO USER FEES

Although House Energy and Commerce Committee Chairman John Dingell, D-Mich., wants user fees that would include payouts from broadcast stations for FCC services, his Senate Commerce Committee colleague Ernest Hollings, D-S.C., apparently hasn't changed his mind since last year when he said he'd oppose the fees.

Insiders say Hollings thinks normal government appropriations to the FCC are the way to fund the commission to carry out its duties.

#### BARRETT DISSENTS

FCC Commissioner Andrew Barrett has dissented from a commission

## Liddy's Radio Break-In A Success Conservative Host Heard On 90 Stations

■ BY ERIC BOEHLERT

NEW YORK—G. Gordon Liddy, a romantic? Best known as Watergate crook, gun fanatic, and iron-willed FBI man, Liddy—the budding syndicated talk show star on WJFK-FM Washington, D.C.—would not be mistaken by most people for a love-sick ladies' man. (After all, Liddy once wrote that his future wife should come "from among the finest genetic material available.")

As Liddy tells it, though, while attending Fordham University in the late '40s, it was a crush on a coed ("quite an attractive girl") that convinced him to volunteer as a script writer and announcer at college station WFUV New York, where she also worked. When the courtship

with the woman cooled, though, the then-shy Liddy dropped the station from his routine.

Now, 45 years later, Liddy is back on radio, not trying to pick up women, but entertaining a sea of conservatives (and infuriating liberals) with his view-from-the-right talk show.

Ever since Infinity Broadcasting CEO Mel Karmazin heard Liddy on WABC New York (he was filling in for a vacationing Bob Grant) and offered him an midday slot on WJFK, Liddy has become one of the hottest daily talkers in the country. Picked up for syndication by Infinity-owned Unistar Radio Networks in March, Liddy and his "Radio Free D.C." show currently are heard on approximately 90 affiliates and have enjoyed one of the fastest syndicated program roll-outs ever.

"My show is oriented toward national issues, issues that affect the lives of the people listening," says Liddy, explaining the show's success. His program is yet another that feeds the country's insatiable appetite for the news of the day inside the Beltway.

#### WELL PREPARED FOR RADIO

As readers of his biography "Will" may recall, Liddy often overcame his fears as a child with dramatic gestures (i.e., roasting and eating a rat in his backyard in order to exorcise his fear of the rodents.) Liddy says he was not afraid to go into radio, since his 12 years on the lecture circuit and the Q&A sessions that follow his speeches prepared him for life behind a mike.

No doubt some of Liddy's station-

count success in syndication comes from talk outlets in desperate need of programming to fend off right-wing ratings carnivore Rush Limbaugh. Liddy, whose four-plus-hour show features more guests and fewer laughs than Limbaugh's, has proven a skilled foil, surpassing Limbaugh in some markets. In those competing markets, lots of listeners undoubtedly punch back and forth between Liddy and Limbaugh in what must be as close to conservative nirvana as one can get without Oliver North being physically present.

Like Limbaugh's program, Liddy's show is rooted in the idea that a true, decent America exists. It simply must be taken back from the liberal press, Democrats, gun-control lobbyists, and leftover '60s hippies. (There is a certain amount of irony, of course, in Liddy broadcasting from the station WJFK, whose call letters are borrowed from the Democrats' modern-day favorite son.)

Liddy prides himself on the fact that his show is a place to exchange ideas, not insults. No one is ever flushed off the air on his program. "Callers should be treated politely, like guests," he says, noting that he also invites liberal guests on his show to counter him. Some would argue that Liddy's low-key approach does not generate fireworks, and they would be right. But Liddy is not concerned with on-air explosions. "I'm interested in examining ideas," he says.

Liddy's disdain for the "Crossfire" approach to political discourse (i.e., shouting matches) reflects the temperament of the host himself. A Ph.D. with what he claims is a 140 IQ, Liddy is thoughtful in his approach. For instance, during a conversation with a caller about campus politics, Liddy got sidetracked on Harvard Law School and its ongoing faculty rift between deconstructionist and traditional members.

#### THE OTHER SIDE OF LIDDY

Liddy's gentlemanly persona is unceremoniously dropped, however, when the topic turns toward Watergate and, specifically, fellow Watergate criminal and former Nixon counsel John Dean. Last year Liddy routinely suggested on the air that Dean was responsible for the break-in at the Democratic National Committee headquarters at the Watergate hotel because Dean's wife, Liddy alleged, was a prostitute sleeping with Democratic chiefs and Dean wanted information about it.

In a complaint recently filed with the FCC, Dean charged WJFK with ignoring the personal-attack rule by refusing to provide him with transcripts of Liddy's show as well as refusing him time to rebut Liddy's charges (Billboard, May 29). The talk show host insists "there's no merit whatsoever" to Dean's complaint.

Liddy himself refers to the Watergate fiasco, and his ensuing jail sentence, as an "occupational hazard," but downplays its importance in connection with his current career path.

(Continued on page 84)



**Philly Bound.** Lee Ritenour, out promoting his "Wes Bound" album, which has topped the Top Contemporary Jazz Albums chart for several weeks, recently stopped by Temple Univ.'s WRTI Philadelphia. Pictured, from left, are staffers Earle Brown and Tobias Poole; Ritenour; GM Ted Eldredge, and, kneeling, jock Kyle LaRue.

## Katz Buys U.K. Sales Company

NEW YORK—Katz International, the recently formed division of U.S. rep firm Katz Radio, has acquired leading U.K. sales company Independent Radio Sales (IRS). The move is part of Katz's continuing effort to expand its presence in the European market.

In May, Katz acquired European television rep firm International Media Sales, which has offices in London, Paris, and Frankfurt, Germany. The new acquisition gives Katz approximately 50 sales reps covering the European market.

IRS, which was formed in 1981, represents stations covering more than 33% of the U.K. market. Clients include LBC Radio, Metro Radio Group, Southern Radio Group, GWR Group, East Anglian Radio Group, Signal Radio, and London's Kiss FM.

IRS managing director Stan Park and sales director Julia Calo now will report to Katz International chairman David Reich and CEO Michael Schlagman.



# Album Rock Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 96 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	14	★ ★ ★ No. 1 ★ ★ ★ ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	2 weeks at No. 1 ◆ LENNY KRAVITZ VIRGIN
2	4	4	14	PLUSH	◆ STONE TEMPLE PILOTS ATLANTIC
3	5	6	3	BIG GUN "LAST ACTION HERO" SOUNDTRACK	◆ AC/DC COLUMBIA
4	3	3	6	CALLING TO YOU FATE OF NATIONS	◆ ROBERT PLANT ES PARANZA/ATLANTIC
5	7	9	4	EVERYBODY LAY DOWN GRAVITY'S RAINBOW	PAT BENATAR CHRYSALIS/ERG
6	2	1	11	LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH Geffen
7	6	5	8	EAT THE RICH GET A GRIP	◆ AEROSMITH Geffen
8	13	—	2	REAL WORLD "LAST ACTION HERO" SOUNDTRACK	◆ QUEENSRYCHE COLUMBIA
9	14	25	3	CHANGES LIVE & LOUD	◆ OZZY OSBOURNE EPIC
10	NEW ▶	1	1	★ ★ ★ AIRPOWER/FLASHMAKER ★ ★ ★ SHOCK TO THE SYSTEM CYBERPUNK	◆ BILLY IDOL CHRYSALIS/ERG
11	10	12	9	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL COLUMBIA
12	8	7	9	THE HUNTER MUDDY WATERS BLUES-A TRIBUTE TO MUDDY WATERS	PAUL RODGERS VICTORY/PLG
13	17	23	4	WHEN WILL IT RAIN JACKYL	◆ JACKYL Geffen
14	9	11	14	BROKEN HEARTED SAVIOR SISTER SWEETLY	◆ BIG HEAD TODD/MONSTERS GIANT
15	16	13	8	SISTER OF PAIN EXPOSED	◆ VINCE NEIL WARNER BROS.
16	24	32	3	★ ★ ★ AIRPOWER ★ ★ ★ CRYIN' GET A GRIP	AEROSMITH Geffen
17	18	17	7	★ ★ ★ AIRPOWER ★ ★ ★ DOWN INCOGNITO PULL	◆ WINGER ATLANTIC
18	11	8	13	SHAKE MY TREE COVERDALE/PAGE	COVERDALE/PAGE Geffen
19	15	10	14	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
20	29	—	2	★ ★ ★ AIRPOWER ★ ★ ★ RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
21	12	14	15	ROOSTER	◆ ALICE IN CHAINS COLUMBIA
22	26	28	4	I LOVE IT LOUD KISS ALIVE III	◆ KISS MERCURY
23	25	24	3	ENGLISH BOY PSYCHODERELIC	PETE TOWNSHEND ATLANTIC
24	NEW ▶	1	1	WIDE RIVER WIDE RIVER	STEVE MILLER BAND POLYDOR/PLG
25	33	35	3	GOT NO SHAME BROTHER CANE	◆ BROTHER CANE VIRGIN
26	27	18	6	ANYWHERE BUT HERE DYNAMITE MONSTER BOOGIE CONCERT	◆ RAGING SLAB DEF AMERICAN/REPRISE
27	23	21	11	WHAT'S UP BIGGER, BETTER, FASTER, MORE!	◆ 4 NON BLONDES INTERSCOPE
28	21	16	6	CUT ACROSS SHORTY UNPLUGGED... AND SEATED	ROD STEWART WARNER BROS.
29	30	26	5	WHAT TIME IS IT? POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
30	32	31	5	ONLY SOUND OF WHITE NOISE	◆ ANTHRAX ELEKTRA
31	22	22	6	BUSY BEE AMERICA'S LEAST WANTED	◆ UGLY KID JOE STARDOG/MERCURY
32	28	20	8	HONEST TO GOD GILROCK RANCH	BRAD GILLIS GUITAR RECORDINGS
33	37	—	2	FIELDS OF GOLD TEN SUMMONER'S TALES	◆ STING A&M
34	40	38	3	TOMORROW'S GIRLS KAMAKIRIAD	◆ DONALD FAGEN REPRISE
35	35	27	11	AM I EVER GONNA CHANGE III SIDES TO EVERY STORY	EXTREME A&M
36	NEW ▶	1	1	TAKE ME FOR A LITTLE WHILE COVERDALE/PAGE	◆ COVERDALE/PAGE Geffen
37	31	29	19	DOWN ON ME JACKYL	◆ JACKYL Geffen
38	NEW ▶	1	1	ANOTHER DAY IMAGES AND WORDS	◆ DREAM THEATER ATCO/EASTWEST
39	36	33	15	WIRED ALL NIGHT WANDERING SPIRIT	MICK JAGGER ATLANTIC
40	NEW ▶	1	1	GLORIA TOO LONG IN EXILE	VAN MORRISON POLYDOR/PLG

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

## ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	—	—	1	—	—	—	—	—	—	BLACK TEN	PEARL JAM EPIC
2	—	—	1	—	—	—	—	—	—	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
3	1	2	36	—	—	—	—	—	—	EVEN FLOW TEN	◆ PEARL JAM EPIC
4	2	1	22	—	—	—	—	—	—	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
5	5	5	19	—	—	—	—	—	—	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EMI/ERG
6	4	3	24	—	—	—	—	—	—	JEREMY TEN	◆ PEARL JAM EPIC
7	8	—	18	—	—	—	—	—	—	ALIVE TEN	◆ PEARL JAM EPIC
8	—	—	8	—	—	—	—	—	—	MORE THAN A FEELING BOSTON	BOSTON EPIC
9	7	6	40	—	—	—	—	—	—	MYSTERIOUS WAYS ACHTUNG BABY	◆ U2 ISLAND/PLG
10	—	—	3	—	—	—	—	—	—	CARRY ON WAYWARD SON BEST OF KANSAS	KANSAS EPIC

# Radio

## Creative Ideas, Thorough Planning Necessary To Sell Sales Promotions

LOS ANGELES—Tying in a client with a promotion isn't always an easy task, but some promotion and marketing executives have found creative ways to create successful sales promotions.

KIIS Los Angeles VP/marketing Karen Tobin has found an effective mode of brainstorming called the H-O-T-S-C-H-E-M-E-S technique. The letters stand for different aspects of promotion planning (i.e., objective, target, stunt, communication), but one of the technique's key points is attempting to handle a promotion within an existing station feature, station event, community event, or topical event.

For instance, KIIS used morning man Rick Dees' feature "Dare The Dees" to tie in with McDonald's and have Dees flip pancakes there. When the Elvis stamp debuted, KIIS did an Elvis impersonation event in Las Vegas in conjunction with Southwest Airlines.



by Carrie Borzillo

In addition to tying in with an existing feature, Tobin suggests trying to create promotions around current song titles (the B-52's "Roam" was turned into KIIS' "Roam Around The World" promotion, which sent the winner on a four-city tour to see the band), using tag lines from client products, and creating fantasy prizes, such as dinner with Gloria Estefan in her home town of Miami.

Tobin and WFMF Baton Rouge, La., promotion director Laurie Hardison rely on the book "Chase's Calendar Of Annual Events" to find obscure holidays or special days that can be tied with a client's product. Hardison says there's a national day or observance for almost any client out there. For instance, there's International Pet Day for pet store clients, National Eyewear Week, National Pizza Month, National Popcorn Day, and numerous others events where the station can do product giveaways.

WFMF recently ran a promotion at a car dealership during the Kentucky Derby and served Kentucky Fried Chicken.

Mark Cooper, marketing director at WKLS Atlanta, says the key to sales

promotions is to "massage" the client, even when he or she has a bad idea.

"Many times their ideas are good," he says. "But when they're not, we take their idea and massage it and assure them they have a good idea but that we have a way to make it more exciting. That way everyone's a winner."

For clients who have products that are difficult to tie in with, Cooper suggests putting the products in gift baskets to give away for Valentine's Day or Mother's Day.

"One rule we have with any promotion is that it has to be a benefit to the listener," says Cooper. "And it has to fit into the feel of the station and our image. We don't want our DJs hocking products on the air. They have to be able to talk about them without rattling off a laundry list of products and slogans."

WKLS recently did a promotion with Miller and gave away three Harley Davidsons. Miller provided the motorcycles, while WKLS promoted Miller's "bonus ticket cards" on the air. With Anheuser-Busch, WKLS is doing a summer promotion where listeners get entry forms at retail to win a Sea-Doo watercraft or Corvette by hearing their name on the air.

Anheuser-Busch currently is doing this promotion in 10 markets.

WKQI (Q95) Detroit promotion/marketing director Suzanne Belanger uses the station's summer concert series, "Q95 Nooners," to tie in numerous food and vendor clients. But, when it comes to promoting the event on the air, she says they try to name only three clients at a time so it doesn't sound like a laundry list of plugs.

(Continued on next page)

# Modern Rock Tracks

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE & RADIO PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	4	4	5	★ ★ ★ No. 1 ★ ★ ★ PETS PORNO FOR PYROS	1 week at No. 1 ◆ PORNO FOR PYROS WARNER BROS.
2	1	1	10	REGRET REPUBLIC	◆ NEW ORDER QWEST/WARNER BROS.
3	2	3	10	CREEP PABLO HONEY	◆ RADIOHEAD CAPITOL
4	3	2	9	WALKING IN MY SHOES SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE MUTE/SIRE/REPRISE
5	15	9	3	BREAK IT DOWN AGAIN ELEMENTAL	◆ TEARS FOR FEARS MERCURY
6	7	12	5	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES DGC
7	6	7	7	SHE KISSED ME SYMPHONY OR DAMN	◆ TERENCE TRENT D'ARBY COLUMBIA
8	5	5	10	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL COLUMBIA
9	9	8	8	METAL MICKY SUEDE	◆ SUEDE NUDE/COLUMBIA
10	13	27	11	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
11	8	11	5	HANG ON TO YOUR EGO FRANK BLACK	◆ FRANK BLACK ELEKTRA
12	18	23	3	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
13	19	24	4	HAYFEVER I'VE SEEN EVERYTHING	◆ THE TRASH CAN SINATRAS GOLDISCS/LONDON/PLG
14	14	10	5	THE RETURN OF PAN DREAM HARDER	◆ THE WATERBOYS Geffen
15	11	14	8	CAN'T HELP FALLING IN LOVE "SLIVER" SOUNDTRACK	◆ UB40 VIRGIN
16	26	25	4	I SHOULD'VE KNOWN WHATEVER	◆ AIMEE MANN IMAGO
17	12	13	6	FIELDS OF GOLD TEN SUMMONER'S TALES	◆ STING A&M
18	17	18	6	NOTHINGNESS STAIN	◆ LIVING COLOUR EPIC
19	16	20	6	COUNTRY AT WAR HEY ZEUS!	◆ X BIG LIFE/MERCURY
20	22	28	4	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES ISLAND
21	20	—	8	I'M GONNA BE (500 MILES) SUNSHINE ON LEITH	◆ THE PROCLAIMERS CHRYSALIS/ERG
22	24	29	6	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
23	27	—	2	STAND ABOVE ME LIBERATOR	O. M. D. VIRGIN
24	10	6	12	IS IT LIKE TODAY? BANG!	◆ WORLD PARTY ENIGN/CHRYSALIS/ERG
25	NEW ▶	1	1	WORLD CLASS FAD 14 SONGS	◆ PAUL WESTERBERG SIRE/REPRISE
26	21	15	8	MY NAME IS MUD PORK SODA	◆ PRIMUS INTERSCOPE
27	NEW ▶	1	1	RAIN JUNK PUPPETS	◆ AN EMOTIONAL FISH ATLANTIC
28	23	19	14	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
29	NEW ▶	1	1	SHOCK TO THE SYSTEM CYBERPUNK	◆ BILLY IDOL CHRYSALIS/ERG
30	28	17	6	SLOW DOG STAR	◆ BELLY SIRE/REPRISE

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

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## LABELS RETHINK RADIO AS TOP 40 SLIPS

(Continued from page 1)

to the M Street Journal. Four years ago, M Street counted 951 top 40 outlets.

The decline in stations, which is the first in recent memory, has been accompanied by a parallel drop in listening. According to the Billboard/Arbitron national format ratings, top 40 has lost 38.4% of its overall listening shares since 1989. Among teens, top 40's biggest stronghold, it has lost 32.5% of its audience in the last four years, partly because there are fewer teenagers now than at the tag end of the baby-boom generation.

Although top 40 radio remains a critical promotional vehicle, label promotion reps say these changes have resulted in two major shifts in their business. The first is an increased reliance on other formats for enough airplay to fuel record sales. The second is a shift away from radio promotion toward creative marketing campaigns and product development.

On the radio side, labels have watched with interest the emergence of new formats such as album alternative (Billboard, May 22), hard rock, rock 40, hot AC, and top 40/rhythm, and have taken advantage of the opportunities they offer. Instead of working records in broad format classifications (i.e., rock, pop, urban) as they once did, labels now are looking at the radio marketplace on practically a station-by-station basis.

"If top 40 stations would have just disappeared, we'd be in a really precarious situation," says Atlantic VP/promotion Danny Buch. "But we've seen a tremendous rise in other... formats that are unbelievably successful and selling tons of records. Successful record companies will have to adapt to that in order to

survive.

"The decline in top 40 doesn't mean a decline in people interested in pop music," Buch adds. "As a label, we try to exploit all formats in order to maximize the potential of our artists. The key is... to look smartly and spend our available dollars wisely."

The same holds true at Elektra, where VP/CHR promotion Bob Catania says, "There certainly has been a fragmentation of radio formats, and as a company we're aggressively pursuing all of the new genres."

"Nowadays, there has to be a lot more strategy behind your records and where you're going to start your approach," says Catania. "Now you have to be a lot smarter about what all the stations are doing and where your records fit into that. The old rules of throwing it

against the wall to see if it would stick don't work any more."

### MICRO-MANAGING RECORDS

A recent hit for Elektra, Silk's "Freak Me," is an example of this trend, which Catania refers to as "micro-managing" records. When all of the Jerry Clifton-consulted top 40/rhythm stations began playing "Freak Me," the label abandoned the other Silk single it had been working in favor of Clifton's choice. From there, label reps worked on building a solid base on the rhythm side before taking the record to mainstream top 40.

"We consciously didn't go out and try to work the entire spectrum of top 40," says Catania. "We built a following at crossover before we went to mainstream, and the result was a long-term campaign that end-



**Detroit's Own.** The reigning Miss USA, Kenya Moore, was the guest of honor at a recent homecoming gala sponsored by WMXD Detroit. Moore is pictured here with morning host Bill Bailey, left, and morning show producer Aaron Alfaro.

## PROMOTIONS AND MARKETING

(Continued from preceding page)

Oftentimes, clients with not-so-easy to promote products want to work with a station. Belanger came up with a creative way to work with one of those clients—a beeper company. The station planted beepers at various breakfast places and set them off with a note attached to it. The patron who found the beeper called the station and won a prize.

Belanger says there has been such a demand for sales promotions (she says 80% of all national buys request a promotion) that the station hired a sales promotion coordinator last year. One thing she keeps in mind when the station is inundated with promotion requests from clients, is whether the "amount of the buy really justifies what we're doing."

WFOX Atlanta promotion and marketing director Timothy Johnson agrees. "In some cases, we'd rather say no to a client [with a bad promotion idea] and only get 40% of the buy without it than take the chance of hurting our station," he says.

### IDEA MILL: BIG-HAIR EQUATION

WXKS-FM (Kiss 108) Boston came

up with some creative ways to give away tickets to its annual Kiss Concert. A big-hair contest was held with a math professor judging for volume, mass, height, and creativity. The station also held a "how many kids can you fit into a prom limo" contest.

WIOQ (Q102) Philadelphia had listeners write a 1,200-word essay on how to achieve peace on the streets and stop violence. Entrants received Q102 "Peace On The Streets" T-shirts and the winner received a \$4,000 savings bond. The station, in conjunction with McDonald's, also is sending 48 8 to 13 year-olds to the Philadelphia 76ers Basketball Camp. Q102's logo went on more than 1 million McDonald's tray liners.

WGAR Cleveland morning man Jim Mantel concocted a batch of Coca-Cola on the air recently after getting the once-secret formula from Mark Pendergrast's new book, "For God, Country And Coca-Cola"... Adult-alternative KHIH Denver is bringing down the house with its own jazz fusion house band, "KHIH Redemption." The band members act as "ambassadors" of KHIH's sound and perform at sta-

tion events.

KSHE St. Louis and local retailer Streetside Records have teamed to help eliminate hunger by collecting canned goods at every concert at the Riverport Amphitheatre this summer. KSHE also is selling a "Stop Hunger Now" T-shirt at its merchandise store. Listeners who wear the shirt to concerts receive discounts on tickets, parking, and concessions.

WNNX (99X) Atlanta held "The PowerAde Metro Mount Bicycle Cruise and Benefit Concert" May 22, in conjunction with National Bicycle Month, to promote safe cycling and illustrate the need for a hard-surface trail in Atlanta. Opening act the Lemonheads was joined by hollyfaith, the Judybats, the Pursuit Of Happiness, and Gene Loves Jezebel.

### PRO-MOTIONS

Former CKIS Montreal promotion director Walter Levitt joins CJEZ Toronto in that capacity, replacing Gail O'Brien... Don MacLeod joins WOWF (Young Country 99.5) Detroit as marketing director.

ed up as a No. 1 single."

As for the other formats, Catania says they have become more important in the label's overall marketing because "you can't just depend on top 40 alone to do the job. Years ago, you'd have two or three top 40s in a market to help break a record. Now we're down to one, so all the other [formats] take on added importance in terms of supporting a record."

Although it too has lost outlets (95 since 1989), AC is one of the formats that has taken on a bigger role at some labels, including Columbia. Jerry Lembo, the label's VP/AC promotion, says Columbia identified the demographic shift away from teens and top 40 as many as four years ago and compensated accordingly. Now, the label has a roster full of AC-friendly artists (Michael Bolton, Mariah Carey, Kenny Rogers, Eddie Money, Billy Joel, Regina Belle), and Lembo says AC is coming on strong. "It's hard to ignore," he says. "When you have that many stations with that large an [audience], you've got to make a very strong commitment to reaching that audience."

In addition, Lembo points to an increased emphasis at the label on marketing efforts, specifically "touring, video, press, sales promotions, and working with clubs and record pools."

### CORPORATE COUPLING

It seems logical to assume that the radio promotion job has become equally challenging on the independent side, although Tom Barsanti, VP/GM of Jeff McClusky & Associates, insists things still are rosy, at least for his company. In fact, he claims McClusky's recent expansion into country promotion and other related businesses was not fueled by less business on the top 40 side, but rather by "a natural business decision we made to diversify our business base."

Nevertheless, Barsanti concedes that "there's continued thought on the part of most people in the record companies of looking at alternative ways of marketing records besides radio. People are exploring other avenues that make sense."

One example of this kind of alternative marketing, which A&M national promotion coordinator Steve Yanovsky calls "corporate coupling," is A&M's tie-in with Reebok to promote the CeCe Peniston single "Keep On Walking."

After reaching what he calls a "stop point" in working the single to radio, Yanovsky met with Reebok and its ad agency, Chiat/Day, and designed a radio promotion in which listeners could call to win Reebok shoes when they heard the single on the radio. As a result of the campaign, Yanovsky says, "We acquired a lot more adds and a lot more interest," and breathed at least a few more weeks of life into the record.

"There has been a tremendous change in record companies to be more marketing focused rather than promotion focused," he continues. "If you're not getting a tremendous response at radio, you have to find alternative ways."



# Hits! in Tokio

Week of May 30, 1993

- 1 That's The Way Love Goes Janet Jackson
- 2 Do You Love Me Like You Say? Terence Trent D'Arby
- 3 Regret New Order
- 4 Coming To Life Michael Franks
- 5 Move On Cecilia Ray

- 6 Swim Papa's Culture
- 7 Informer Snow
- 8 Somebody To Love George Michael & Queen
- 9 Sing Vivienne McKone
- 10 Really Into You Around The Way

- 11 Tomorrow's Girls Donald Fagen
- 12 Guilty Perception
- 13 Silent Way Angie Giles
- 14 Livin' On The Edge Aerosmith
- 15 I Never Felt Like This Before Mica Paris

- 16 Twenty Five Hours A Day The Hooters
- 17 Too Young To Die Jamiroquai
- 18 Don't Take Away My Heaven Aaron Neville
- 19 Believe Lenny Kravitz
- 20 Sister Of Pain Vince Neil

- 21 That's The Way Love Is Bobby Brown
- 22 Sax-A-Go-Go Candy Dulfer
- 23 I'm So Into You SWV
- 24 Kiss Of Life Sade
- 25 Sweet Lullaby Deep Forest

- 26 Wannagirl Jeremy Jordan
- 27 Who Let In The Rain Cyndi Lauper
- 28 I Have Nothing Whitney Houston
- 29 One More Chance Maxi Priest
- 30 Oh Carolina Shaggy

- 31 I'm Not In Love Pretenders
- 32 Sunshine Romance Original Love
- 33 Freak Me Silk
- 34 Comme D'Habitude Claire Chevalier
- 35 Das Modell Robert

- 36 Ruby Tuesday Rod Stewart
- 37 Dream Sweet Dreams Aztec Camera
- 38 Are You Gonna Go My Way Lenny Kravitz
- 39 Buddy X Neneh Cherry
- 40 So Close Dina Carroll

- 41 Jump They Say David Bowie
- 42 Jack Le Jazzman David Dexter D
- 43 That's What Love Can Do Boy Krazy
- 44 Strawberry Boy Elua
- 45 What You Won't Do For Love Go West

- 46 Toki no Tobira Wands
- 47 Looking Through Patient Eyes P.M. Dawn
- 48 Almost Unreal Roxette
- 49 I'm Every Woman Whitney Houston
- 50 Tribal Dance 2 Unlimited

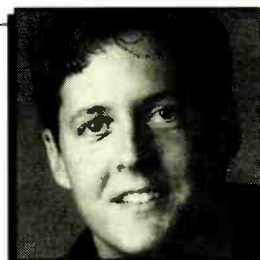


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## Billboard's PD of the week™

**Lee Chesnut**  
WSTR Atlanta



**ALTHOUGH IT HAS BEEN** firmly entrenched in the top 40 camp for quite some time, WSTR (Star 94) Atlanta, a onetime AC station, did not immediately benefit from the format defection of crosstown WAPW (now modern-rock-leaning WNNX), which left WSTR alone in the format.

Although WSTR has been "technically" top 40 since PD Lee Chesnut joined the station a year and a half ago, it had "a decidedly adult lean," according to Chesnut. That all changed last December when the station shifted in a more mainstream top 40 direction.

In the winter Arbitron book, that shift paid off when the station jumped from a 3.6 to a 5.9 share of the 12-plus audience, taking sixth place in the market. In the first spring book Arbitrend, it shot up to a 6.6.

The musical adjustment did not come immediately on the heels of WAPW (Power 99)'s shift to WNNX (99X).

"99X shifted back in October of '92, and we really didn't make any adjustments at that time," says Chesnut. "We just felt we'd automatically get some of their old listeners, [but] we actually went down [4.0-3.6]. At one point, we actually trended as low as a 3.3. [GM] Clarke Brown came to [OM] Tony Novia and me and said, 'We've tried everything, do what you want to do.' So in December 1992, we became 18-34-focused and put in a lot of CHR records, and that's when it really started taking off."

Explaining why the station didn't make the adjustment sooner, Chesnut says, "I think everybody knows that the real money in this business is 25-54. The reason Power 99 left the format is because they weren't making money and we thought, 'Do we want to chase that?'"

Instead, Chesnut says, they opted for something musically lodged between Power 99 and the old Star 94. To illustrate his point, Chesnut mentions Snow's "Informer."

"The old Star 94 never would have played that," he says. "The old Power 99 would have played it all day long. The new Star 94 plays the record, but dayparts it very carefully."

Despite the musical adjustment, Star 94 still has more of an adult lean than many other top 40s. According to Chesnut, Brown, who is also the president of parent Jefferson-Pilot's radio division, refers to the format as "smart CHR," meaning simply that the music is carefully dayparted.

The station currently programs a music mix that is approximately 60% current, including newer recurrences, and 40% oldies, which date back no farther than 1980. Like most top 40s, Star 94 is a bit more current at night, but programs no special night features targeted at teens such as a love-phones show or a countdown.

"We don't chase teens at all; we really don't even acknowledge them," says Chesnut. "But in the book we were

No. 5 25-54 and No. 3 with teens. That's a real wide spread to be doing well with so many different demos."

A recent afternoon hour sounded like this: Janet Jackson, "That's The Way Love Goes"; Escape Club, "Wild Wild West"; Sting, "Fields Of Gold"; Simple Minds, "Don't You Forget About Me"; Exposé, "I'll Never Get Over You (Getting Over Me)"; Spin Doctors, "Two Princes"; Outfield, "For You"; P.M. Dawn, "Looking Through Patient Eyes"; R.E.M., "Stand"; Sade, "No Ordinary Love"; Human League, "Don't You Want Me?"; and Cathy Dennis, "Moments Of Love."

Urban records that make the list tend to be dance-oriented rather than what Chesnut calls "love-makin' jams," such as Silk's "Freak Me." Otherwise, Chesnut says they try to approach record selection from "an old top 40 perspective. We're just looking for great pop records... mass appeal records that just about anybody would like. We play some rock, some dance, a little bit of rap, even a little country crossover," including Mary-Chapin Carpenter's "Passionate Kisses" and Wynonna Judd's "Tell Me Why."

"The great strength of being a CHR station is you're not limited by any type of format," he adds. "We'll steal the biggest records from all of our competitors. We're playing the Proclaimers and New Order, which we stole from 99X, and AC records by David Crosby and Kenny G. We just take the best of the best."

In addition to a new musical focus, WSTR also was helped during the last book by its four week "free money phone" contest, which was developed by Boston-based Impact Target Marketing, and awarded large cash prizes on Thursday mornings and instant prizes in conjunction with a television campaign.

Unlike previous TV campaigns that were more "traditional and safe," according to Chesnut, the winter book spot featured a little old lady wearing headphones and dancing to the Spin Doctors and Technotronic's "Move This."

A relative newcomer to the radio industry, Chesnut has come very far, very fast. He began his radio career as MD at WABB Mobile, Ala., in 1987. Two years later, he transferred to the MD post at sister WAPI (195) Birmingham, Ala., but exited after six months when the MD position opened up at WAPW (Power 99) Atlanta. After two more years there, he moved across town to WSTR as MD, and was upped to PD six months later.

As for the future, Chesnut's goal is to "turn Star 94 into a dynasty like [predecessor WQXI-FM] 94Q used to be. The potential is here. This is a great company, and we've got the money and a great team here. The real key to creating something like that is consistency."

PHYLLIS STARK

## LIDDY'S RADIO BREAK-IN A SUCCESS

(Continued from page 81)

He insists he was successful before the botched burglary and would have continued to be successful without it, most likely as a high-paid Washington lawyer, not a political commentator.

Of all the Watergate conspirators, Liddy has most deftly marketed his image as a rogue and encyclopedic spook. It's hard to imagine fellow conspirators Howard Hunt or Jeb Magruder, for instance, parlaying their Watergate involvement into a successful cottage industry as Liddy has done.

Yet despite Liddy's privileged White House resume (he was, after all, a rising political star in the Nixon administration), behind the mike he comes across as one of the guys. "I discuss things because I've been there in

person," says Liddy, noting his laundry list of stints in law enforcement, politics, prison, and television acting. (Liddy not long ago starred in a "Perry Mason" made-for-TV movie.)

And then there are the guns. Liddy, and many of his listeners ("the good ol' boys," Liddy calls them), are gun enthusiasts. On what other show can listeners call up to discuss firearms with the owner of a security company, as they can with Liddy? One young caller, addressing Liddy as "sir," recently phoned in for advice on a "personal home-defense weapon... a handgun."

"I prefer a revolver," counseled Liddy. "It's inherently safe."

That type of exchange no doubt ingratiates him to military and police

personnel everywhere. Liddy, though, stresses that his show is not an exclusive boys club, and that women are invited, too. With the ratings Liddy has been pulling, he's clearly attracting a broad audience. (Liddy does get female callers. For instance, one afternoon a woman called and challenged all gays and lesbians—"if they are man and woman enough"—to go straight.)

Talk of Liddy hosting a television show continues to circulate. According to Liddy, he and his agent have not found the right format yet. If and when they do, though, Liddy says he would not relinquish his radio talk show. Unlike his courtship back at Fordham, Liddy has scored with this radio romance.

# Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	25	<b>*** No. 1 ***</b> <b>HAVE I TOLD YOU LATELY</b> WARNER BROS. 18511	ROD STEWART 4 weeks at No. 1
2	4	6	6	<b>BY THE TIME THIS NIGHT IS OVER</b> ARISTA 1-2565	KENNY G/PEABO BRYSON
3	3	3	9	<b>HERO</b> ATLANTIC 87360	DAVID CROSBY & PHIL COLLINS
4	2	2	17	<b>I'LL NEVER GET OVER YOU (GETTING OVER ME)</b> ARISTA 1-2518	EXPOSE
5	7	8	9	<b>EVEN A FOOL CAN SEE</b> WARNER BROS. ALBUM CUT	PETER CETERA
6	5	4	17	<b>TELL ME WHAT YOU DREAM</b> NOVUS 62468/RCA	RESTLESS HEART/W. HILL
7	6	5	20	<b>LOVE IS</b> GIANT 18630	VANESSA WILLIAMS & BRIAN MCKNIGHT
8	12	12	8	<b>DON'T TAKE AWAY MY HEAVEN</b> A&M 0240	AARON NEVILLE
9	9	9	12	<b>A SONG FOR YOU</b> WARNER BROS. 18611	RAY CHARLES
10	8	7	16	<b>WHAT YOU WON'T DO FOR LOVE</b> EMI 50428/ERG	GO WEST
11	14	19	8	<b>MOMENTS OF LOVE</b> POLYDOR 859 054/PLG	CATHY DENNIS
12	10	11	18	<b>I HAVE NOTHING</b> ARISTA 1-2527	WHITNEY HOUSTON
13	17	17	10	<b>HARBOR LIGHTS</b> RCA 62487	BRUCE HORNSBY
14	21	21	6	<b>I DON'T WANNA FIGHT</b> VIRGIN 12652	TINA TURNER
15	18	18	10	<b>CAN'T DO A THING (TO STOP ME)</b> REPRISE 18604	CHRIS ISAAK
16	11	10	18	<b>IF I EVER LOSE MY FAITH IN YOU</b> A&M 0111	STING
17	19	20	12	<b>IF I COULD</b> COLUMBIA 74864	REGINA BELLE
18	16	15	20	<b>I SEE YOUR SMILE</b> EPIC 74847	GLORIA ESTEFAN
19	13	14	22	<b>ANGEL</b> SBK 50406/ERG	JON SECADA
20	15	13	23	<b>COME IN OUT OF THE RAIN</b> EMI 50417/ERG	WENDY MOTEN
21	26	27	5	<b>IT'S ALRIGHT</b> SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
22	23	25	7	<b>THAT'S THE WAY LOVE GOES</b> VIRGIN 12650	JANET JACKSON
				<b>*** POWER PICK ***</b>	
23	35	41	3	<b>FIELDS OF GOLD</b> A&M 0259	STING
24	24	26	6	<b>YOU READ ME WRONG</b> MERCURY ALBUM CUT	LAUREN CHRISTY
25	22	22	20	<b>SIMPLE LIFE</b> MCA 54581	ELTON JOHN
26	20	16	14	<b>WATER FROM THE MOON</b> EPIC 74809	CELINE DION
27	28	30	8	<b>SLEEPING SATELLITE</b> EMI 50426/ERG	TASMIN ARCHER
28	27	29	6	<b>OFF THE GROUND</b> CAPITOL 44924	PAUL MCCARTNEY
29	31	31	5	<b>WALK THROUGH THE WORLD</b> ATLANTIC 87350	MARC COHN
30	32	34	4	<b>LITTLE MIRACLES</b> EPIC 74945	LUTHER VANDROSS
31	34	36	3	<b>COLORS OF LOVE</b> ELEKTRA ALBUM CUT	LISA FISCHER
32	25	23	31	<b>FOREVER IN LOVE</b> ARISTA 1-2482	KENNY G
33	36	37	3	<b>CAN'T GET ENOUGH OF YOUR LOVE</b> ARISTA 1-2582	TAYLOR DAYNE
				<b>*** HOT SHOT DEBUT ***</b>	
34	<b>NEW ▶</b>		1	<b>RUN TO YOU</b> ARISTA 1-2570	WHITNEY HOUSTON
35	38	42	4	<b>JESSIE</b> SBK 50429/ERG	JOSHUA KADISON
36	29	28	14	<b>THAT'S WHAT LOVE CAN DO</b> NEXT PLATEAU/LONDON 857 024/PLG	BOY KRAZY
37	41	—	2	<b>SOMEONE LIKE YOU</b> WARNER BROS. ALBUM CUT	JAMES INGRAM
38	33	32	14	<b>THE CRYING GAME</b> SBK 50437/ERG	BOY GEORGE
39	<b>NEW ▶</b>		1	<b>TAKE A LOOK</b> ELEKTRA 64636	NATALIE COLE
40	37	33	31	<b>A WHOLE NEW WORLD</b> COLUMBIA 74751	PEABO BRYSON & REGINA BELLE
41	<b>NEW ▶</b>		1	<b>I'M FREE</b> SBK 50434/ERG	JON SECADA
42	45	46	34	<b>NEVER A TIME</b> ATLANTIC 87411	GENESIS
43	43	47	3	<b>COME UNDONE</b> CAPITOL 44918	DURAN DURAN
44	44	40	29	<b>HEAL THE WORLD</b> EPIC 74790	MICHAEL JACKSON
45	<b>NEW ▶</b>		1	<b>ALMOST UNREAL (FROM "SUPER MARIO BROS.")</b> CAPITOL 44942	ROXETTE
46	40	39	4	<b>I'M OVER YOU</b> REPRISE ALBUM CUT	KURT HOWELL
47	30	24	10	<b>THE BEST I EVER WAS</b> MCA 54576	JOHN PAGANO
48	42	43	7	<b>SOMEBODY TO LOVE</b> HOLLYWOOD 64647	GEORGE MICHAEL AND QUEEN
49	39	35	13	<b>KISS OF LIFE</b> EPIC 74848	SADE
50	47	48	33	<b>FAITHFUL</b> EMI 50411/ERG	GO WEST

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



## KRAB's Bruce Wayne A Superhero; Oldies New At Jazzy 100; ZPL Firings

**KRAB** BAKERSFIELD, Calif., jock **Bruce Wayne**, 22, lived up to the name of Batman's alterego when he saved an elderly man from being hit by a truck. The unidentified man, a resident of a local senior citizens home, apparently had become disoriented during a walk and wandered into traffic in the middle of the night. Wayne was able to toss the man out of the way of an oncoming truck before narrowly escaping its path himself.

In less heroic traffic-related news, UPI reports that Fremont, Calif., resident **Nancy Martinez** has filed a \$4 million lawsuit against **KSOL** (Wild 107) San Francisco as a result of the May 26 stunt by morning men **Man-cow Muller** and **Chuy Gomez**, who blocked morning rush hour traffic on the Bay Bridge with station vehicles while they gave someone a haircut (Billboard, June 5 and 12). Martinez, a real estate agent, filed the suit in San Francisco Superior Court claiming she was delayed for more than an hour as a result of the stunt. The suit seeks damages on behalf of all the other commuters who were delayed that morning, according to UPI.

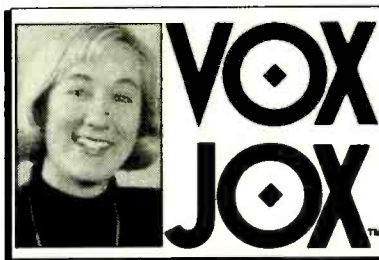
There's another call-letter dispute in the making. **Infinity Broadcasting**, owner of **WBCN** Boston, recently filed a trademark claim against new crosstown country outlet **WBCS** (owned by **Greater Media**), claiming the calls are too similar. Earlier this year, **WBSI** and **WBLI** Long Island N.Y., butted heads over a similar situation (Billboard, March 13). In that case, a federal judge ordered the then-new **WBSI** to run on-air clarifications every time the call letters were used so listeners would not confuse the two stations. **WBSI** soon changed its calls to **WBZO**.

The Los Angeles Times reports the California Republican Party has filed a complaint with the state's Fair Political Practices Commission against **KFI** Los Angeles, claiming the station hasn't offered equal time for the party on the air. **KFI** airs a talk show hosted by Democratic Party chairman **Bill Press**. **KFI** management would not comment.

**Group W Radio**, in an effort to erad-

icate signal interference with its **WINS** New York (AM 1010), is set to purchase **KBIS** Little Rock, Ark. (also 1010) and plans to quickly shut it down, says **WINS GM Warren Maurer**. Group W now is awaiting sale approval from the FCC.

Conservative **WIBC** Indianapolis talk-show host **Stan Solomon** was suspended for three days (June 2-4) due to his abrasive style, according to a UPI report. Solomon reportedly told one woman listener who had a rough abortion, "Now you know how the Jews felt at Auschwitz." He says discussions have taken place between himself and



by *Phyllis Stark*  
with *Eric Boehlert*  
& *Carrie Borzillo*

management to determine what is acceptable on-air behavior, particularly when it comes to the topic of abortion.

Combined local and national radio revenues were up 7% in April compared with the same month last year, according to the **Radio Advertising Bureau**. Local revenue posted a 6% gain in April, while national rose 10%. In year-to-date figures, combined local and national revenues were up 9%, with local rising 9% and national posting a 7% gain.

Billboard's **Bill Holland** reports that on June 10, Congress appropriated \$11.5 million to the FCC—about a half-million less than the agency had asked for—in order to begin implementation of the Cable Act. The commission had told Congress it might have to put other actions on hold—such as the granting of radio applications—if the Congress could not provide the extra funds to take care of the massive cable-

oriented paperwork. No comment yet from FCC officials on what the budget amount will mean.

### PROGRAMMING: JAZZY GOES OLDIES

**WJZE** (Jazzy 100) Washington, D.C., has flipped to oldies **WBIG-FM** following its sale to **Colfax Communications**. **Catherine Meloy**, VP/GM of sister station **WGMS**, adds those duties at **WBIG**, replacing **John Columbus**. **Colfax** corporate PD **Steve Allan** is handling those duties for now, replacing **WJZE PD Bob Linden**.

The new lineup includes former **KHOW** Denver jock **Tom Kelly** in mornings, **Kathy Whiteside** from **WWMX** Baltimore in middays, **Dave Adler** from crosstown **WLTT** in afternoons, **Bonnie Phillips** from crosstown **WRCY** in nights, **Al Santos** from **WLTT** in late nights, and **Jeff Gold** from crosstown **WJFK-FM** in overnights.

Elsewhere in D.C., **WUST** flips from gospel to brokered ethnic as "New World Radio," and has upped its power to 20,000 watts... **WVAZ** Chicago OM **Tony Kidd** resigns. PD **Steve Harris** remains in place.

**KKXX-FM** Bakersfield, Calif., PD **Steve Wall** is the new PD at **XHTZ** (Z90) San Diego. Z90's new morning team is former **KQHT** San Jose, Calif., midday jock **Cha-Cha** and radio newcomer **Rene**. They replace former PD/morning man **Billy Burke**, who moved to afternoons, and **Kristi Knight**, who exited.

**KBZS** San Diego PD **Rich Brother Robbin** and afternoon jock **Shotgun Tom Kelly** return to crosstown **KCBQ-FM** as PD and afternoon jock, respectively. They replace former PD/afternoon jock **Dino Matela**, who exits.

**KZRX** Phoenix afternoon jock **Tim Andrews** adds PD stripes, replacing **Guy "G-Ster" Giuliano**. **Larry Mac** joins **KZRX** as MD from the assistant MD position at crosstown **KUPD**... **WCOS-AM-FM** Columbia, S.C., OM **Dave Block** joins **KWEN** Tulsa, Okla., as OM. He replaces former PD **Brad West**, now at **KNIX** Phoenix.

**KYGO-FM** Denver P/T jock **John Hendricks** joins **Jones Satellite Network** as OM of its country format, replacing **Len Roberts**... Consultant **Randy Kabrich** parts company with **Alan Burns & Associates**.

**Dave Lange's** South Bend, Ind.-based **D.L. Consulting** has launched a new, 18-34 targeted format called "Today's Rock." The format combines elements of modern rock, hard rock, and some classic rock... **KWAN** Santa Rosa, Calif., will sign on July 4 as an AC station. The station manager/morning jock is former **KGIL** Los Angeles midday jock **Jerry Longden**.

**WWTR** ("96 Rock") Ocean City, Md., is gone following top 40 **WKHI's** move down the dial and country **WWFG's** debut. **Benchmark Communications** recently picked up **WKHI** (99.9) and **WWTR** (95.9), and has now moved **WKHI** to 95.9 and launched the new **WWFG** in the more powerful 99.9 position. **WWTR's** staff was let go. **WWFG's** new PD/afternoon jock is **Jim Radler**, formerly of **WKOE** Atlantic City, N.J. The lineup includes morning man **Preston "Jimmy**

## newslines...

**TERRY JACOBS**, Jacor Communications' chairman, president, CEO, and founder, is leaving the company to pursue other opportunities, which he says may include owning radio stations. **David Schulte**, partner of **Zell/Chilmark**, which recently took over Jacor, will become chairman. Executive VP/COO **Randy Michaels** steps into the role of president.

**ANN MCCULLOM** joins **KACE** Los Angeles and **KAEV** Riverside, Calif., as GM, replacing **John Rockweiler**, who exits. Her last radio job was president of **KYOK** Houston in 1988. She was also GM at **KACE** from 1986-87. No word yet on a PD to replace **Tony Fields**, who exited last week.

**MATT MILLS** has been named president/GM of **WERE/WNCX** Cleveland, replacing **Kim Colebrook**, who is upped to a corporate special projects and research position at parent **Metroplex Communications**. **Mills** was previously GM of **Paxson Broadcasting's** four Orlando, Fla., stations.

**STATION SALES:** **WNVZ** Norfolk, Va., from **Wilks-Schwartz Broadcasting** to **Max Radio**, owner of crosstown **WWDE**, for \$3.6 million; **KYKS** Lufkin, Texas, and **KIXS** Victoria, Texas, from **Dick Osborn** and **Rusty Reynolds** to **GulfStar Communications** for \$4,067,500.

**SALE CLOSINGS:** **WVRI** Orlando, Fla., from **Capitol Broadcasting** to **Paxson Broadcasting** for \$6.7 million.

**KEITH CONNERS** joins **Film House** as marketing director, replacing **Jeff Green**, now international director for the **Country Music Assn.** **Connors** previously was PD at **WSUN** Tampa, Fla.

**CBS RADIO REPRESENTATIVES** has upped **Rocky Cosgrove** from San Francisco sales manager to Central regional manager and hired **Marco Camacho** to replace him in San Francisco. **Camacho** previously was national sales manager at **KNX** Los Angeles.

**Hoppa** Lay, formerly at **WHWH** Trenton, N.J.; midday host **Kevin "Roger Ribbit" Evans** from **WKHI**; and overnight host **Heather "Holly Hopper" Cole** from **WWTR**. Evenings remain unfilled.

**Westwood One** has announced a re-configuration of its networks. Effective Aug. 30, **Westwood One News and Entertainment Network (WONE)** will be folded into **NBC Radio Networks (WNBC)** and **Mutual Broadcasting System**. The company hopes this move will move **WNBC** into the top five ranking for adult audiences 25-54 in the **RADAR** network audience survey.

**ABC Radio Networks** is launching two new programming services for urban radio, the news service "ABC's Urban Newsbeat," and the prep service "The ABC 411: Urban Show Prep." The news service is written and produced by former **KKDA-FM** Dallas ND **Norman Hall**. The show prep is produced by urban radio vet **Jordan "Bobby" Brown** and former **KKDA-FM** anchor **Nichole Andrews**. The services are satellite fed to affiliates weekdays before morning drive.

Canadian program supplier **Satellite Radio Network** picks up a new affiliate, **CKYC** (Country 59) Toronto, and also has entered into a production agreement with the station. **CKYC** will produce interviews with country stars traveling through the city as well as other speciality shows for use on the network. The station also will pick up late evening and overnight programming from the network.

### PEOPLE: WZPL BLOODBATH

A bloodbath at **WZPL** Indianapolis has resulted in the departure of **APD/MD** night jock **Garret Michaels**, midday host **Crystal**, and production director **Johnny George**. Among those left standing are overnight jock **Jim Cerone**, who is upped to **APD/MD**, P/T

jock **Rob "The Throb" Blair**, who is upped to nights, and P/T jock **Dave Myers**, who is doing middays for now.

**WOGL-AM** Philadelphia midday jock **Tommy McCarthy** adds MD duties at the AM and **WOGL-FM**... **WQEW** New York hires **Bob Jones** for the vacant morning shift. **Jones** was midday jock at sister **WQXR**.

**KRQR** San Francisco midday jock **Steven Seaweed** moves to mornings, bumping **Johnny Young** back to his former overnight shift. P/T jock **Mary Holloway** is upped to middays... **WLLZ** Detroit hires **Ed Kelly** as part of the morning team. He will continue his work for the **American Comedy Network**... **KOMP** Las Vegas morning man **The Byrd** segues to the long-vacant morning-host job at **KSHE** St. Louis.

After 11 years at **WHJY** Providence, R.I., **Rick O'Brien** moves to **WWRX-FM** New London, Conn., for the long-vacant midday slot. **WHJY** PD **Bill Weston** is accepting T&Rs for **O'Brien's** old job... **KTOM** Monterey, Calif., evening host **Jennifer Marden** exits and has not been replaced. Send T&Rs to PD **Johnny Morgan**.

**MJI Broadcasting's** chief audio engineer, **Steve Syarto**, exits. He can be reached at 203-333-4856.

Finally, we're very sorry to report the deaths of New York radio veteran **Bob Fitzsimmons** and Providence vet **Mike Sands**. **Fitzsimmons**, 54, died June 2 of an apparent heart attack in a Manhattan restaurant. He had hosted shows on N.Y. stations **WABC** and **WHN**, and most recently was morning man on the former **WNEW-AM**. He is survived by his wife and three children.

**Sands**, 50, died June 5 when he swerved to avoid one car and collided head-on with another. **Sands** was the midday host on **WSNE**. He left behind a wife, daughter, and granddaughter.

## Fan Stumps For Fave Show

### Efforts Support D.C.'s Bob & Brian

**NEW YORK**—After all the recent news about morning shows being fired because of listener complaints, it's refreshing to find a listener who has launched a campaign to keep his favorite show on the air.

**WWRC** Washington, D.C., fan **Hugh Turley** launched a radio contest to save his favorite morning team, **Brian Wilson** and **Bob Madigan**, after a local paper reported that they might be fired. **Turley** claims he is driving around in his car and awarding \$9.80 cash prizes from his own pocket to drivers with **Brian & Bob** bumper stickers on their cars.

**Turley**, who goes by the name "Larry From College Park" during his daily calls to the morning talk show, also is the founder of the **Brian & Bob** fan club. Proceeds from the club's \$3 membership fee benefit the **Make-A-Wish** Foundation.

**WWRC** PD **Peter Laufer**, who recently joined the station, calls the campaign "an amusing and clever hype," adding, "it entertains both of [Brian & Bob's] listeners."

He is less committal about **Brian** and **Bob's** future at the station, saying only that he is currently "assessing all of the performers."



# Single Reviews

EDITED BY LARRY FLICK

## POP

### ▶ WHITNEY HOUSTON Run To You (4:22)

PRODUCER: David Foster  
WRITERS: A. Rich, J. Friedman  
PUBLISHERS: Music Corporation Of America/Nelana, BMI;  
PSO/Music By Candlelight, ASCAP  
Anista 2570 (c/o BMG) (cassette single)

Just when you thought the push behind the multiplatinum soundtrack to "The Bodyguard" was over, here is another sparkling ballad. Whitney is more pensive and restrained here than on the album's other, more dramatic fare. A truly effective and memorable performance. This Oscar-nominated song is a standard in the making, with a plush, shiny arrangement courtesy of the always-impressive David Foster. Prepare for a top 40 saturation.

### ▶ CELINE DION & CLIVE GRIFFIN When I Fall In Love (no timing listed)

PRODUCER: David Foster  
WRITERS: E. Heyman, V. Young  
PUBLISHER: not listed  
Epic Soundtrax 77021 (c/o Sony) (cassette single)

We can always do with another reading of this timeless tune made famous by Nat King Cole. This time, it is used on the soundtrack to the forthcoming film "Sleepless In Seattle." Dion is at home within an arrangement of delicate rhythms and sweeping orchestration. However, this single will serve best as a proper pop-radio introduction to Griffin, whose voice is a pure thrill. Good enough to eat.

### ▶ DURAN DURAN Too Much Information (4:56)

PRODUCERS: Duran Duran, John Jones  
WRITERS: Duran Duran  
PUBLISHER: not listed  
Capitol 79767 (c/o CEMA) (cassette single)

Is it odd that this act, one of MTV's first progeny, should rail against the network on its comeback album? It's done with apologies, though, and backed by highly memorable melody. On the whole, a powerful pop tune chock full of interesting textures and aural clips that should make for another strong chart showing.

### ▶ CYNDI LAUPER Who Let In The Rain (4:15)

PRODUCERS: Cyndi Lauper, Junior Vasquez  
WRITERS: C. Lauper, A. Willis  
PUBLISHERS: Relia/EMI-Virgin/Streamline  
Epic 74942 (c/o Sony) (cassette single)

It has been way too long since Cyndi's unique voice has filled pop radio's airwaves. She is likely to be warmly welcomed back to the fold with this sad, introspective ballad from her forthcoming album, "Hatful Of Stars." Track grows from a soft stance, à la Lauper's classic "Time After Time," building to an appropriately emotional climax.

### ★ FU-SCHNICKENS WITH SHAQUILLE O'NEAL What's Up Doc? (Can We Rock?) (3:57)

PRODUCER: K-Cut  
WRITERS: R. Roachford, J. Jones, L. Maturine, K. McKenzie, S. O'Neal  
PUBLISHERS: Willesden/CPMK Sounds, BMI; Zomba Enterprises/Chrysalis/Scratch'n'  
Source, ASCAP  
REMIXER: Phase 5  
Jive 42127 (c/o BMG) (12-inch single)

With the lyrical aid of guest player O'Neal, hip-hop renegades kick rapid-fire rhymes about their rap power—with fun use of well-known phrases from Bugs Bunny cartoons. Add an insinuating hook and hearty break-beats, and you have the equation for a major multiformat hit. From the act's eponymous set.

### INTRO Let Me Be The One (4:08)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Atlantic 5093 (cassette single)

A lush funk/R&B instrumental setting is the foundation for this delightful midtempo treat. Already making friends at urban radio, cut should be an easy fit into top 40 playlists—especially given the group's engaging tradeoff between tight harmonies and flexing lead vocals.

### DINO Ooh Child (4:13)

PRODUCER: Dino  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Dave Way, Brent Mazur  
EastWest 2013 (c/o Atlantic) (cassette single)

Swarthy dance dude takes on the oft-covered 1970 classic by the Five Stairsteps with mixed results. He often sounds too serious and controlled to convey the playful romance that made the original tune magical. Still, glossy, hip-hop-derived beats and jangly guitar and synth interplay make this a notable crossover radio contender.

### JACKYL When Will It Rain (4:11)

PRODUCER: Brendan O'Brien  
WRITER: J. Dupri  
PUBLISHERS: PolyGram International/Cockster, ASCAP  
Geffen 4534 (c/o Umi) (cassette single)

Raucous rockers tone down ever-so-slightly with this sweet, melodic cut. Don't worry, buzzing guitars and kickin' drums are plentiful; it's just that there's a cool hook and a sing-along chorus to grab hold of, too. A dashboard-pounder from the word go, single will click with pop programmers who are tired of the current glut of jack-swingers. Look for the band on tour with Aerosmith this summer.

## R & B

### ▶ MC LYTE Ruff Neck (3:50)

PRODUCERS: Markel Riley, Aquil Davidson, Walter "Mucho" Scott  
WRITERS: Lyte, A. Davidson, M. Riley, W. Scott  
PUBLISHERS: Brooklyn Based Music/Top Billin' Smokin' Sound, ASCAP; Quick Time, BMI  
First Priority 5106 (c/o Atlantic) (cassette single)

One of the supreme divas of hip-hop previews her new "Ain't No Other" opus with a hearty jam that frames her reliably potent rhymes with a anthemic chorus chant that creeps up the spine and eventually sinks into the brain. Add a jiggly groove and you have the recipe for a potential urban and pop radio smash. Slammin'.

### ▶ CHAKA DEMUS & PLIERS I Wanna Be Your Man (3:55)

PRODUCERS: Sly Dunbar, Robbie Shakespeare  
WRITERS: J. Taylor, E. Bonner, L. Willis, S. Dunbar, R. Shakespeare  
PUBLISHERS: Inat/Paisley Park, ASCAP  
REMIXER: Laz-E-Laz  
Mango 858 (c/o Island) (cassette single)

Reggae act that recently scored a big hit

## NEW & NOTEWORTHY

### ERIK HICKS Let's Get Into Something Sexy (3:32)

PRODUCERS: Erik Hicks, Brian Hughes  
WRITERS: E. Hicks, B. Hughes  
PUBLISHERS: Snapping Turtle/Kire-3, ASCAP; In Yo Face, BMI  
Riot/RCA 62574 (c/o BMG) (cassette single)

Highly charismatic young turk cuts a warm and seductive figure on this slow and grinding R&B ballad. Risqué lyrics like "ya wanna get freaky, and ya know that I'm there" will inspire conjugal moments for some, while simultaneously pushing a few conservative buttons. But in the end, the track has an overall vibe of harmless good fun. A buzz already is building at both top 40 and urban formats. Expect a full airplay blitz within seconds.

### C.C. DeVILLE Hey, Good Lookin' (2:22)

PRODUCERS: Julian Raymond, C.C. DeVille  
WRITERS: H. Williams, Sr.  
PUBLISHERS: Acuff-Rose/Hfram, BMI  
Hollywood 10331 (cassette single)

Former Poison axeman makes his maiden solo voyage with London Quireboys front man Spike. Lifted from the soundtrack to the new Pauly Shore film, "Son-In-Law," DeVille and Spike take this page from the songbook of late Hank Williams Sr. and read it with a brash, metallic hand. Ballys, riff-strewn track will provide loads of bright moments at album-rock radio, with good odds for additional play at male-oriented top 40 stations.

with "Murder, She Wrote" comes out swinging once again with a delicious jam that combines low-key toasting with slinky and soulful singing. Increasing acceptance of reggae at radio bodes well for this glossy, rhythmically pleasing entry. Harder heads likely will indulge in Laz-E-Laz's hip-hop-pumped remix. From the excellent "All She Wrote" collection.

### ★ LO-KEY? Hey There Pretty Lady (4:05)

PRODUCERS: Lance Alexander, Prof. T  
WRITERS: L. Alexander, T. Tolbert  
PUBLISHER: Now Perspective, ASCAP  
REMIXERS: Jimmy Jam, Terry Lewis  
Perspective/A&M 8151 (c/o PGD) (cassette single)

Underrated quintet drops the tempo in favor of a glistening, pop-laced urban ballad. Romantic pleas are earnestly delivered, and are supported by retrovibed, soulful backing vocals. Crisply produced single has "hit" written all over it; if only programmers would give act a fair shake.

### TIGER Who Planned It (4:21)

PRODUCER: Q-Tip  
WRITERS: N. Jackson, J. Davis  
PUBLISHERS: Tiger Music/Zomba Enterprises/Jazz Merchant, ASCAP  
Chaos/Columbia 74944 (c/o Sony) (cassette single)

Slinky jam matches textured, raspy voice to jumbo beats. There's plenty of hip-hop influence in the reggae here, as evidenced by a quick bow to Public Enemy. Flipside, "Windscreen," demonstrates Tiger's way with reggae stylings.

### MISSIN' PEACE If U See Kay (3:39)

PRODUCERS: Tim Clark, Dan Gardner, George Mena  
WRITERS: C. Harvey, D. Gardner  
PUBLISHERS: TMIB/BLVD/East, BMI  
REMIXER: Steve Seltzer  
Spy 81004 (CD single)

Please excuse the way-silly wordplay of the title. The song itself is a credible jam that deserves better than such attention-starved tactics. This midtempo chugger works an elastic groove and cool vocal/rap trading. Broader distribution could trigger a national breakthrough. Contact: 212-246-7930.

## COUNTRY

### ▶ AARON TIPPIN Workin' Man's Ph.D. (3:44)

PRODUCER: Scott Hendricks  
WRITERS: A. Tippin, P. Douglas, B. Boyd  
PUBLISHERS: Acuff Rose/Careers-BMG, BMI; BMG Songs/Mickey Hiter, ASCAP  
RCA 62520 (c/o BMG) (7-inch single)

Tippin pounds out a towering monument to hard workers, adorning it with a few traces of Merle Haggard and Charlie Daniels.

### ▶ CHRIS LeDOUX Under This Old Hat (3:36)

PRODUCERS: Jimmy Bowen, Jerry Crutchfield  
WRITERS: M. Anthony, L. Cordle  
PUBLISHERS: BMG Songs/Jack And Bill/Amanda-Lin/the Weik Music Group/PolyGram International, ASCAP  
Liberty 79761 (c/o CEMA) (CD promo)

A jazzy, Western swing love song. Hot picking and firm, sure vocals.

### LISA STEWART Under The Light Of The Texaco (3:55)

PRODUCER: Richard Landis  
WRITERS: J. Ian, K. Fleming  
PUBLISHERS: Irving/Eaglewood, BMI; MCA Music, Doubletime, ASCAP  
BNA 6252B (c/o BMG) (cassette single)

A wise and wistful tale of a valiant dreamer, set to a Bo Diddley beat.

## DANCE

### ▶ LONNIE GORDON Bad Mood (no timing listed)

PRODUCER: Black Box  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Roger S., the Murk Bous, Masters At Work, Marc "MK" Kinchen  
SBK/ERG 19782 (c/o CEMA) (12-inch single)

Hotly anticipated follow-up to the international hit "Gonna Catch You" is a no-nonsense throwdown, fueled by Gordon's aggressive vocal. The song

itself will take a minute to grow on you, though it will be unshakable once it does. An abundance of mixes by some of the club world's leaders adds single's juice. Could later make the grade at top 40 level.

### ★ BRIAN TRANSEAU The Moment Of Truth (no timing listed)

PRODUCER: Brian Transeau  
WRITER: B. Transeau  
PUBLISHERS: Larrball/Transeau  
REMIXERS: Carl Craig, Dubfire & Sharam, Shaun King, John Selway  
Deep Dish 01 (12-inch single)

If you prefer your house deep, dark, and intense, look no further. This virtually flawless creation by newcomer Transeau has a bass line that will sneak up your spine, and work your every last nerve. Five mixes dig into a variety of dance formats, though all have good use of diva vamping, live percussion, and free-associated keyboard fills. Contact: 703-212-0878.

### ★ SCARLETT Thanx (5:33)

PRODUCERS: Maurice Joshua, The Clubhouse Posse  
WRITERS: D. Parks, Hula, K. Fingers  
PUBLISHERS: Da Posse, BMI  
Clubhouse 135 (c/o Emotive) (12-inch single)

One for DJs who never tire of sashaying divas. Chicago-based Scarlett shows she has more range than your basic flembuster, working softer tones as well as the bigger notes. Production by Maurice Joshua is on-target, as always. Urban and crossover radio pundits should explore the silky "R&B Soul" mix. Contact: 212-645-7330.

## AC

### ★ WILLY DeVILLE Hey! Joe (4:14)

PRODUCERS: Willy DeVille, Philippe Raut  
WRITER: B. Roberts  
PUBLISHER: Third Story  
FNAC 593140 (CD single)

Leave it to DeVille to take the Jimi Hendrix classic and feed it to a Mariachi band. The result is a jolting, but exhilarating track that puts a fresh twist on the song's well-worn, storytelling lyrics. Who'da thunk you'd want to do the cha-cha to a classic-rock radio song? Wacky as it sounds, it works. For the adventurous spirit. Contact: 212-877-0574.

## ROCK TRACKS

### ▶ STEVE MILLER Wide River (3:56)

PRODUCER: Steve Miller  
WRITERS: C. McCarty, S. Miller  
PUBLISHER: not listed  
Polydor 921 (c/o PLG) (cassette single)

Durable rocker twists and twitches like a lost Beach Boy on this buoyant ditty from his comeback album, "Wide River." Ignore the paper-thin lyrics, and let the melody and a light guitar strumming take you into your favorite summer fantasy. Although there is strong promotional emphasis at album-rock, track also is well-suited to AC formats.

### ▶ ALICE IN CHAINS What The Hell Have I (no timing listed)

PRODUCERS: Alice In Chains  
WRITER: J. Cantrell  
PUBLISHER: Buttnuggett, ASCAP  
Columbia 5233 (c/o Sony) (CD promo)

The album-rock assault from the glittery "Last Action Hero" soundtrack continues as unendingly hip band turns in one of its typically meandering, caustic jams. Tucked beneath the sonic blast is a neat hook and even neater harmonies. Seek it out.

### ▶ MEGADETH Angry Again (no timing listed)

PRODUCERS: Max Norman, Dave Mustaine  
WRITER: D. Mustaine  
PUBLISHER: Mustaine Music, BMI  
Columbia 5234 (c/o Sony) (CD promo)

Another heavy metal track from the "Last Action Hero" soundtrack has its edges filed down. Comes across with

force minus cutting power. Chorus retains heavy metal snarl, but adds pop-tinged harmonies. Album rock programmers should find it a worthwhile add.

### HOTHOUSE FLOWERS One Tongue (4:30)

PRODUCER: Stewart Levine  
WRITERS: Hothouse Flowers  
PUBLISHER: not listed  
London 908 (c/o PLG) (CD promo)

Rich, melodic tune draws its strength from piano frills à la Hornsby and bright, brassy horns. Vocal turns lean toward gospel reminiscent of U2's efforts, though this tune's subtly uplifting sounds surpass the Irish supergroup's dabbings.

### GOLDEN EARRING Twilight Zone (4:39)

PRODUCER: John Sonneveld  
WRITER: Kooymans  
PUBLISHER: Sony Music, BMI  
First Quake 4489 (CD promo)

Live version of early-'80s radio hit sounds very '90s with its furious acoustic guitars and loud, powerful harmonies. A fine tune to revive, but eager programmers might just want to reinvestigate the original version.

### PSYKOSONIK Silicon Jesus (no timing listed)

PRODUCERS: Daniel Lenz, Paul Sebastien  
WRITER: not listed  
PUBLISHER: not listed  
TVT 8696 (CD single)

Huge, mutilated keyboard sounds are typical passages of techno rhythms. The addition of some extra melody may make this one user-friendly to certain alternative programmers. Additional mixes are more suitable for club spinning.

## RAP

### ▶ FUNKDOOBIEST Freak Mode (3:27)

PRODUCER: DJ Ralph M  
WRITERS: J. Vasquez, R. Medrano  
PUBLISHERS: Funkdoobiest/Immortal/Tribal Funk/BMG Songs, BMI  
Immortal 5240 (c/o Epic) (12-inch single)

Second official single from the popular "Which Doobie U B?" set is another crafty blend of raw, head-bobbin' beats and la-la rhymes. Clicking, subtle guitar samples and unusual scratch noises are elements of an arrangement that is surprisingly complex, and nicely layered. Should evolve into a multiformat success.

### LeSHAUN Ready Or Not (3:41)

PRODUCERS: Eric Menal  
WRITERS: LeShaun, E. Menal  
PUBLISHERS: Tee Girl/Gotta Get Some/Blak Bootleg, BMI  
Tommy Boy 563 (maxi-cassette single)

A dense, textured beat-base fuels a threadbare diatribe on how lyrically superior LeShaun is. There is just one thing: It takes more than words like "I'm cuttin' off balls" to be an effective female gangsta. A shame, since she does have talent, as proven on the more interesting, sexy "Wild Thang" on the flipside.

### RAW BREED Rabbit Stew (4:59)

PRODUCERS: DJ Solo Flex, Sam Swing  
WRITERS: Alexander The Great, Marc Rippin', Nick Swift  
PUBLISHER: not listed  
Continuum 12305 (cassette single)

Ragged rap number rushes rhymes and as a result places little weight on them. Voice careens out of control, unsupported by beat construction. Could be reined in and made more powerful with a remix.

### TOTAL DEVASTATION Many Clouds Of Smoke (no timing listed)

PRODUCERS: Total Devastation  
WRITERS: B. Fresh, T. Platt, Tuf Cut Tim  
PUBLISHER: Hogstatus, ASCAP  
PGA 005 (cassette single)

Unison rhymes extolling the virtues of pot-smoking are laid on a bouncy, pop-injected hip-hop groove. Subject matter will keep a lot of mainstream doors closed, though cut has a good sense of humor, and more than a couple clever phrases. Contact: 310-289-6182.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.



# HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

**JANET JACKSON STAYS** on top with "That's The Way Love Goes" (Virgin), scoring another increase in monitored airplay. Sales, however, fall to No. 2 as "Knockin' Da Boots" by **H-Town** (Luke) grabs the top spot. "Boots" rebullets at No. 3, but still is too far behind in airplay points to challenge for No. 1. The biggest overall point gainer on the entire chart, and quite possibly the next No. 1, is "Weak" by **SWV** (RCA). It moves 4-2 overall, is exploding in airplay at the top 40/mainstream stations, and moves to No. 1 at the top 40/rhythm-crossover panel. "Have I Told You Lately" by **Rod Stewart** (Warner Bros.) jumps 9-5 with its sales point gain among the largest on the chart.

**THE BIGGEST POINT GAINERS** among up-and-coming records (not yet in the top 20) are led by "Can't Get Enough Of Your Love" by **Taylor Dayne** (Arista), which wins the Power Pick/Airplay for a second time since it debuted on the Hot 100. It jumps 25-17 on the Top 40 Radio Monitor, with three No. 6 airplay showings: Hot 97 New York, WFHN New Bedford, Mass., and Q106 San Diego. The second-biggest gainer among developing records is "If I Had No Loot" by **Tony! Toni! Toné!** (Wing/Mercury). It's breaking quickly at the rhythm-crossover stations, including WCKZ Charlotte, N.C. (No. 3), Hot 102 Milwaukee (No. 5), and Q102 Philadelphia (No. 6). Also among the five biggest gainers outside the top 20 is "A Bad Good-bye" by **Clint Black** with **Wynonna** (RCA), which scores the Power Pick/Sales. It zooms 56-28 in sales, fueling a 35 place jump on the Hot 100 to No. 59. There is no monitored top 40 airplay on this single yet.

**THE HOT SHOT DEBUT** goes to "Dur Dur D'Etre Bebe!" (It's Tough To Be A Baby) by 5-year-old **Jordy** (Columbia), which enters at No. 82. The little guy from France has hit No. 1 in 14 countries with this song. It's breaking in America out of upstate New York, where it's top 10 in airplay at WKSE Buffalo and WFLY Albany. Another child makes his Hot 100 debut this week at No. 97. "Falling In Love," by 9-year-old Philadelphian **New Born** (Relativity), is an adaptation of the original by **Hamilton, Frank, and Reynolds**. Los Angeles rap duo **Rodney O.** and **Joe Cooley** enter at No. 95 with "Humps For The Blvd." (Psychotic). It's particularly strong in San Francisco at KMEL (No. 4), and Wild 107 (No. 8).

**QUICK CUTS:** "Show Me Love" by **Robin S.** (Big Beat/Atlantic) gets squeezed out of the top five despite a 3% gain... "Dazzey Duks" by **Duice** (TMR/Bellmark) is still climbing at No. 17 after an unprecedented 34 weeks on the chart. It's No. 4 in airplay at WPGC Washington, D.C., and No. 5 at WJMO Cleveland... The 60s is the tight part of the chart this week, resulting in four records making lateral moves despite strong gains: "Little Miracles (Happen Everyday)" by **Luther Vandross** (Epic) holds at No. 62; "Cry No More" by **II D Extreme** (Gasoline/Alley/MCA) at No. 63; "Deeper" by **Boss** (DJ West/Chaos) stays at No. 65; and "Good Times With Bad Boys" by **Boy Krazy** (Next Plateau/London/PLG) holds at No. 67... **L.L. Cool J** debuts at No. 96 with a double-sided entry, "Pink Cookies In A Plastic Bag/Back Seat Of My Jeep" (Def Jam/Columbia). Airplay points from each song are added together with total sales to determine chart positions for singles where both sides are receiving top 40 airplay.

## VELVET UNDERGROUND, BIG STAR BURSTING ANEW

(Continued from page 14)

greeted more enthusiastically by consumers the second time around.

John Hammond, director of marketing for Rykodisc, which reissued Big Star's "Third/Sister Lovers," first released in 1978, as well as the previously unreleased albums "Big Star Live," and Chris Bell's "I Am The Cosmos" in February 1992, notes the dilemma of releasing titles by the critically acclaimed act.

"It's sort of a blessing and a curse to have a record by a band that a lot of people are in love with, but [those fans] get their records for free," he says.

However, Zoo Entertainment VP of A&R Bud Scoppa, who is overseeing the new Big Star live album, sees the band's favor among writers as a positive.

"Certainly there are people who are curious and intrigued by this band and are dying to hear the music," says Scoppa, who reviewed Big Star's "#1 Record" for Rolling Stone in 1972 when he worked as a rock journalist. The group's second album, "Radio City," came out in 1974. "The potential of people aware of the fact that these records exist is modest, but substantial enough for a major label to take a chance at putting them out. It's like [Warner Bros. president] Lenny Waronker once told me, putting out good records never hurts you."

Big Star drummer Jody Stephens says the recent reunion was a good time. Original Big Star singer/guitarist Chilton and Stephens teamed with Ken Stringfellow and Jon Auer of the Posies for the live date (Billboard, May 1), since original bassist Andy Hummel has retired from the music business and guitarist Bell, who left the band in 1974, died in a car accident in 1978.

"I know that I'm really happy with the record," says Stephens, who works as project director at Ardent Studios in Memphis, where Big Star recorded its albums. "I hope lots of others will be too."

Aside from the live date recorded

for the album, Big Star may play a few festival dates with the Posies this summer. "We all look to have a good time doing this," says Stephens. "And, maybe I'll get a paycheck for it this time."

According to Sire GM Howie Klein, the Velvet Underground reunion and plans for the live album came about naturally.

Reed, who records for Sire, and John Cale, who exited the band in 1968, reunited on the 1990 Sire release "Songs For Drella," a tribute to the Velvet's friend and mentor, the late Andy Warhol. That June, the Velvet Underground, which also includes guitarist Sterling Morrison and drummer Maureen Tucker, performed at a Warhol exposition near Paris.

"It was wonderful," says Klein, who witnessed the Paris show. "At that point I encouraged them to do something."

Klein expects the public will react to the Velvet's "much better now than they ever greeted them when they were around."

Yet the fact that the re-formed band has no firm plans to perform in the U.S. suggests that even the Velvet Underground feels its audience is limited.

Klein feels the climate may be right for the band to get the radio airplay that eluded it in the past. "I think alternative radio is eager," he says. He also notes that Reed has had occasional success at album rock with his solo work.

Modern rock KNDD (The End) Seattle MD Marco Collins says he is excited awaiting the album. "We have some Velvet classics in regular rotation and, depending on what the new stuff sounds like, we may put that in rotation too," he says.

Modern rock XTRA San Diego PD/MD Mike Halloran concurs. "We'll end up playing the Velvet stuff for sure."

There has been steadily growing interest in both bands over the years, suggested by a stream of reissues

and steady catalog sales.

Although there are not complete sales records for the Velvet Underground catalog, Bill Levenson, VP of catalog development for PolyGram, estimates that five titles in the PolyGram catalog have sold close to 1 million units in the last decade. The figure is impressive, considering that the band's 1967 Verve debut "The Velvet Underground & Nico" peaked at No. 171, and its follow-up "White Light/White Heat," released on that label in 1968, blacked out at No. 199. The Velvet's eponymous third album, released on Verve in 1969, didn't chart until April 1985, following the release of "VU."

According to attorney Chris Whent, who represents the band, "VU" has sold close to 250,000 copies in the U.S. "There was a theory that you couldn't sell records by reviews," he says. "But 'VU' sold off of reviews."

Adds Levenson, "You still hear bands coming up that sound like the Velvet Underground. They have been an influence on bands for 25 years. I don't think there are that many acts that can make that claim."

The buzz on the Velvet is so substantial that PolyGram's Chronicles imprint is planning a four-CD boxed-set retrospective on the Velvet for November. According to Levenson, the set will include material from the band's three Verve albums as well as two PolyGram releases, "VU" and 1986's "Another View."

Levenson says there also have been discussions with Atlantic Records to obtain outtakes from the sessions for 1970's "Loaded," which was released on the Cotillion imprint. The box also may include material from the late Nico's 1967 solo debut "Chelsea Girl," which featured instrumental support from Cale, Reed, and Morrison, as well as unreleased live tracks that have surfaced on bootlegs.

Assistance in preparing this story was provided by Carrie Borzillo.

## ARTHUR ALEXANDER'S INFLUENCE LIVES ON

(Continued from page 14)

his 1962 single "You Better Move On," which climbed to No. 24 on Billboard's Hot 100 Singles chart and became the first chart hit recorded at Rick Hall's Fame Studios in Muscle Shoals, Ala. The Rolling Stones covered the song in 1965.

Other noted rock artists also cut versions of Alexander's compositions, including the Beatles ("Anna"), the Who ("Soldier Of Love"), Bob Dylan ("Sally Sue Brown"), and Ry Cooder ("Go Home, Girl").

In a 1987 interview, Paul McCartney said, "If the Beatles ever wanted a sound, it was R&B. We wanted to be like Arthur Alexander." Remarkable on the depth of Alexander's influence on the British groups of the '60s, the Stones' Keith Richards said, "When the Beatles and the Stones got their first chances to record, one did 'Anna,' the other did 'You Better Move On.' That should tell you enough!"

After a 1972 album for Warner Bros. and a last pop hit, "Every Day I Have To Cry Some," in 1975, Alexander slipped into obscurity. He moved to Cleveland in 1977; embittered by what he saw as shady music business dealings and the loss of his music publishing, he quit singing entirely,

and began driving a bus for a local social services organization.

But, after steady coaxing from such longtime music business friends as Hall and songwriter Donnie Fritts, Alexander began making public appearances again in 1991. A performance in September of that year at an "In Their Own Words" songwriters night at New York's Bottom Line led to a new album, "Lonely Just Like Me," for Elektra/Nonesuch's American Explorer series.

The album, universally praised by critics, showed off Alexander's dual strengths as a warm, understated Southern soul stylist and a composer of dark-hued, movingly personal songs that straddled the boundaries between pop, R&B, and country.

Elektra Entertainment chairman Bob Krasnow said of the singer, "The tragedy of Arthur Alexander's untimely death is plain and painful. However I am grateful that Arthur again had the opportunity to know how powerfully his music affected people and how much love there was for him as an artist."

Longtime friend Fritts says, "He was an original in every sense of the word—the way he wrote songs and the way he sang. That's one of the

best things you can say—he didn't sound like nobody... and he influenced so many people."

Prior to Alexander's death, Razor & Tie Records had announced plans for its release of "The Ultimate Arthur Alexander," a 16-track compilation of the singer's '60s and '70s hits. The set will be issued June 29, as scheduled.

Funeral services for Alexander are set for Sunday (13) in Florence, Ala. The date of a memorial service will be announced.

He is survived by his wife Lynell, and two children.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	5	U DON'T HEAR ME THO'	RODNEY O & JOE COOLEY (PSYCHOTIC)
2	7	3	SHOULDN'T BEEN A COWBOY	TOBY KEITH (MERCURY)
3	6	4	TELLIN' ME STORIES	BIG BUB (EASTWEST)
4	—	1	ABOVE THE RIM	BELL BIV DEV OEE (MCA)
5	3	6	AIN'T THAT LONELY YET	DWIGHT YOAKAM (REPRISE/WB)
6	12	3	BACK TO MY ROOTS	RUPAUL (TOMMY BOY)
7	21	6	TELL ME WHY	WYNONNA (CURB/MCA)
8	—	1	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)
9	—	1	TEDDY BEAR	G WIZ (SCOTTI BROS.)
10	—	1	CREEP	RADIOHEAD (CAPITOL)
11	24	2	GO AWAY	GLORIA ESTEFAN (EPIC)
12	22	2	T-R-O-U-B-L-E	TRAVIS TRITT (WARNER BROS.)
13	14	6	DREAMS (LIVE)	VAN HALEN (WARNER BROS.)
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	8	6	JUST TO BE CLOSE TO YOU	TREY LORENZ (EPIC)
15	—	1	I TOTALLY MISS YOU	BAD BOYS BLUE (ZOO)
16	17	7	TRUTHFUL	HEAVY D. & THE BOYZ (UPTOWN/MCA)
17	—	1	DAYDREAMING	PENNY FORD (COLUMBIA)
18	15	9	WHERE I'M FROM	DIGABLE PLANETS (PENDULUM/ELEKTRA)
19	18	10	IT'S ALRIGHT	CHANTE MOORE (UPTOWN/MCA)
20	16	12	BABY BE MINE	BLACKSTREET (MCA)
21	—	1	RUN TO YOU	WHITNEY HOUSTON (ARISTA)
22	—	1	LET'S GET INTO SOMETHING SEXY	ERIK HICKS (RCA)
23	—	6	I'M RAVING	L.A. STYLE (ARISTA)
24	—	1	I'M FREE	JON SECADA (SBK/ERG)
25	—	1	SPECIAL KIND OF LOVE	DINA CARROLL (A&M)

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

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# Monitor TOP 40 AIRPLAY

MAY 31—JUNE 6, 1993



Broadcast Data Systems

## DETECTIONS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 67 top 40/mainstream and 34 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
<b>TOP 40/MAINSTREAM</b>				
<b>★★★ NO. 1 ★★★</b>				
1	1	8	THAT'S THE WAY LOVE GOES VIRGIN 4 weeks at No. 1	JANET JACKSON
2	2	12	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
3	3	9	COME UNDONE CAPITOL	DURAN DURAN
4	5	7	HAVE I TOLD YOU LATELY (FROM "UNPLUGGED") WARNER BROS.	ROD STEWART
5	4	19	TWO PRINCES EPIC	SPIN DOCTORS
6	8	7	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA	EXPOSE
7	6	16	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT VANESSA WILLIAMS & BRIAN MCKNIGHT	
8	9	7	BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC	INNER CIRCLE
9	7	12	FREAK ME KEIA/ELEKTRA	SILK
10	14	5	REGRET QWEST/WARNER BROS.	NEW ORDER
11	10	18	DON'T WALK AWAY GIANT	JADE
12	15	6	WANNAGIRL GIANT	JEREMY JORDAN
13	11	9	CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
14	12	8	I'M SO INTO YOU RCA	SWV
15	20	3	CAN'T GET ENOUGH OF YOUR LOVE ARISTA	TAYLOR DAYNE
<b>★★★ AIRPOWER ★★★</b>				
16	23	3	WEAK RCA	SWV
17	16	9	SLEEPING SATELLITE SBK/ERG	TASMIN ARCHER
18	17	6	IN THESE ARMS JAMBICO/MERCURY	BON JOVI
19	13	11	WHO IS IT EPIC	MICHAEL JACKSON
20	19	9	LIVIN' ON THE EDGE GEFEN	AEROSMITH
21	18	13	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
<b>★★★ AIRPOWER ★★★</b>				
22	28	3	CAN'T HELP FALLING IN LOVE VIRGIN	UB40
23	26	4	WHAT'S UP INTERSCOPE	4 NON BLONDES
24	27	4	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
25	21	8	SOMEBODY TO LOVE HOLLYWOOD	GEORGE MICHAEL & QUEEN
26	22	15	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
27	25	20	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
28	32	3	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
29	24	20	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
30	29	18	ANGEL SBK/ERG	JON SECADA
31	31	3	BY THE TIME THIS NIGHT IS OVER ARISTA	KENNY G WITH PEABO BRYSON
32	37	2	GIRL, I'VE BEEN HURT EASTWEST	SNOW
33	38	2	GOOD TIMES WITH BAD BOYS NEXT PLATEAU/LONDON/PLG	BOY KRAZY
34	36	5	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
35	34	25	ORDINARY WORLD CAPITOL	DURAN DURAN
36	30	17	IF I EVER LOSE MY FAITH IN YOU A&M	STING
37	<b>NEW</b>		FIELDS OF GOLD A&M	STING
38	33	11	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
39	35	21	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
40	<b>NEW</b>		I'M GONNA BE (500 MILES) CHRYSALIS/ERG	THE PROCLAIMERS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
<b>TOP 40/RHYTHM-CROSSOVER</b>				
<b>★★★ NO. 1 ★★★</b>				
1	2	11	WEAK RCA 1 week at No. 1	SWV
2	1	8	THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
3	3	8	KNOCKIN' DA BOOTS LUKE	H-TOWN
4	4	21	FREAK ME KEIA/ELEKTRA	SILK
5	6	9	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
6	5	18	I'M SO INTO YOU RCA	SWV
7	7	26	DON'T WALK AWAY GIANT	JADE
8	8	20	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
9	11	5	GIRL, I'VE BEEN HURT EASTWEST	SNOW
10	15	7	DRE DAY DEATH ROW/INTERSCOPE	DR. DRE
<b>★★★ AIRPOWER ★★★</b>				
11	25	2	IF I HAD NO LOOT WING/MERCURY	TONY! TONI! TONE!
12	19	9	DAZZEY DUKS TMR/BELLMARK	DUICE
13	10	25	DITTY NEXT PLATEAU/FFRR/PLG	PAPERBOY
14	14	20	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
15	9	25	COMFORTER GASOLINE ALLEY/MCA	SHAI
16	13	14	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
17	12	16	DEDICATED JIVE/RCA	R. KELLY & PUBLIC ANNOUNCEMENT
<b>★★★ AIRPOWER ★★★</b>				
18	23	3	WHOOPI! (THERE IT IS) LIFE/BELLMARK	TAG TEAM
19	16	5	LOVE NO LIMIT UPTOWN/MCA	MARY J. BLIGE
20	17	7	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
21	18	13	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT VANESSA WILLIAMS & BRIAN MCKNIGHT	
22	26	2	WHERE ARE YOU NOW VIRGIN	JANET JACKSON
23	20	15	IT WAS A GOOD DAY PRIORITY	ICE CUBE
24	36	2	SLAM JMJ/CHAOS	ONYX
25	29	2	LATELY UPTOWN/MCA	JODECI
26	28	7	GIRL U FOR ME KEIA/ELEKTRA	SILK
27	27	4	BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC	INNER CIRCLE
28	<b>NEW</b>		ONE LAST CRY MERCURY	BRIAN MCKNIGHT
29	21	24	INFORMER EASTWEST	SNOW
30	30	11	TOUCH MY LIGHT QUALITY	BIG MOUNTAIN
31	24	4	WANNAGIRL GIANT	JEREMY JORDAN
32	31	7	TYPICAL REASONS COLUMBIA	PRINCE MARKIE DEE & SOUL CONVENTION
33	37	3	BABY I'M YOURS GASOLINE ALLEY/MCA	SHAI
34	22	22	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
35	32	18	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
36	34	4	CRY NO MORE GASOLINE ALLEY/MCA	II D EXTREME
37	<b>NEW</b>		SIX FEET DEEP RAP-A-LOT/PRIORITY	GETO BOYS
38	35	6	GIVE HIM A LOVE HE CAN FEEL PENDULUM/ELEKTRA	TENE WILLIAMS
39	38	6	CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
40	<b>NEW</b>		LOSE CONTROL KEIA/ELEKTRA	SILK

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

## FANS, FRIENDS MOURN LOSS OF CONWAY TWITTY

(Continued from page 14)

"Desperado Love."

Twitty's initial triumph, however, was on the pop charts in 1958, when he hit No. 1 with "It's Only Make Believe," his own composition.

Although Twitty had built a base in rock'n'roll during the seven previous years, he deliberately turned to country music in 1965 and henceforth made it his artistic home.

A private man who shunned the media and avoided Music Row parties, Twitty radiated an almost palpable intimacy in his songs. His standard show opener, "Hello,

Darlin'," was as potent and crowd-arousing in his later years as it was in 1970, when he introduced the song and took it to No. 1.

If country music had a specialist in love songs, Twitty certainly earned the title through his growling, purring vocal style and occasionally suggestive lyrics, notably "You've Never Been This Far Before," "I've Already Loved You In My Mind," and "I'd Love To Lay You Down."

He scored a string of hits with Lynn between 1971 and 1981, among them "After The Fire Is Gone" (a Grammy winner), "Lead

Me On," "Louisiana Woman, Mississippi Man," "As Soon As I Hang Up The Phone," and "Feelin'."

Twitty also had considerable success with his country covers of such pop hits as "Slow Hand," "The Rose," "Heartache Tonight," and "Three Times A Lady."

Born Harold Lloyd Jenkins Sept. 1, 1933, in Friars Point, Miss., the singer opted for a more memorable name when he decided to make music his profession. He found that name on a map that showed the tiny towns of Conway, Ark., and Twitty, Texas. He learned to play guitar when he was 5 and

worked in local country bands through high school.

For a period during his late teens, he considered playing professional baseball and was even offered a contract with the Philadelphia Phillies when he graduated. However, Jenkins was drafted into the Army, and when he was discharged in the late '50s, he was drawn to the emerging rock'n'roll scene.

Twitty recorded briefly for Sun Records, but none of the material was released. His pop hits were on MGM.

Twitty also made his mark in Nashville as a businessman. At the

time of his death, he had sold many of his business interests, including his shares in the Nashville Sounds baseball team and his publishing company. But he still owned, among other properties, the Twitty City tourist attraction just outside of Nashville. Sources there say the complex will continue to operate.

"The Conway Twitty Story: An Authorized Biography," by Michael Kossler, was published by Doubleday/Dolphin in 1986.

Twitty is survived by his wife and record co-producer, Dee; his mother; two daughters; and two sons.



# Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	8	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN) 5 weeks at No. 1
2	2	12	WEAK	SWV (RCA)
3	3	22	FREAK ME	SILK (KEIA/ELEKTRA)
4	4	14	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
5	5	13	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
6	6	19	I'M SO INTO YOU	SWV (RCA)
7	8	9	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
8	7	27	DON'T WALK AWAY	JADE (GIANT)
9	9	22	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
10	10	20	TWO PRINCES	SPIN DOCTORS (EPIC)
11	11	11	COME UNDONE	DURAN DURAN (CAPITOL)
12	12	10	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)
13	13	9	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (IMAGO)
14	14	8	HAVE I TOLD YOU LATELY (LIVE)	ROD STEWART (WARNER BROS.)
15	16	21	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
16	17	6	GIRL, I'VE BEEN HURT	SNOW (EASTWEST)
17	25	4	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE (ARISTA)
18	21	6	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
19	18	16	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
20	23	8	WANNAGIRL	JEREMY JORDAN (GIANT)
21	19	20	ANGEL	JON SECADA (SBK/ERG)
22	22	7	REGRET	NEW ORDER (QWEST/WARNER BROS.)
23	15	8	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/ATLANTIC)
24	24	13	CONNECTED	STEREO MC'S (GEE STREET/ISLAND/PLG)
25	27	18	DAZZEY DUKS	DUICE (TMR/BELLMARK)
26	29	7	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
27	37	2	IF I HAD NO LOOT	TONI! TONI! TONE (WING/MERCURY)
28	34	4	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
29	28	11	TOUCH MY LIGHT	BIG MOUNTAIN (QUALITY)
30	33	7	IN THESE ARMS	BON JOVI (JAMBCO/MERCURY)
31	35	4	SLAM	ONYX (RAL/CHAOS)
32	26	15	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)
33	30	13	WHO IS IT	MICHAEL JACKSON (EPIC)
34	31	13	LOVE DON'T LOVE YOU	EN VOGUE (EASTWEST)
35	32	10	SLEEPING SATELLITE	TASMIN ARCHER (SBK/ERG)
36	41	3	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)
37	47	2	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
38	36	6	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
39	43	2	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
40	38	9	SOMEBODY TO LOVE	GEORGE MICHAEL & QUEEN (HOLLYWOOD)
41	39	11	LIVIN' ON THE EDGE	AEROSMITH (Geffen)
42	44	3	LATELY	JOEDECI (UPTOWN/MCA)
43	40	3	VOICE OF FREEDOM	FREEDOM WILLIAMS (COLUMBIA)
44	42	16	LOVE U MORE	SUNSCREAM (COLUMBIA)
45	46	5	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
46	55	9	GIRL U FOR ME	SILK (KEIA/ELEKTRA)
47	45	5	BY THE TIME THIS NIGHT IS OVER	KENNY G/PEABO BRYSON (ARISTA)
48	49	3	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)
49	50	7	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
50	68	10	LOVE ME THE RIGHT WAY	RAPINATION & KYM MAZELLE (LOGIC/RCA)
51	54	18	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)
52	62	2	ONE WOMAN	JADE (GIANT)
53	56	16	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
54	52	5	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL)
55	64	2	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
56	65	2	AGAIN	JANET JACKSON (VIRGIN)
57	57	10	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)
58	59	4	GOOD TIMES WITH BAD BOYS	BOY KRAZY (NEXT PLATEAU/PLG)
59	67	5	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
60	58	3	FIELDS OF GOLD	STING (A&M)
61	61	14	SO ALONE	MEN AT LARGE (EASTWEST)
62	69	2	HUMPS FOR THE BLVD.	RODNEY O & JOE COOLEY (PSYCHOTIC)
63	60	2	GOLD DIGGIN' GIRLS	MC NAS-D & DJ FREAKY FRED (PANDISC)
64	73	2	LOSE CONTROL	SILK (KEIA/ELEKTRA)
65	48	9	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
66	53	7	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
67	70	3	U DON'T HEAR ME THO'	RODNEY O & JOE COOLEY (PSYCHOTIC)
68	—	2	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)
69	63	18	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)
70	—	1	DUR DUR D'ETRE BEBE	JORDY (COLUMBIA)
71	75	2	YOUR'RE THE LOVE OF MY LIFE	SYBIL (NEXT PLATEAU/LONDON/PLG)
72	—	4	THE FLOOR	JOHNNY GILL (MOTOWN)
73	—	1	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)
74	—	10	GET UP (MOVE BOY MOVE)	AB LOGIC (INTERSCOPE)
75	—	1	FALLING IN LOVE	NEW BORN (RELATIVITY)

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

## TOP 40 RADIO RECURRENT MONITOR

1	1	6	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
2	2	2	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
3	4	2	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
4	—	1	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
5	5	6	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
6	3	2	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
7	8	12	RHYTHM IS A DANCER	SNAP (ARISTA)
8	7	3	INFORMER	SNOW (EASTWEST)
9	9	4	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON)
10	6	6	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
11	10	7	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)
12	15	5	ORDINARY WORLD	DURAN DURAN (CAPITOL)
13	11	45	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (EASTWEST)
14	13	21	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
15	12	7	I GOT A MAN	POSITIVE K (ISLAND/PLG)
16	14	20	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
17	18	31	BABY-BABY-ARISTA	TLC (LAFACE/ARISTA)
18	17	16	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
19	16	19	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
20	22	10	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
21	20	10	GIVE IT UP, TURN IT LOOSE	EN VOGUE (EASTWEST)
22	25	12	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
23	—	58	FINALLY	CECE PENISTON (A&M)
24	19	8	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
25	21	3	RIGHT NOW	VAN HALEN (WARNER BROS.)

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

# Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	2	11	KNOCKIN' DA BOOTS	H-TOWN (LUKE) 1 week at No. 1
2	1	7	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
3	4	7	WEAK	SWV (RCA)
4	3	16	FREAK ME	SILK (KEIA/ELEKTRA)
5	5	4	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE/AG)
6	10	6	HAVE I TOLD YOU LATELY (LIVE)	ROD STEWART (WARNER BROS.)
7	7	7	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/AG)
8	12	5	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
9	6	15	THREE LITTLE PIGS	GREEN JELLY (ZOO)
10	8	20	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)
11	11	9	SHOW ME LOVE	ROBIN S. (BIG BEAT/AG)
12	13	24	DAZZEY DUKS	DUICE (TMR/BELLMARK)
13	9	27	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
14	14	15	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
15	16	8	COME UNDONE	DURAN DURAN (CAPITOL)
16	24	4	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
17	17	9	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)
18	26	8	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
19	15	19	I'M SO INTO YOU	SWV (RCA)
20	32	2	LATELY	JOEDECI (UPTOWN/MCA)
21	18	16	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
22	20	7	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
23	19	11	LIVIN' ON THE EDGE	AEROSMITH (Geffen)
24	21	6	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (IMAGO)
25	22	12	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
26	28	5	GIRL, I'VE BEEN HURT	SNOW (EASTWEST/AG)
27	35	4	WHAT'S UP	4 NON BLONDES (INTERSCOPE/AG)
28	56	2	A BAD GOODBYE	CLINT BLACK WITH WYONNONA (RCA)
29	23	14	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
30	27	23	DON'T WALK AWAY	JADE (GIANT)
31	34	8	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL/AG)
32	40	10	DEEPER	BOSS (DJ WEST/CHAOS/COLUMBIA)
33	33	11	CONNECTED	STEREO MC'S (GEE STREET/ISLAND/PLG)
34	25	22	INFORMER	SNOW (EASTWEST/AG)
35	30	9	I LOVE THE WAY YOU LOVE ME	JOHN MICHAEL MONTGOMERY (ATLANTIC)
36	39	11	IF I COULD	REGINA BELLE (COLUMBIA)
37	29	16	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
38	36	31	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
39	48	3	ABC-123	LEVERT (ATLANTIC/AG)
40	31	17	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)
41	41	4	THE FLOOR	JOHNNY GILL (MOTOWN)
42	37	20	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
43	49	4	SLAM	ONYX (RAL/CHAOS)
44	44	9	LET'S GO THROUGH THE MOTIONS	JOEDECI (UPTOWN/MCA)
45	57	3	SOMETHING'S GOIN' ON	U.N.V. (MAVERICK/SIRE/WB)
46	52	4	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)
47	43	20	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
48	38	11	ALIBIS	TRACY LAWRENCE (ATLANTIC/AG)
49	54	4	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
50	42	13	THE CRYING GAME	BOY GEORGE (SBK/ERG)
51	45	16	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
52	55	18	ANGEL	JON SECADA (EMI/ERG)
53	47	16	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)
54	51	18	SO ALONE	MEN AT LARGE (EASTWEST/AG)
55	50	9	WHO IS IT	MICHAEL JACKSON (EPIC)
56	—	1	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE (ARISTA)
57	58	5	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)
58	46	4	IN THESE ARMS	BON JOVI (JAMBCO/MERCURY)
59	59	18	SUPERMODEL	REPAUL (TOMMY BOY)
60	53	20	BED OF ROSES	BON JOVI (JAMBCO/MERCURY)
61	66	2	HERO	DAVID CROSBY & PHIL COLLINS (ATLANTIC)
62	72	2	ONE WOMAN	JADE (GIANT)
63	65	2	SHOULD'VE BEEN A COWBOY	TROY KEITH (MERCURY)
64	71	5	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
65	60	15	ROMEO	DOLLY PARTON (COLUMBIA)
66	—	1	BY THE TIME THIS NIGHT IS OVER	KENNY G/PEABO BRYSON (ARISTA)
67	64	20	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
68	62	21	FOREVER IN LOVE	KENNY G (ARISTA)
69	63	5	AIN'T THAT LONELY YET	DWIGHT YOAKAM (REPRISE/WB)
70	67	10	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
71	61	27	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
72	75	2	SOMEBODY TO LOVE	GEORGE MICHAEL & QUEEN (HOLLYWOOD)
73	—	22	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
74	73	2	SLEEPING SATELLITE	TASMIN ARCHER (SBK/ERG)
75	—	1	T-R-O-U-B-L-E	TRAVIS TRITT (WARNER BROS.)

○ Singles with increasing sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.

64	ONE WOMAN	(Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL	1	THAT'S THE WAY LOVE GOES	(Black Ice, BMI)/Flyte Tyme, ASCAP) WBM
52	PASSIN' ME BY	(Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM	21	THREE LITTLE PIGS	(Jello-R-U, ASCAP/Schmemezone, ASCAP/Chrysalis, ASCAP) CPP
96	PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP	(Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP/Deep Technology, ASCAP)	53	TOUCH MY LIGHT	(Euro Tec, BMI/RMI, BMI)
31	REGRET	(Vitalturn, ASCAP/WB, ASCAP) WBM	26	TWO PRINCES	(Sony Songs, BMI/Mow B'Jow, BMI) HL
71	RUNAWAY TRAIN	(WB, ASCAP/LFR, ACAP) WBM	80	TYPICAL REASONS (SWING MY WAY)	(EMI Blackwood, BMI/Flow Tech, BMI/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI/Taking Care Of Business, BMI) HL/WBM
6	SHOW ME LOVE	(Song-A-Tron, BMI/Champion, BMI)	74	VOICE OF FREEDOM	(Freedom XXXX, ASCAP/Slick Boyz, ASCAP/Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL
42	SIX FEET DEEP	(N-The Water, ASCAP/Jobete, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI) CPP/WBM	84	WALKING IN MY SHOES	(EMI, BMI/EMI Blackwood, BMI) WBM
45	SLAM	(JMJ, ASCAP/Chyskillz Muzik, ASCAP/Harris Onyx, ASCAP)	28	WANNAGIRL	(Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Large Giant, ASCAP/Prosthytumes, ASCAP/Tony Haynes, ASCAP/WB, ASCAP) HL/WBM
34	SLEEPING SATELLITE	(EMI Virgin, ASCAP) HL	2	WEAK	(Bam Jams, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
70	SO ALONE	(Trycep, BMI/Ramal, BMI/Willesden, BMI) CPP	25	WHAT'S UP	(Stuck In The Throat, ASCAP/Famous, ASCAP) CPP
46	SOMEBODY TO LOVE	(Queen, BMI/Beechwood, BMI) WBM	39	WHO IS IT	(Mijac, BMI/Warner-Tamerlane, BMI) WBM
68	SOMETHING'S GOIN' ON	(Undercurrent, ASCAP/Maverick, ASCAP/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Audible Arts, BMI/WB, ASCAP) WBM	15	WHOOPI! (THERE IT IS)	(Alvert, BMI)
43	NOTHIN' MY LOVE CAN'T FIX	(Joey Lawrence, BMI/Platinum Plateau, ASCAP/Irving, ASCAP/Eric Beall, BMI/Could Be Music, ASCAP/Warner-Tamerlane, BMI/La Familia, BMI) CPP/WBM	35	WHOOT, THERE IT IS	



# THE Billboard 200

FOR WEEK ENDING  
JUNE 19, 1993

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL  
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS  
COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1 ★ ★ ★</b>						
1	1	1	3	<b>JANET JACKSON</b> VIRGIN 87825 (10.98/16.98)	JANET.	1
2	2	—	2	<b>ROD STEWART</b> WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
3	8	7	25	<b>DR. DRE</b> ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
4	3	2	29	<b>SOUNDTRACK</b> ▲ <sup>8</sup> ARISTA 18699 (10.98/15.98)	THE BODYGUARD	1
5	4	5	29	<b>KENNY G</b> ▲ <sup>4</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
6	6	3	7	<b>AEROSMITH</b> GEFEN 24455 (10.98/16.98)	GET A GRIP	1
7	5	4	51	<b>SPIN DOCTORS</b> ▲ <sup>2</sup> EPIC 47461 (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	3
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>						
8	<b>NEW</b>	—	1	<b>LUTHER VANDROSS</b> EPIC 53231 (10.98 EQ/16.98)	NEVER LET ME GO	8
9	9	8	22	<b>SWV</b> ▲ RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8
10	12	12	24	<b>STONE TEMPLE PILOTS</b> ▲ ATLANTIC 82418/AG (9.98/15.98)	CORE	10
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>						
11	21	—	2	<b>SOUNDTRACK</b> JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11
12	13	10	13	<b>STING</b> ▲ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
13	14	11	41	<b>ERIC CLAPTON</b> ▲ <sup>6</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
14	10	—	2	<b>DONALD FAGEN</b> REPRISE 45230/WARNER BROS. (10.98/16.98)	KAMAKIRIAD	10
15	16	14	13	<b>LENNY KRAVITZ</b> ● VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
16	7	—	2	<b>ANTHRAX</b> ELEKTRA 61430 (10.98/15.98)	SOUND OF WHITE NOISE	7
17	18	16	9	<b>H-TOWN</b> LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	16
18	15	13	31	<b>SADE</b> ▲ <sup>2</sup> EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
19	17	15	20	<b>SNOW</b> ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	5
20	11	6	4	<b>WYONNA</b> CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
21	20	19	15	<b>DURAN DURAN</b> CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7
22	19	18	24	<b>SILK</b> ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
23	<b>NEW</b>	—	1	<b>SOUNDTRACK</b> VIRGIN 88064 (10.98/15.98)	SLIVER	23
24	33	30	10	<b>ONYX</b> JMJ/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCLUP	24
25	24	21	77	<b>PEARL JAM</b> ▲ <sup>5</sup> EPIC 47857 (10.98 EQ/15.98)	TEN	2
26	22	—	2	<b>BOSS</b> DJ WEST/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	22
27	31	33	12	<b>4 NON BLONDES</b> INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	27
28	28	22	6	<b>PORNO FOR PYROS</b> WARNER BROS. 45228* (10.98/15.98)	PORNO FOR PYROS	3
29	25	23	38	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
30	34	35	55	<b>JON SECADA</b> ▲ <sup>2</sup> SBK 98845/ERG (9.98/15.98)	JON SECADA	15
31	27	25	12	<b>GREEN JELLY</b> ● ZOO 11038 (9.98/13.98)	CEREAL KILLER SOUNDTRACK	23
32	23	17	15	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
33	29	27	22	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
34	73	—	2	<b>ROBERT PLANT</b> ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	34
35	26	20	55	<b>BILLY RAY CYRUS</b> ▲ <sup>7</sup> MERCURY 510635 (10.98 EQ/15.98)	SOME GAVE ALL	1
36	30	26	25	<b>REBA MCENTIRE</b> ▲ MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8
37	39	24	4	<b>NEW ORDER</b> QWEST 45250/WARNER BROS. (10.98/15.98)	REPUBLIC	11
38	35	32	11	<b>DWIGHT YOAKAM</b> ● REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
39	36	31	37	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 98743 (10.98/16.98)	THE CHASE	1
40	32	9	3	<b>KISS</b> MERCURY 514777 (10.98 EQ/15.98)	ALIVE III	9
41	51	38	15	<b>NAUGHTY BY NATURE</b> ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	3
42	44	43	30	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
43	38	36	11	<b>P.M. DAWN</b> ● GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	30
44	37	29	13	<b>TRACY LAWRENCE</b> ● ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
45	49	50	4	<b>SOUNDTRACK</b> MILAN 35644/RCA (9.98/13.98)	BENNY & JOON	45
46	61	73	31	<b>SOUL ASYLUM</b> ● COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	46
47	45	41	80	<b>MICHAEL JACKSON</b> ▲ <sup>5</sup> EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
48	43	42	36	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
49	41	37	8	<b>CHRIS ISAAK</b> REPRISE 45116/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35
50	48	44	11	<b>DEPECHE MODE</b> ▲ SIRE/REPRISE 45243/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
51	56	48	29	<b>ICE CUBE</b> ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
52	54	49	11	<b>LEVERT</b> ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	35
53	46	39	7	<b>PRIMUS</b> INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7
54	47	64	9	<b>YANNI</b> PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	38
55	40	28	5	<b>RUN-D.M.C.</b> PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	57	52	95	<b>METALLICA</b> ▲ <sup>6</sup> ELEKTRA 61113* (10.98/15.98)	METALLICA	1
57	72	63	36	<b>10,000 MANIACS</b> ▲ ELEKTRA 61385 (10.98/15.98)	OUR TIME IN EDEN	28
58	53	53	62	<b>ARRESTED DEVELOPMENT</b> ▲ <sup>3</sup> CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	7
59	60	62	35	<b>ALAN JACKSON</b> ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
60	42	34	49	<b>MARY-CHAPIN CARPENTER</b> ▲ COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31
61	55	46	24	<b>SHAI</b> ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
62	65	55	10	<b>L.L. COOL J</b> ● DEF JAM 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5
63	70	—	2	<b>MARC COHN</b> ATLANTIC 82491/AG (10.98/16.98)	THE RAINY SEASON	63
64	63	51	13	<b>GETO BOYS</b> ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11
65	50	40	80	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
66	59	59	31	<b>BON JOVI</b> ▲ JAMCO 514045/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
67	66	58	19	<b>PAPERBOY</b> NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS	48
68	90	111	5	<b>INNER CIRCLE</b> BIG BEAT 92261/AG (9.98/15.98)	BAD BOYS	68
69	62	47	12	<b>COVERDALE/PAGE</b> ● GEFEN 24487 (10.98/15.98)	COVERDALE PAGE	5
70	58	60	31	<b>GLORIA ESTEFAN</b> ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
71	<b>NEW</b>	—	1	<b>VARIOUS ARTISTS</b> UPTOWN 10858/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	71
72	77	74	6	<b>JIMI HENDRIX</b> MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
73	52	—	2	<b>BIG DADDY KANE</b> COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98)	LOOKS LIKE A JOB FOR...	52
74	74	69	38	<b>QUEEN</b> ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
75	68	56	39	<b>UGLY KID JOE</b> ● STARDOG 512571/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	27
76	78	66	7	<b>MIDNIGHT OIL</b> COLUMBIA 53793 (10.98 EQ/15.98)	EARTH & SUN & MOON	49
77	93	88	16	<b>2PAC</b> INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
78	81	75	10	<b>THE PHARCYDE</b> DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	75
79	64	45	6	<b>VINCE NEIL</b> WARNER BROS. 45260 (10.98/15.98)	EXPOSED	13
80	71	61	7	<b>GEORGE MICHAEL &amp; QUEEN</b> HOLLYWOOD 61479/ELEKTRA (8.98/10.98)	FIVE LIVE	46
81	97	96	108	<b>BOYZ II MEN</b> ▲ <sup>5</sup> MOTOWN 6320 (9.98/13.98)	COOLEYHIGHHARMONY	3
82	89	84	22	<b>JADE</b> ● GIANT/REPRISE 2466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56
83	88	81	45	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	6
84	67	67	9	<b>BRUCE HORNSBY</b> RCA 66114 (10.98/15.98)	HARBOR LIGHTS	46
85	<b>NEW</b>	—	1	<b>PAT BENATAR</b> CHRYSALIS 21982/ERG (10.98/15.98)	GRAVITY'S RAINBOW	85
86	83	68	14	<b>CLANNAD</b> ATLANTIC 82409/AG (10.98/15.98)	ANAM	46
87	84	78	81	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
88	80	71	63	<b>EN VOGUE</b> ▲ <sup>3</sup> EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	8
89	75	57	40	<b>VINCE GILL</b> ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
90	107	104	20	<b>DUICE</b> TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	90
<b>★ ★ ★ HEATSEEKER GRADUATE ★ ★ ★</b>						
91	132	171	4	<b>RADIOHEAD</b> CAPITOL 81409 (9.98/15.98)	PABLO HONEY	91
92	79	72	144	<b>GARTH BROOKS</b> ▲ <sup>10</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	3
93	69	54	15	<b>DOLLY PARTON</b> ● COLUMBIA 53199 (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	16
94	105	107	6	<b>95 SOUTH</b> WRAP 8117/CHIBAN (9.98/16.98)	QUAD CITY KNOCK	94
95	91	82	7	<b>PATTY LOVELESS</b> EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	69
96	94	77	17	<b>DIGABLE PLANETS</b> ● REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414*/ELEKTRA (9.98/15.98)		15
97	85	79	34	<b>LORRIE MORGAN</b> ● BNA 66047 (9.98/15.98)	WATCH ME	65
98	104	102	37	<b>JACKYL</b> GEFEN 24489 (9.98/13.98)	JACKYL	81
99	108	94	3	<b>GURU</b> CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	94
100	87	70	42	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	27
101	92	86	7	<b>AARON NEVILLE</b> A&M 0086 (10.98/16.98)	GRAND TOUR	77
102	96	97	35	<b>R.E.M.</b> ▲ <sup>2</sup> WARNER BROS. 45138 (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
103	95	85	16	<b>REGINA BELLE</b> COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	63
104	112	120	172	<b>ORIGINAL LONDON CAST</b> ▲ <sup>2</sup> POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
105	101	98	56	<b>ANNIE LENNOX</b> ▲ ARISTA 18704 (10.98/15.98)	DIVA	23
106	76	—	2	<b>DANZIG</b> DEF AMERICAN 45286/WARNER BROS. (7.98/11.98)	THRALL-DEMONSWEATLIVE	76
107	103	91	29	<b>CONFEDERATE RAILROAD</b> ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	91
108	116	134	121	<b>ENIGMA</b> ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
109	82	76	11	<b>WILLIE NELSON</b> COLUMBIA 52752 (10.98 EQ/15.98)	ACROSS THE BORDERLINE	75

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \* Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Graduates are titles removed from Heatseekers this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.





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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	114	105	23	CHRISTOPHER WILLIAMS UPTOWN 10751/MCA (9.98/15.98)	CHANGES	63
111	111	113	6	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	111
112	139	168	14	THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	112
113	115	93	13	STEREO MC'S GEE STREET/ISLAND 14061/PLG (9.98 EQ/13.98)	CONNECTED	92
114	109	89	5	FUNKDOOBIEST IMMORTAL 53212*/EPIC (9.98 EQ/15.98)	WHICH DOOBIE U B?	56
115	124	122	81	U2 ▲ 4 ISLAND 510347*/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
116	86	65	6	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	65
117	118	106	9	BLUES TRAVELER A&M 0080 (10.98/15.98)	SAVE HIS SOUL	72
118	128	124	160	VAN MORRISON ▲ MERCURY 841970* (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
119	110	100	28	WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98)	HARD OR SMOOTH	9
120	134	114	13	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	86
121	131	133	9	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS	121
122	98	92	36	MICHAEL BOLTON ▲ 3 COLUMBIA 52783 (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
123	133	125	49	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476/EPIC (10.98 EQ/16.98)	SINGLES	6
124	106	95	43	ALABAMA ● RCA 66044 (9.98/15.98)	AMERICAN PRIDE	46
125	120	99	18	BELLY SIRE/REPRISE 45187/WARNER BROS. (7.98/11.98)	STAR	59
126	100	87	51	AARON TIPPIN ● RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	50
127	129	123	45	HOUSE OF PAIN ▲ TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	14
128	135	143	17	PAUL MCCARTNEY ● CAPITOL 80362 (10.98/15.98)	OFF THE GROUND	17
129	99	—	2	FISHBONE GIVE A MONKEY A BRAIN AND HE'LL SWEAR HE'S THE... COLUMBIA 52764 (9.98EQ/15.98)		99
130	147	119	4	TERENCE TRENT D'ARBY COLUMBIA 53616 (10.98 EQ/15.98)	SYMPHONY OR DAMN	119
131	125	112	15	VAN HALEN ▲ WARNER BROS 45198 (20.98/27.98)	LIVE: RIGHT HERE, RIGHT NOW	5
132	151	118	13	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	118
133	117	110	91	GARTH BROOKS ▲ 9 LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
134	200	—	2	SOUNDTRACK MCA 10859 (10.98/15.98)	JURASSIC PARK	134
135	157	126	9	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	111
136	102	90	62	WYNONNA ▲ 2 CURB 10529/MCA (10.98/15.98)	WYNONNA	4
137	122	117	36	PETER GABRIEL ▲ GEFLEN 24473 (10.98/15.98)	US	2
138	165	161	8	GIN BLOSSOMS A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	138
139	126	108	32	NEIL YOUNG ▲ REPRISE 45057/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
140	148	160	33	MADONNA ▲ 2 MAVERICK/SIRE 45031/WARNER BROS. (10.98/16.98)	EROTICA	2
141	119	83	3	WINGER ATLANTIC 82485/AG (10.98/15.98)	PULL	83
142	146	139	33	SOUNDTRACK MORGAN CREEK 20015 (10.98/15.98)	THE LAST OF THE MOHICANS	42
143	140	142	32	AC/DC ▲ EASTWEST 92215/AG (10.98/15.98)	LIVE	15
144	113	103	13	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57
145	190	184	6	RAY CHARLES WARNER BROS. 26735 (10.98/15.98)	MY WORLD	145
146	158	130	13	D.J. MAGIC MIKE MAGIC 9413/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	67
147	159	147	21	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	101
148	127	80	7	SOUNDTRACK UPTOWN 10794*/MCA (9.98/15.98)	WHO'S THE MAN?	32
149	136	152	3	DAVID CROSBY ATLANTIC 82484/AG (10.98/16.98)	THOUSAND ROADS	136
150	154	140	67	TLC ▲ 2 LAFACE 26003/ARISTA (9.98/15.98)	0000000HHH...ON THE TLC TIP	14
151	130	131	163	GARTH BROOKS ▲ 4 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
152	141	116	4	DIRE STRAITS WARNER BROS. 45259 (10.98/16.98)	ON THE NIGHT	116
153	137	145	102	BONNIE RAITT ▲ 4 CAPITOL 96111* (10.98/15.98)	LUCK OF THE DRAW	2
154	163	157	11	ARRESTED DEVELOPMENT ● CHRYSALIS 21994*/ERG (10.98/15.98)	UNPLUGGED	60

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
155	160	162	7	WORLD PARTY ENSIGN/CHRYSALIS 21991/ERG (10.98/15.98)	BANG!	126
156	155	137	111	MICHAEL BOLTON ▲ 6 COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
157	145	136	64	K.D. LANG ▲ SIRE 26840/WARNER BROS. (10.98/15.98)	INGENUITY	18
158	174	172	49	SOUNDTRACK ▲ 2 LAFACE 26006/ARISTA (10.98/15.98)	BOOMERANG	4
159	121	109	35	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
160	162	101	77	ROD STEWART ▲ WARNER BROS. 26300 (9.98/15.98)	VAGABOND HEART	10
161	123	132	50	ELTON JOHN ▲ 2 MCA 10614 (9.98/15.98)	THE ONE	8
162	180	167	5	WALTER & SCOTTY CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER	151
163	152	153	62	CELINE DION ▲ EPIC 52473 (10.98 EQ/15.98)	CELINE DION	34
164	193	156	10	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	66
165	138	129	41	BOBBY BROWN ▲ 2 MCA 10417* (10.98/15.98)	BOBBY	2
166	175	175	90	GUNS N' ROSES ▲ 4 GEFLEN 24415* (10.98/15.98)	USE YOUR ILLUSION I	2
167	172	169	65	QUEEN ▲ HOLLYWOOD 61311/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
168	149	127	33	SOUNDTRACK GIANT 24465/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	76
169	RE-ENTRY	3	3	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/13.98)	RAGE AGAINST THE MACHINE	169
170	176	182	67	PANTERA ● EASTWEST 91758/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
171	161	149	62	KRIS KROSS ▲ 4 RUFFHOUSE 48710/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
172	150	144	69	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	35
173	156	115	9	TASMIN ARCHER SBK 80134/ERG (10.98/15.98)	GREAT EXPECTATIONS	115
174	179	173	47	MEGADETH ▲ CAPITOL 98531 (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
175	170	150	7	PAUL RODGERS VICTORY 480013/PLG (10.98 EQ/15.98)	MUDDY WATERS BLUES: A TRIBUTE TO MUDDY WATERS	91
176	173	154	16	JOEY LAWRENCE IMPACT 10659/MCA (9.98/15.98)	JOEY LAWRENCE	74
177	164	158	62	DEF LEPPARD ▲ 3 MERCURY 512185 (10.98 EQ/15.98)	ADRENALIZE	1
178	143	141	5	K.T. OSLIN RCA 66227 (9.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	126
179	142	148	33	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	116
180	167	166	14	NANCI GRIFFITH ELEKTRA 61464* (10.98/15.98)	OTHER VOICES, OTHER ROOMS	54
181	NEW ►	1	1	JOHN TESH GTS 4570 (9.98/14.98)	MONTEREY NIGHTS	181
182	178	151	11	ICE-T ● RHYME SYNDICATE 53858*/PRIORITY (10.98/16.98)	HOME INVASION	14
183	144	128	36	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
184	RE-ENTRY	5	5	MC BREED WRAP 8120/ICHIBAN (9.98/16.98)	THE NEW BREED	163
185	198	—	3	EXPOSE ARISTA 18577 (10.98/15.98)	EXPOSE	185
186	RE-ENTRY	88	88	GUNS N' ROSES ▲ 4 GEFLEN 24420* (10.98/15.98)	USE YOUR ILLUSION II	1
187	153	121	7	JOE DIFFIE EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83
188	191	176	3	5TH WARD BOYZ UNDERGROUND/RAP-A-LOT 53859/PRIORITY (9.98/15.98)	GHETTO DOPE	176
189	185	199	3	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	185
190	181	170	89	NIRVANA ▲ 4 DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
191	192	181	134	MADONNA ▲ 3 SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
192	RE-ENTRY	76	76	CYPRESS HILL ▲ RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
193	197	185	89	RED HOT CHILI PEPPERS ▲ 3 WARNER BROS. 26681 (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
194	196	197	24	DREAM THEATER EASTWEST 92148/AG (9.98/15.98)	IMAGES & WORDS	61
195	169	—	2	JIMMY BUFFETT MARGARITAVILLE 10823/MCA (9.98/15.98)	BEFORE THE BEACH	169
196	RE-ENTRY	9	9	BUTTHOLE SURFERS CAPITOL 98798 (9.98/13.98)	INDEPENDENT WORM SALOON	154
197	182	165	8	BRYAN FERRY REPRISE 45246/WARNER BROS. (10.98/15.98)	TAXI!	79
198	NEW ►	1	1	SOUNDTRACK ELEKTRA 61498 (10.98/15.98)	MADE IN AMERICA	198
199	177	159	34	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037/WARNER BROS. (9.98/15.98)		5
200	171	—	2	THE WATERBOYS GEFLEN 24476 (10.98/15.98)	DREAM HARDER	171

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 77	Butt Hole Surfers 196	Enigma 108	Inner Circle 68	Madonna 140, 191	Pantera 170	Snow 19	Aaron Tippin 126
4 Non Blondes 27	Mary-Chapin Carpenter 60	Erya 87	Intro 135	MC Breed 184	Paperboy 67	Soul Asylum 46	TLC 150
5th Ward Boyz 188	Ray Charles 145	Gloria Estefan 70	Chris Isaak 49	Paul McCartney 128	Dolly Parton 93	SOUNDTRACK	Travis Tritt 100
AC/DC 143	Clannad 86	Expose 185	Janet Jackson 1	Reba McEntire 36	Pearl Jam 25	Ataddm 42	Tanya Tucker 116, 159
Aerosmith 6	Eric Clapton 13	Donald Fagen 14	Michael Jackson 47	Megadeth 174	The Pharcyde 78	Benny & Joon 45	U2 115
Alabama 124	Marc Cohn 63	Bryan Ferry 197	Alan Jackson 59	George Michael & Queen 80	Robert Plant 34	Beverly Hills, 90210 168	Ugly Kid Joe 75
Alice In Chains 48	Confederate Railroad 107	Jackyl 98	Jacky 98	Midnight Oil 76	P.M. Dawn 43	The Bodyguard 4	Van Halen 131
John Anderson 172	Coverdale/Page 69	The Jerky Boys 121	Elton John 161	John Michael Montgomery 33	Porno For Pyros 28	Boomerang 158	Luther Vandross 8
Anthrax 16	David Crosby 149	Chante Moore 147	Big Daddy Kane 73	Chante Moore 147	Primus 53	Jurassic Park 134	VARIOUS ARTISTS
Arrested Development 58, 154	Cypress Hill 192	Lorrie Morgan 97	Toby Keith 111	Generation 199	Prince And The New Power Generation 199	The Last Of The Mohicans 142	Uptown MTV Unplugged 71
Regina Belle 103	Billy Ray Cyrus 35	Van Morrison 118	Sammy Kershaw 144	The Proclaimers 112	Queen 74, 167	Made In America 198	Walter & Scotty 162
Belly 125	Terence Trent D'Arby 130	Naughty By Nature 41	Kiss 40	Queen 74, 167	R.E.M. 102	Menace II Society 11	The Waterboys 200
Pat Benatar 85	D.J. Magic Mike 146	Vince Neil 79	Lenny Kravitz 15	R.E.M. 102	Radiohead 91	Singles 123	Christopher Williams 110
Big Head Todd & The Monsters 132	Danzig 106	Willie Nelson 109	L.L. Cool J 62	Rage Against The Machine 169	Red Hot Chili Peppers 193	Silver 23	Winger 141
Mary J. Blige 83	Def Leppard 177	Aaron Neville 101	k.d. lang 157	Bonnie Raitt 153	Restless Heart 179	Who's The Man? 148	World Party 155
Bloods & Crips 120	Depeche Mode 50	New Order 37	Joey Lawrence 176	Red Hot Chili Peppers 193	Paul Rodgers 175	Spin Doctors 7	Wreckx-N-Effect 119
Blues Traveler 117	Joe Diffie 187	95 South 94	Lenny Kravitz 15	Run-D.M.C. 55	Run-D.M.C. 55	Stereo MC's 113	Wynonna 20, 136
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Boss 26	Dire Straits 152	Highlights 104	Lords Of The Underground 164	Highlights 104	Highlights 104	Stone Temple Pilots 10	Neil Young 139
Boyz II Men 81	Dr. Dre 3	K.T. Oslin 178	Patty Loveless 95	K.T. Oslin 178	K.T. Oslin 178	George Strait 29	
Brooks & Dunn 32, 65	Dream Theater 194					SWW 9	
Garth Brooks 39, 92, 133, 151	Duice 90					Tasmin Archer 173	
Bobby Brown 165	Duran Duran 21					10,000 Maniacs 57	
Jimmy Buffett 195	En Vogue 88					John Tesh 181	
						Pam Tillis 183	



## Musicland Plans Bond Offering Aims To Retire \$53 Mil Debt

NEW YORK—In a move to realign its debt structure, The Musicland Group is planning a \$110 million bond offering that will be used, in part, to retire \$53 million in debentures bearing much higher interest payment.

Concurrent with this move, the two main rating agencies—Standard and Poor's and Moody's—have upgraded their ratings of the Musicland debt, which provides a further savings in interest payments.

According to Tim Scully, assistant treasurer at Minneapolis-based Musicland, the \$110 million in senior subordinated debentures probably will be priced in the 9%-9.25% range, and will be used to retire \$53 million in junior subordinated debt, carrying a 14.75% debt service.

However, the latter bonds, which are due to mature in the year 2000, cannot be called until Sept. 30., and at that time Musicland will have to pay a penalty of about \$4.5 million for exercising the early redemption option.

While the Musicland press release says the company will use the remainder from the proposed bond offering for general corporate purposes, Bill Wetreich, a director in the corporate finance department

at S&P's, says the company likely will use the funds to reduce the amount outstanding on its revolver credit facility.

After redeeming the junior subordinated debt and issuing the senior subordinated debt, the company's long-term debt Sept. 30 will total about \$135 million—\$110 million from the offering and a \$25 million term loan, according to Scully.

For the proposed senior subordinated bond offering, Standard and Poor's assigned a 'B+' rating, while Moody's assigned it a 'B1.' Meanwhile, S&P's improved its "implied" senior rating of the company to 'BB' from 'BB-.'

For the company's subordinated debt, S&P raised the rating to 'B+' from 'B' and Moody's raised its rating to 'B1' from 'B2.' The upgraded ratings mean that Musicland will realize a 1/2% savings in interest on its borrowings from a long-term bank credit agreement.

Wetreich says S&P raised its rating of Musicland's because of the retailer's performance as well as 'S&P's improved confidence in the company's ability to successfully operate the newer media stores,' i.e., Suncoast Motion Picture Co.

ED CHRISTMAN

## BLOCKBUSTER LEVELS PLAYBOY, PENTHOUSE LINES AT MUSIC CHAINS

(Continued from page 1)

Blockbuster name, they have to have the same inventory as the Blockbuster system," says spokesman Wally Knief at the company's Ft. Lauderdale, Fla., headquarters. Blockbuster is equally adamant about movies rated NC-17, the most adult of the Motion Picture Assn. of America's categories. "If they do have any, they would go," Knief adds.

However, the company's policies seem to stop at video; it appears that music product is thus far exempt from any corporate limitations and the stores will continue to stock stickered product. "We will go with existing industry stickering" of albums deemed to contain offensive lyrics, says Knief. "Whatever's prevalent in the trade we will do."

Nevertheless, PaineWebber analyst Craig Bibb, who agrees the Playboy/Penthouse decision is in keeping with Blockbuster policy, wonders "how they are going to handle" difficult albums.

### INEVITABLE MOVE

Playboy Home Video, at least, considered the move inevitable. "We are not surprised at all at Blockbuster's action," maintains sales and marketing VP Barry Leshtz. "We expected it. We are disappointed that Music Plus and Sound Warehouse must now adhere to Blockbuster's stated policy of not carrying unrated or NC-17 video

product." A\*Vision, the Time Warner subsidiary that distributes the Penthouse line, sees the decision as "unfortunate," says product manager Lee Stimmel. He adds, "But that's Blockbuster."

Leshtz takes Blockbuster to task for "a bad business decision," especially in view of the fact that Music Plus and Sound Warehouse customers are mostly young adults, "not families with small children." He notes that the stores stock "dozens of artists whose lyrics are highly controversial."

He adds that Blockbuster carries "a wide array of mature-audience programs," plus the usual run of horror movies. A retail veteran agrees: "Blockbuster's stuff is comparable to Playboy without the logo. It's a moral judgment about a bunny."

Blockbuster continues to stock Playboy's "High Hefner: Once Upon A Time" and presumably would be given the opportunity to consider the adult interactive CD-ROMs under development.

Meanwhile, Playboy and A\*Vision have to be sure to keep other retail losses to a minimum. "Our customers are loyal and will simply take their business to the many other video and music outlets that are happy to carry our full line," says Leshtz.

That may not be as easy in the future as in the past. Jeff Jenest, Playboy Home Video executive VP, acknowledges he has made "virtually no progress" with many retailers who should be prime sell-through accounts, including K mart, drugstores, and supermarkets. "They won't even try a test," Jenest says. "We think they are leaving a lot of money on the table. Our sell-through business could be double or triple if we could break through to some of those accounts which are capable of doing huge volume."

The company has tried airing infomercials on cable and independent TV stations. Sales credited to direct marketing in the four months the ads have been shown equal the past 18 months at retail, he claims. "It's encouraging and frightening at the same time."

DON JEFFREY

Tower Video VP John Thrasher, who stocks both labels, is not encouraging about Playboy's potential at retail. "They're not expanding their retail base. It's shrinking," Thrasher says. "Major competitors of ours don't carry them. For both companies, it's something of a problem."

### NOT MANY OUTLETS LEFT

Another retailer suggests Playboy and Penthouse "are in trouble. I don't think there are many retail outlets to go after." Since Music Plus operates solely in California, where Tower is also strong, Thrasher figures to pick up additional Playboy/Penthouse sales, but he's more concerned about the "ongoing trend" of family-oriented programming.

Minneapolis-based Musicland, which operates 1,137 stores, and the 638-store Trans World Music, in Albany, N.Y., each a Playboy top 20 account, expressed no more than mild enthusiasm at the prospect of filling unrequited demand. Where stores overlap, "we hope it will increase our share" of Playboy volume, says Musicland VP Peter Busch. However, it won't change the retailer's corporate policy not to carry Penthouse.

Trans World senior VP Jeffrey Jones says that because only "a nominal number" of its stores are in the southeastern region, where Sound Warehouse operates the majority of its stores, "there's very little we would expect to pick up." Jones considers Playboy successful across the board, Penthouse "in certain markets and in certain stores."

One chain, directly competitive with Sound Warehouse does anticipate significant gains. Barry Erra, video buyer for Florida-based Spec's Music, expects "we will do better" with rental and sale of both lines, the sole occupants of the stores' adult sections. "We don't sell X-rated," Erra emphasizes. Penthouse does cause concern: "They have some titles I thought were a little bit inappropriate. They're getting into a line of instructional tapes, very explicit, and we've passed on some of that."

## Paramount Hurt By Lack Of Vid, Film Hits

NEW YORK—A weak quarter for movies and home video releases resulted in lower entertainment profits for Paramount Communications Inc.

For its second fiscal quarter, which ended April 30, New York-based Paramount reports its entertainment revenues rose only eight-tenths of 1% to \$641.2 million from \$635.6 million a year ago. Operating income from entertainment plunged 23.5% to \$70.1 million from \$91.7 million. Entertainment accounted for 67% of Paramount's total sales.

The company cited "unfavorable

comparisons" with the year before for the sluggish results for its entertainment operations.

During the quarter, Paramount Home Video charted with the rental titles "Boomerang" and "Patriot Games," but most of the revenues from those movies were booked in previous quarters. There were no new hits on the video sales or rentals charts, and Paramount Pictures scored no blockbusters at the box office.

In its financial report, the company announced it was changing the end of its fiscal year to April 30

from Oct. 31. Thus, Paramount is now in the first quarter of a new fiscal year. It also said it was consolidating publishing operations in New Jersey and searching for a new headquarters in New York.

The company had to write off \$26 million in costs for the consolidation and the search and that resulted in a net quarterly loss of \$10.1 million, compared with a net profit of \$28.3 million a year ago. Overall revenues rose 2.8% to \$954.4 million from \$927.9 million.

DON JEFFREY

## INDUSTRY GEARS FOR FIGHT OVER S.C. 'SIN TAX'

(Continued from page 13)

courts have long held that the states cannot use taxes to discourage free expression of any kind."

To date, no tax has ever been levied on the content of films, videos, or sound recordings in any of the states, according to RIAA.

The industry lobbyists also are pressing legislators with four other arguments: A legal challenge would mean the state would likely lose the revenue it means to generate; passage would lead to a "hit list" of video and audio titles and self-imposed censorship by distributors and retailers; the statute would create an adverse and chilling effect among producers; and consumers would end up paying the \$1 charge if the law goes into effect.

If passed by the legislature, the law would go into effect July 1.

In Michigan, a bill that would give authority to local communities to shut down adult bookstores, cabarets, movie theaters, and other "sexually oriented businesses"

has passed out of Senate committee to the floor.

### MICHIGAN PROBLEMS

The Michigan bill, S.B. 500, would allow a "local unit of government" to impose penalties on any "adult business that knowingly disseminates sexually explicit matter that is harmful to minors within 1,000 feet of a place frequented by minors."

The state would give local communities the power to purchase, condemn, or relocate any business found to be "nonconforming" by the local community or a state prosecuting attorney.

Among the problems with the Michigan bill, says David Leibowitz, RIAA executive VP and general counsel, "is that the definition of sexually explicit material for video and audio is too broad." A prohibition against any and all "nudity" is one example, he said. Explicit audio could include any "detailed account" of sexual activ-

ity. In New York, the issue is neither sex nor sin taxes, but whether too much "rights-of-privacy" protection could prove to be an impediment.

The RIAA is opposing two rights-of-privacy and publicity amendments in the legislature that would further protect performers by prohibiting the use of an artist's "actual performance" and "voice" without the consent of the performer.

However, RIAA thinks the bills go too far, and that there might be cases in the future where artists might "interfere" with their record companies' authorized rights to license their performances.

Current New York law forbids the "unconsented use" of a person's name, portrait or picture, which allows legal representatives such as record companies the authority to license performances.

## JVC Flexes Legal Muscle Files Fifth Suit Over VHS Logo

NEW YORK—JVC has filed yet another lawsuit against a duplicator for patent and trademark infringement. The defendant in this action—JVC's fifth—is year-old Matrix Video Duplication, based in Los Angeles.

As in the proceedings against Vaughn in Minneapolis and WRS in Pittsburgh, JVC says Matrix is dubbing cassettes and using the VHS logo without a license that guarantees compliance with its "rigorous standards." A license also requires payment of royalties, a point of contention with Diamond Entertainment, defendant in a separate matter (Billboard, June 12).

"The message is that JVC is not going to tolerate unauthorized use of its intellectual copyright," says lawyer Anthony Lo-

Cicero of Aster, Rothstein & Ebenstein in New York. Matrix president Alon Carmel already has gotten the message loud and clear. While he says he hasn't seen the suit, Carmel emphasizes he's already "in discussions" with consultant Larry Finley, who represents JVC's interests in the U.S. and Canada. "Basically, we're cooperating with JVC," Carmel maintains. "My main intention is not to fight with JVC. I'm trying to finish any misunderstanding we may have."

Carmel hopes to be fully licensed in a few months.

Meanwhile, WRS is even closer to licensing. LoCicero says the duplicator and JVC have settled in principle and are awaiting "final execution of the papers" in Japan.

SETH GOLDSTEIN



## MODEST GROWTH KEYS INTERNATIONAL MUSIC SALES

(Continued from page 1)

say the 1992 figures for the most part match what their own sales have been, and are largely in agreement over the performance of the continent in the year to date. At best, majors here are predicting modest increases in unit sales and flat revenue in 1993.

But the presentation of the world's market data has reinforced beliefs held by many that shipment figures collected by IFPI national groups do not always reflect a country's performance at retail level.

And seeing the big picture confirms for many observers what record companies have long suspected: Parallel imports from the U.S. have held back or harmed the development of European markets. When the Recording Industry Assn. of America noted its members had seen double-digit unit and sales growth last year (Billboard, March 20), U.S. retailers cried foul, claiming that their own experiences were much less satisfactory.

### STEADY PARALLEL STREAM

At the same time, Europe has seen a steady stream of parallels, which in more open markets has eroded sales. The most telling case is in the Netherlands, where album unit sales were down 6% and revenue down 5.1%.

"It's very disturbing, when you're spending money on artist development and marketing, for someone else to be selling the records," says Allen Davis, president of PolyGram Continental Europe.

Fewer imports are coming from the U.S. now, says Davis, although the weakening of the British pound means the currency is 15%-16% below European levels. "We've now got records coming in every direction," says Davis.

Yet Paul Russell, president of Sony Music Europe, does not believe parallels are the main problem for Europe. "It's always an over-emotional subject," he says. "The flow is a trickle, not a flood."

While the figures emphasize the stark contrast between U.S. and Europe, the global picture presented by IFPI has surprised some observers.

Alexis Rotelli, president of EMI Music Europe, which includes all European territories except the U.K. and Ireland, says, "We had a very successful 1992 so, one way or the other, we came out of a slightly depressed market doing well. My first reaction [to the 1992 figures] is I didn't realize the market was as healthy as the IFPI is saying."

Rotelli adds that he expects worse figures to be coming out of Europe in 1993.

### ECONOMIC, POLITICAL UNCERTAINTY

EMI is not alone in its pessimistic views of Europe. Economic and political uncertainty in most markets is still keeping the tin hat on further growth.

Sony's Russell says, "The U.S. figures tally with what we have, but we were largely immune to the problems in Europe last year, mainly as a result of strong national repertoire."

While Sony had strong sales from French wonderchild Jordy and German rap act Fantastischen Vier, this year will prove less satisfactory, says Russell. "The numbers I'm being given now are lower than they were at the beginning of the year," he says. "In other words, the market prospects are deteriorating."

None of Sony's managing directors

## TOP 10 MARKETS BY SALES

MARKET	1992 RETAIL SALES IN U.S. DOLLARS (MILLIONS)	% CHANGE '91-'92
U.S.	8,866.6	+14.9%
JAPAN	4,328.5	+6.4%
GERMANY	2,636.9	+2.5%
U.K.	1,998.2	-1.6%
FRANCE	1,935.4	+2.4%
CANADA	861.7	+11.4%
ITALY	653.8	+3.0%
NETHERLANDS	647.4	-5.1%
SPAIN	586.7	-4.9%
AUSTRALIA	492.4	+5.1%

Source: IFPI world sales report for 1992. Annual growth calculated from local currency figures to avoid distortions created by currency fluctuations.

is predicting a significant market increase for 1993, says Russell. At best, forecasts are flat from Holland and Germany, with the worst forecasts from the U.K., Spain, and Italy.

In the five months to date, PolyGram has seen some improvement, says Davis, who notes sales are 3%-4% up from last year.

Davis says Germany, the largest market, is up about 10%, France is "slightly up" on last year, but Italy is "a disaster," with a sales slide of about 15%.

"The market is being severely hampered by political and economic turmoil there," says Davis, referring to the recent corruption scandals in Italy.

### PIRACY AND PRICING

Record companies also will have to contend with a number of factors in Europe, including an increase in piracy, potential pressure on prices from press campaigns, and the slowing of the CD replacement boom.

"I think the trends are fairly consistent across the board," says Rotelli, who notes, the industry-wide practice of concentrating superstar

releases in the fourth quarter will hamper sales results in the first three quarters of '93. "It's going to be a highly competitive marketplace in the last quarter of the year," he says.

Sony's Russell also believes the economy will be the music companies' worst enemy: "It's a fact we have to live with, that new releases which could expect to sell 70,000 out of the box are now only selling about 50,000. It's had the biggest impact on hit-driven repertoire."

While IFPI's figures give no indication of how each price category performed, budget product has prospered in most markets, bringing another problem, according to Russell. "There's a big gray area out there, of people who have licenses for some territories, or who have had licenses at some time, or who produce compilations in Southeast Asia and ship them in," he says.

Although the budget line releases may not draw sales away from full-price product, says Rotelli, "they create a feeling among consumers that everything else is overpriced."

That perception, however, is unlikely to prompt European record

companies to lower full-line prices, say executives.

### THE ENGLISH DISEASE

CD prices have come under criticism in the U.K., where two government inquiries have left most of the public convinced that CDs are overpriced (Billboard, May 22). The Dutch Government also is poised to launch its investigation, and talk of increasing CD prices by 25% has blown up in record companies' faces, with the press saying prices are already too high.

"The English disease is spreading," comments PolyGram's Davis. "There are rumblings in Holland and France, but in Germany there's no sign of anything happening on this issue. But any attempt to raise prices would be unfortunate timing."

Majors are unlikely to drop their prices, but changes are afoot. "Most record companies have realized that they need to be more sophisticated about the way they use prices. We've been a bit lazy, just having three price points. We need a whole spectrum of prices," says Russell, who adds the general public is irritated at

## TOP 10 MARKETS BY UNITS

MARKET	1992 RETAIL SALES IN ALBUM UNITS (MILLIONS)	% CHANGE '91-'92
U.S.	776.2	+11.2%
JAPAN	214.3	+11.7%
GERMANY	184.3	-8.5%
U.K.	133.6	-6.2%
FRANCE	114.3	-1.1%
CANADA	62.4	+0.5%
SPAIN	51.0	-4.1%
ITALY	47.9	-5.7%
NETHERLANDS	35.6	-6.0%
AUSTRALIA	34.5	+1.5%

Source: IFPI world sales results for 1992. Percent change calculated from 1991 figures that were updated to reflect national sales data as well as national IFPI group data.

seeing a 5-year-old catalog release re-tailing at more than new product being discounted by the store. A scattering of prices would avoid such criticisms.

### SOUTHEAST ASIAN STRENGTH

While IFPI's figures show Europe languishing, the figures for Southeast Asia are as consistently good as Europe's are bad.

The region in the past has been known for its vacillations and imprecise figures, but the results this year tell a relatively honest story, says David Stockley, president of EMI Music International, which oversees EMI's affiliates outside Europe and North America.

Southeast Asia remains a bullish region, with Taiwan showing a growth rate in sales value of 45.6%, Thailand 32.1%, Malaysia 26.5%, and Singapore 13.4% growth.

"I think we are seeing an improvement in the Taiwan market, for the time being, and some improvement in Thailand, where there's been some evidence of reduced piracy," says Stockley.

However, he notes the global recession is now taking its toll even in Southeast Asia. "Economies like Singapore are affected by global trade and global tourism," he says.

Commenting specifically on the Japanese and Australian results, Stockley says that in those markets in the first half of 1993, "it's a rather flat-ish prospect because, in Australia, unemployment, and especially youth unemployment, remains high. And in Japan, it will take a while for the action the government is taking to arrest the decline to take effect."

Looking at other international regions, Stockley cites Argentina as a particular bright spot with its annual growth in sales value of 54.8% in 1992. "But as the government there begins to restrain the money supply, you're going to see slower growth rates," he says.

Taking an overall outlook, Stockley says, "The prospects in most of the territories we look at are not for strong growth. At this time, we can't be anything but a little bit cautious."

## ROCKERS HAUL OUT TO CLEVELAND ROCK HALL CEREMONY

(Continued from page 14)

announced his resignation in April. His successor is expected to emerge from the ranks of museum administrators and be as savvy with culture as business. Hulett said two of three candidates interviewed as a potential Benz successor would be good choices.

Hulett himself may not keep his volunteer post with the hall for long. He resigned as chairman of Cleveland-based Stouffer Hotels and Resorts in April, following the purchase of Stouffer by a Hong Kong family that owns Renaissance Hotels and Ramada International, and may leave Cleveland to pursue other job options.

### NO MENTION OF CONCERT

Neither the aborted concert nor the complexities of financing the project was mentioned at the ground-breaking for the hall, an \$84 million structure that, with financing costs, will cost \$93 million by the time it opens in summer 1995.

The order of the day was a celebration launched with parachutists, heralded by "The Star-Spangled Banner" courtesy of Jimi Hendrix, and capped with fireworks.

The event was "the end of the beginning," according to Hulett. "Does anybody now think there's not going to be a rock'n'roll hall of

fame in Cleveland?" he asked, prompting roars of approval from approximately 6,000 attendees.

The ceremony signaled the conversion of the project from concept to concrete and steel.

I.M. Pei, the venerable architect who designed the 18-story, 150,000-square-foot structure, promised he will visit Cleveland to monitor its progress. Ahmet Ertegun, the Atlantic Records chief who guides the project from the Rock and Roll Hall of Fame Foundation in New York, vowed it will be a shrine to the world's "most popular and critically maligned" musical form.

The ground-breaking was a milestone in the effort by civic leaders in Cleveland to change the image of this city from one of Rust Belt relic to international draw.

Induction ceremonies will be held in Cleveland in 1996 to coincide with that city's bicentennial. The opening celebration will "show the world what 'made in Cleveland' is all about," said Mayor Michael R. White.

White and Ohio Gov. George V. Voinovich predicted the hall will draw at least 700,000 visitors a year, create 3,500 jobs, and inject some \$70 million annually into the region's economy.

Financed with \$62 million in

bonds (\$40 million of them guaranteed by the state), \$5 million from the record industry, and the balance from public sources, the hall is expected to generate corporate sponsorships once such firms as Sony, General Motors, Nike, and Pepsi see girders and I-beams.

But it was rock'n'roll, not financing, that was the focus June 7. "What is this rock'n'roll thing? What's it going to be the next day? To walk into a tent and see Chuck Berry is what it's all about," said Townshend, bleary-eyed from the June 6 Tony awards in New York at which he won for the score from "Tommy," the Broadway version of his classic rock opera.

Rock'n'roll is "about driving your car down the freeway and pretending there is a tomorrow when there isn't," Townshend said. "Let's hope [the hall] doesn't become a monolith to a bunch of dinosaurs. Then the cynics will have their day. And I'm not dead."

Chuck Berry followed, in style, with a quatrain from a new song about rock'n'roll: "Sometimes it's loud and out of control/I can't understand the story told/But I'm here to say it's alive and well/And all-American like ringing a bell."

## DISC MAKERS

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## CD-I HOLDS COURT AT CES

(Continued from page 13)

tems director/GM John Hawkins says a multidisc changer will be brought to market next year.

### 3DO IS A GO

Competing multimedia player the 3DO Co. took the spotlight during the show's official opening June 3, with company president/CEO Trip Hawkins delivering a keynote address heralding the arrival of the age of multimedia and alluding to 3DO as the standard he called vital for multimedia to catch fire.

Allusions gave way to the hard sell at a packed 3DO press conference, where the first working 3DO player, manufactured by Panasonic, was unveiled and demonstrated.

Panasonic VP/GM Richard Lovisololo said Panasonic's player, dubbed the REAL 3DO Interactive Multiplayer, will begin shipping in September for a retail rollout in October at about \$700. "We are positioning this as an entertainment product that can be used by everyone at home, and not just as a game," Lovisololo said.

Approximately 91 software titles are in development for the 3DO system, with "at least 10" ex-

pected to be ready for the fall rollout, Hawkins said. Titles shown at the press conference and at Panasonic's show-floor booth included a football game and a flight simulator.

Hawkins also revealed Sanyo was in "the final stages" of a deal to manufacture its own 3DO player, joining Panasonic and AT&T as hardware licensees. At 3DO's booth, nonexhibitor Sanyo showed a prototype of its planned player, which a company representative said would not be available until 1994.

### FULL-MOTION VIDEO

Hawkins said a full-motion-video accessory that would conform the 3DO player to MPEG-1 standards will be available as an add-on in first-quarter '94; no price has been set on that, he added.

"We don't expect there is going to be widespread movie-company support for MPEG-1 titles," Hawkins said. While not ruling out MPEG-1 titles for 3DO, Hawkins added that the company foresees more movement in that arena with the arrival of the MPEG-2 standard, expected in 1996. MPEG-2 would permit a full-length feature

film to be recorded on a single 5-inch disc.

### HEAR AND NOW

Portable digital compact cassette players had their official coming out at the summer show, with Philips and Panasonic displaying playback-only models due this fall.

Philips showed "a final production model" of its DCC130, which weighs 1.1 pounds with battery and is expected to retail this fall for \$549. Panasonic's version of the DCC portable is due in August at \$550.

Among other features, the companies were touting an improved playback time for the portables, now put at 2.5 hours on a single charge.

Philips and Panasonic also showed car DCC units. Panasonic pegged its rollout around September; Philips is targeting a "second-half" introduction.

MiniDisc news came from RCA, which took the wraps off its new portable playback-only unit. The player should be out in September at about \$600, according to a company representative. It joins recent introductions of playback portable units from Sharp (\$549 and \$599) and Sanyo (\$600).

## Cable Competitors Form Pact Electronic Superhighway In Plans

■ BY MARILYN A. GILLEN

NEW YORK—The revelation that cable industry leaders Time Warner Cable and Tele-Communications Inc. will work together to develop and implement compatible hardware and software for interactive services should bring the much-ballyhooed electronic superhighway concept closer to reality. The move is the first such coordinated effort between two major cable competitors.

In the joint venture, the nation's two largest cable operators, with a combined subscriber base of more than 17 million customers, say they will "encourage all potential suppliers of hardware, software, or services for these networks to create compatible products that will function in an 'open architecture' environment," according to a joint announcement made June 3. The two also will invest in select companies developing the open-architecture products, either individually or possibly jointly, says a Time Warner Cable spokesman.

In the first such investment since the announcement, Time Warner Cable said June 7 at the National Cable Television Assn. convention in San Francisco that it would partner with computer company Silicon Graphics to develop the file servers, or highly sophisticated storage devices, required to house vast libraries of films and other digitized information for delivery to homes on demand.

Time Warner plans to begin testing video-on-demand and similar interactive services to a limited subscriber base in Orlando, Fla., by year's end.

## BMG THROWS ITS HAT INTO MULTIMEDIA RING

(Continued from page 13)

ing ventures or alliances. He indicated that these partnerships could involve equity stakes by BMG or the creation of new companies.

"What we can bring to the table is the repertoire and distribution," he adds. "What we're looking for is expertise on the technical side."

Most of the other major record companies also are moving into interactive media. Three of the Big Six—PolyGram, Sony Music Entertainment, and MCA Music Entertainment—are owned by consumer electronics companies.

PolyGram's sister company, Philips Electronics, has marketed a home multimedia player, and Philips Interactive Media has released more than 100 titles on the CD-Interactive format for the decks. In the fall, Philips will introduce its first full-motion video titles on CD-I, including an interactive movie called "Voyeur" and 10 films from Paramount Pictures (see story, page 96). Philips also has announced the development of 13 full-screen, full-motion digital music video titles, including U2's "Achtung Baby," Sting's "Ten Summoner's Tales," and Tina Turner's "Live In Rio 1988."

Sony Corp.'s Sony Electronic Publishing is a 2-year-old unit that has released two edit-your-own interactive music videos on CD-ROM, for the pop acts Kris Kross and C&C Music Factory. It also has put out a video game based on Sony's TriStar film "Hook," available in all Sega and Nintendo platforms and in CD-ROM for IBM-compatible PCs and Apple's Macintosh. There are plans to put out

Silicon Graphics also will develop the computer chip to be used in the Time Warner Cable system's TV set-top converter devices, which will be manufactured by Scientific-Atlanta (Billboard, May 22).

"The last thing we would want is for customers in the Orlando system not to be able to access services from another system," explains Mike Luftman, a Time Warner Cable spokesman, of the TCI venture. "We don't want to have a Beta vs. VHS situation in the cable industry. So we felt it was important to have an agreement like this, and as early in the game as possible."

The creation of a cable standard as proposed by Time Warner Cable and TCI would eliminate the potential Tower of Babel of different systems that cannot communicate with one another, theoretically easing concerns hardware manufacturers might have about entering the new market.

"Both our companies are committed to transforming our cable systems into these powerful networks that will deliver a broad array of services to homes and businesses," said John C. Malone, president and CEO of TCI, in making the announcement. "As we do that it is critical that these networks be compatible with each other so people across the country can use them to simply and conveniently access the services we offer."

In related news, TCI announced at the NCTA convention that it has agreed in principle to purchase an 18% interest in the Sumitomo Corp.'s Cable Soft Network, a movie service in Japan that serves some 400,000 cable subscribers.

games based on Sony's Columbia movies "Bram Stoker's Dracula" and "Last Action Hero" and TriStar's "Cliffhanger."

MCA Music Entertainment and its parent, consumer electronics giant Matsushita Electric Industrial Co., are strategic investors in the Silicon Valley firm the 3DO Co., which is developing a home interactive multimedia player that it hopes will become the standard for the emerging industry.

Warner Music Group's parent Time Warner Inc., recently restructured its new-media unit into Time Warner Interactive Group, which will produce software for the CD-ROM market and for the company's proposed interactive digital cable network in Orlando, Fla. A digital production studio was established in Burbank, Calif. Time Warner is also a 3DO investor.

EMI Music Group has not yet formed an interactive unit or released any multimedia product, but a spokesman says, "We are actively exploring a number of initiatives in the area of interactive technologies, and we intend to be in the forefront of the most promising new technologies."

BMG's Jörg says his company's products would not favor one format—say, CD-ROM—over another. "The crucial thing for us is we're not tied to any hardware company," he says.

In addition to producing interactive and multimedia materials, BMG's technology unit will explore the new field of digital delivery of music and  
(Continued on next page)

## CONVENTION CAPSULES

The following is a roundup of news and notes from the Summer Consumer Electronics Show, June 3-6 in Chicago.

**ADD TO SEGA'S** move to institute a ratings system for its video games beginning this month ("GA" for general audiences, "MA-13" for mature audiences, and "MA-17" for adults) something called the Philips "lockout." During a preview of "Voyeur," the first interactive film developed for the CD-I platform, the film's director explained that a code can be programmed by parents at the film's opening to prevent children from accessing the disc's contents. "Voyeur," jointly developed by Philips P.O.V. and Propaganda Films and starring Robert Culp, is billed as a "thriller with erotic overtones."

**THE SLATE OF** titles announced here by Philips for CD-I reflects a focus on entertainment that skews toward adults rather than children, something Philips emphasized with an eye toward "opening up the market beyond games." Philips Interactive Media Systems director/GM John Hawkins also notes that "music will be a strong part of CD-I going forward," a point reflected in the announcement of 13 full-motion music video titles due this fall, including Sting's "Ten Summoner's Tales," as well as the first CD-I album, by Todd Rundgren (Billboard, April 3). Said Rundgren of interactive music albums, "I anticipate all my future personal projects as well as ones I do for other artists to be in this format. So get used to it."

**MUSIC ALSO APPARENTLY** strikes a chord with Paramount Interactive, a new unit of Paramount Communications. Among the multimedia titles due from the company in the fall are "Lenny's MusicToons," created by Juilliard School musicians, and "Rock Rap 'N Roll," a "music machine" that lets users produce songs from bits of original music created by professional musicians and vocalists; the creations can then be downloaded onto a tape. "Music is probably the most unexplored area in multimedia—but we are about to change all that," said Keith Schaefer, president of the Paramount Technology Group.

**THE 3DO COMPANY,** the firm behind the newest multimedia platform, says it will enter the coin-operated game market this year through licensees Atari Games (a subsidiary of 3DO backer Time Warner) and American Laser Games. The arcade games are due in the marketplace within a year. In other 3DO news, company president/CEO Trip Hawkins says networking with the budding interactive TV-tied ser-

vices is the next area of focus for the company. While Panasonic has unveiled a 3DO home unit, fellow hardware licensee AT&T plans to develop a network version of the 3DO system, which when connected to a TV would allow access to interactive entertainment services via the telephone network.

**ELSEWHERE ON THE** multimedia front, Sega said it has linked with AT&T on a system allowing for multiperson video-game play over existing phone lines. The Sega peripheral product, due next summer and expected to sell for \$100-\$150, will mark one of AT&T's first hardware entries in the multimedia industry. Sega also drew long lines for Sega VR, a Genesis add-on offering 360-degree, 3D game play. The helmet-like unit is due by the holiday season and should sell for about \$200. Four virtual-reality games will support the launch.

**ROSY FORECAST:** Jerry Kavlov, chairman of the board of the Consumer Electronics Group of the Electronics Industries Assn., upped the outlook for the consumer electronics industry in his presentation at the CES Opening Session. "In January, I told you we'd expect 3.4% growth overall this year," he said. "Today we are looking at an even rosier picture of 5.6% growth for 1993. Video sales are expected to increase 6.4% while audio sales will jump 4.3% and unit sales of home computers, the mainstay of growth in the multimedia area, will grow 10%." The revised EIA forecast for 1993 puts total factory sales at close to \$40 billion, with the audio segment of the industry seen accounting for about \$10.26 billion of that total.

**THE EIA SAYS** total trade attendance for Summer CES was 50,792; in addition, 37,694 consumers checked out the wares during the second annual Consumer Day. Total CES exhibitors were pegged at 873, covering 443,118 square feet (including 36 exhibits covering 9,200 square feet for the debut PCC show).

**DCC GROUP OF AMERICA** staffers met here June 4 to discuss support for new portable units. At an informal post-meeting conference, several group members said the goal is increased promotional synergy between hardware and software, as well as consumer retail and radio campaigns. "The biggest problem is most people still don't know what DCC is," bottom-lined Andrew Nelkin, Panasonic assistant GM. Nelkin said Panasonic planned events along the lines of a "digital radio hour," perhaps tied to product giveaways from hopeful supportive labels. BMG's Christian Jorg and GRP's Mark Wexler noted the labels felt portables are crucial in selling DCC titles.



## POETS' SOCIETY REVISITED

(Continued from page 16)

ing John Wieners, Philip Lamantia, Lew Welch, Philip Whalen, David Meltzer, Kirby Doyle, Ginsberg, and McClure.

The package also contains a full disc each by Lenny Bruce and Ginsberg, as well as selections by Rexroth and Lawrence Ferlinghetti.

All of the recordings except one McClure reading originally were recorded by Fantasy and stored in the label's vaults for decades, along with the contracts the writers signed regarding album releases that never materialized until now.

"The movement came and went so fast that by the time Fantasy thought about releasing the material we were into Bob Dylan already," says Fantasy producer Bill Belmont.

But when Rhino released its "Beat Generation" overview in late 1992, says Belmont, he realized a definitive Fantasy collection of such readings "would be acceptable." He updated the existing contracts and enlisted noted beat authority Ann Charters, author of the "Portable Beat Reader," to compile and anno-

tate the collection.

"With [Charters] writing the liner notes, it meant we could present this package in a legitimate, credible fashion," says Belmont. "It's not exploitative, but is historically and literally important."

Rhino's Austin says he was compelled to research a Kerouac CD reissue in 1987, when, as a fan, he had trouble finding the collectible and expensive vinyl titles in record stores. But while the LPs were tough to find, books by beat writers were available in a number of book stores, indicating a market for the spoken-word product existed.

"The company wasn't quite sure we should do a boxed set," says Austin, "but I convinced them that anyone willing to buy one release was likely to buy a whole collection."

Rhino's Word Beat titles consistently have performed better than expected, says the label's national sales manager, Dave Kapp. While he would not reveal sales figures, he notes titles move the best in major metropolitan areas, such as San Francisco, New York, Chicago, Los Angeles, Boston, Minneapolis, and Detroit, as well as college towns across the country.

Bob Bell, the new-release buyer at the Torrance, Calif.-based Warehouse chain says his Berkeley-based store moves as many units in the spoken word genre as the rest of the chain combined.

Book stores and retail chains that sell books and music together, such as the Ann Arbor, Mich.-based Border's Books & Music and the Washington, D.C.-based Olsson's Books & Music report healthy sales. Titles also sell through such mail-order catalogs as "Wireless" and the "Book Of The Month Club."

## MEETING ON DIGITAL ROYALTIES

(Continued from page 16)

figure mentioned in other press accounts. "Some filings were still in the mail," explains Patricia Sinn, CO senior attorney.

Both Copyright Office and music industry officials say the meeting should be brief and uncontroversial because all the parties have worked out accounting mechanisms, such as quarterly forms and statements of account, beforehand.

"We've gone along with the spirit of the act, and I think all parties have talked over their comments before the meeting and worked out any differences," says Tim Sites, spokesman for the Recording Industry Assn. of America.

"It's sort of an informal formality," says Sinn. "But we want to have things straight to be able to review the information on the forms."

The statement of accounts, unlike the CO filings of other industries, will not be available to the public for inspection, according to the AHRA mandate. Only the interested parties and legal representatives will have access to information on the forms.

Sinn is confident the meeting will be brief and procedural, and joked that "if it lasts two-and-a-half minutes, it'll be too long."

"It'll last a little longer than that," says David Leibowitz, senior VP and general counsel for RIAA. "But no, there won't be any major issues, thanks to the homework everyone's done."



by Geoff Mayfield

**HOLDING PATTERN:** Janet Jackson holds on at No. 1 on The Billboard 200 and Top R&B Albums, and is still leading the pack by a great distance. On The Billboard 200, she leads the No. 2 album by an 82% margin. While she likely will be No. 1 again next week, and "janet." will no doubt be one of the summer's leading albums, there is reason to doubt it will settle in the top slot for weeks on end the way Whitney Houston's "The Bodyguard" did. After an impressive first week, topping the 350,000-unit mark, her sales slid by more than 30% last week, and dipped by about 25% this week. Her current tally, at roughly 177,000 units, looks imposing—but if her sales keep declining, the summer's strong slate of blockbuster releases will give her serious competition.

**CONTENDERS:** There are some titles that look to make serious bids for the No. 1 slot that are either already on the market or due for release within the next couple of months. On Tuesday (14), Natalie Cole's follow-up to her No. 1 "Unforgettable," hits stores. Barbra Streisand's "Back To Broadway," a sequel to her adult-skewed No. 1 "Broadway," which also hit the top slot, comes June 29. And, if neither of these divas dislodge Jackson, the new U2, slated for July 6 release (see story, page 1), no doubt will follow the footsteps of its "Achtung Baby" and debut at No. 1.

**AND, IN THIS CORNER:** Two other serious contenders to hit the top are Rod Stewart's "Unplugged . . . And Seated," which shows a healthy 12% gain this week in the No. 2 spot, and Columbia's multi-artist soundtrack from "The Last Action Hero." Projects like the "Hero" album—which debuts on next week's chart—are hard to predict, but it is studded with stars, is backed by an aggressive label campaign (Billboard, May 22), and will further ride the coattails of the summer's most conspicuous movie.

**SPEAKING OF BIG SOUNDTRACKS,** "The Bodyguard" drops to No. 4 this week, the lowest point of its 29-week chart life. But even though it has already gone eight-times-platinum, the album actually stands to grow even more sales this summer when the movie goes to video July 14 and Houston goes out for her tour . . . Another celluloid-fueled megaseller is Jive's rap-laden "Menace II Society," which features selections from Pete Rock & C.L. Smooth, Too Short, Hi-Five, and others. It jumps 21-11 and wins Greatest Gainer for the chart's largest unit increase.

**GOING STRONG:** Dr. Dre has two songs in the top 20 on Hot 100 Singles, and the newer one, "Dre Day," is kicking his album sales back into high gear. It leaps 8-3 with a 14% gain on The Billboard 200 and bullets at No. 6 on Top R&B Albums . . . Take steady adult contemporary airplay and VH1 exposure, add a profile on "The Today Show" and mix in a June 4 spotlight on ABC's "World News Tonight." That's the recipe that cooks up a 33% gain for Ray Charles (190-145). On Top R&B Albums, it jumps 14 places, to No. 62.

**CATALOG LOG:** Maniacs-mania is in effect, as touring, including recent dates in Los Angeles, helps 10,000 Maniacs post a 19% gain on The Billboard 200. The band also was featured on a June 5 "Saturday Night Live" rerun, but any benefit from that most likely will impact next week's chart. Along with charging "Our Time In Eden," the Maniacs concerts also have stirred sales on "In My Tribe," which enters Top Pop Catalog Albums and marks the band's first appearance on that chart. Last week, the Rolling Stones hit the catalog list for the first time.

**BUMPED, BUT STILL BUMPIN':** Two weeks ago, Lee Ritenour's "Wes Bound," the guitarist's tribute to Wes Montgomery, was No. 1 on Top Contemporary Jazz Albums. This week, Rit gains points on the biweekly list, and yet still falls to No. 2. The reason is that Michael Franks, who stood at No. 2 on the previous chart, saw an even larger gain. Franks saw rank increases at 29 reporting accounts, compared with 16 upward moves scored by Ritenour.

Rhino has cross-promoted the release of each Word Beat title with coffee houses, public and college radio stations, and music and book retailers, says Kapp. The label maintains a presence at the American Library Assn. and other booksellers' conventions, as well as the College Marketing Group, which targets the faculty and students of universities nationwide.

While the beat collections speak to the generation that grew up with these poets, youth today can relate to much of the angst the writers were feeling in the mid-'50s and early '60s, says Fantasy's Belmont.

The original beats had an "everything is nothing" attitude generated by the helplessness and hopelessness of a world in which "The Bomb" could fall at any moment, he notes, adding that young people today are left with a planet on the verge of ecological collapse and an economy that is unhealthy and hostile.

"It's not an easy time to be young

today, and that's how it was in the '50s," Belmont says. "It's that thought that 'I am not interested in being part of this.'"

Belmont says he was confident Fantasy's "Howls, Raps & Roars" collection would find an audience among a new generation while producing the fourth disc, which includes timeless works by Wieners, Lamantia, Welch, and Ginsberg.

"The engineers really dug it," he says, "and I realized, maybe this is really contemporary."

Rhino's Austin says he has no fear of oversaturating the market with beat product, but notes titles must be reissued with care.

"The kind of audience that wants this can't get enough," he says. "You put it out until you exhaust the good material. When the material dries up, you stop."

The Rhino Word Beat boxed sets carry a list price of \$47.98 for CD and \$39.98 for cassette. Fantasy's "Howls, Raps & Roars" is a CD-only box with a list price of \$65.

## BMG THROWS ITS HAT INTO MULTIMEDIA RING

(Continued from preceding page)

video. "We have to devise a proactive strategy," says Jörg.

He expresses caution in commenting on other companies' plans for digital delivery ventures, such as Digital Cable Radio, in which Sony and Time Warner are partners. Jörg says the main issue is copyright protection. Although Sony and Time Warner cite promotional benefits in providing their music for digital cable radio, Jörg says, "I'm not so convinced the promotional value is as great as what we might be risking on the copyright side." Home taping is a major concern, he says.

Another digital delivery issue is the manufacture of CDs on demand in music stores. Blockbuster Entertainment Corp. and IBM Corp. have announced a joint venture for this effort. And MCA Music chairman Al Teller has said his company is developing an electronic delivery system for music and expects to have a prototype ready in 12-24 months. Jörg says that BMG is "not opposed to" the technology.

Explaining why BMG is not supporting MiniDisc, the new music format that was introduced by Sony last year, Jörg says, "We feel it's beneficial to the consumer not to have two conflicting formats."

BMG New Technologies is based in New York and one new staffer, Elizabeth Schimel, director of multimedia development, has been hired. Jörg reports to Tom McIntyre, BMG's senior VP and CFO.

Prior to joining BMG in 1990, Jörg, a 29-year-old native of Germany, was a graduate student at Columbia University's business school.

BMG is a unit of Germany-based Bertelsmann A.G., a \$10 billion global media company that operates publishing and cable programming units as well as the \$2.8 billion BMG (Bertelsmann Music Group).

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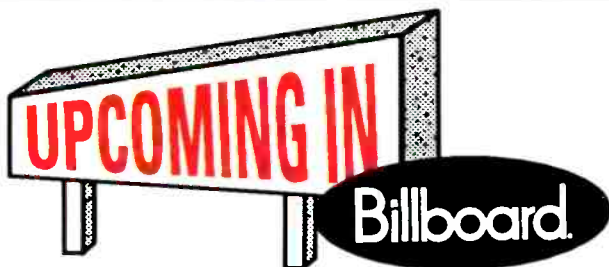


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A glance ahead at Billboard Specials

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ISSUE DATE: JULY 3  
AD CLOSE: JUNE 8

**ITALY**

ISSUE DATE: JULY 3  
AD CLOSE: JUNE 8

**VIDEO MAN OF THE YEAR/  
PRE VSDA**

ISSUE DATE: JULY 10  
AD CLOSE: JUNE 15

**REGGAE**

ISSUE DATE: JULY 10  
AD CLOSE: JUNE 15

**VSDA SUPERSECTION**

ISSUE DATE: JULY 17  
AD CLOSE: JUNE 22

**TAPE DUPLICATION**

ISSUE DATE: JULY 17  
AD CLOSE: JUNE 22

**POPULAR UPRISINGS**

ISSUE DATE: JULY 24  
AD CLOSE: JUNE 29

**INTERACTIVE MEDIA**

ISSUE DATE: AUGUST 7  
AD CLOSE: JULY 13

**AUDIO BOOKS**

ISSUE DATE: AUGUST 14  
AD CLOSE: JULY 20

**SOUTHEAST ASIA**

ISSUE DATE: AUGUST 21  
AD CLOSE: JULY 27

**HOLIDAY PRODUCT SHOWCASE/  
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ISSUE DATE: AUGUST 28  
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# The Billboard Bulletin...

EDITED BY IRV LICHMAN

**TOP MGMT SHIFTS AT P'GRAM VID**

PolyGram Video reportedly will undergo top management restructuring. Sources say Gene Silverman, of supermarket specialist Promotional Concepts Group, is being brought in as the new president to replace Joe Shults, who is getting other responsibilities. PolyGram wasn't available for comment. Silverman is a veteran industry executive who founded distributor Video Trend after a career as an indie record distributor. After selling Video Trend, he became Orion Home Video's top sales executive. He recently joined New York-based PCG to help expand its licensed video product and account base. PolyGram also has been expanding with the addition of rental movies to a sell-through business largely devoted to music and pro football.

**IFPI GOES OUT FOR SOURCE ID**

Global label group IFPI this week launches its drive to convince CD plants to start using the voluntary Source Identification (SID) codes developed by Philips that indicate where discs are mastered and manufactured. Use of the codes should help IFPI track down counterfeits. Major labels are expected to instruct their own plants to implement SID, and ask their third-party suppliers to do the same. Also on the IFPI front, David Fine was re-elected chairman of the federation at its board meeting June 8 in Brussels. It's a two-year term.

**NEW KIDS ARE OFF THE BLOCK**

New Kids On The Block are "not kids anymore," according to manager Dick Scott. The band, which has been going by the moniker "NKOTB," has dropped "On The Block" from its full name. Instead, the band will be using "New Kids" in parentheses for explanation when necessary. NKOTB is under direction of Dick Scott Entertainment and without the production services of Maurice Starr, who was extensively involved in aspects of the act's first five Columbia albums. The new album, the group's first in 2 1/2 years, is due mid-September and includes production and songs from Narada Michael Walden, Wolfe & Epic, Joe Public, and Tony! Toni! Toné! NKOTB is in a Virginia Beach studio working on three songs with Teddy Riley. "Keep On Smiling," produced by Walden, is on the "Free Willy" soundtrack, to be released this summer on Michael Jackson's MJJ label.

**NORWAY DEALS WITH PARALLELS**

Parallel imports into Norway have been halted, legislatively at least, after the country's parliament changed the copyright law June 4. The legislation, effective from the decision, should put an end to a "gray market" run by wholesalers, comprising an estimated 42% of the country's sales. Basically, the changes give Norwegian copyright holders greater control over the importation of recordings.

**NO GIANT/BOWIE DEAL**

Although Giant Records had expressed interest in picking up David Bowie's current album, "Black Tie White Noise," from the financially strapped Savage Records (Billboard, June 12), the deal has fallen apart. According to sources, Giant wanted to pick up the current title, as well as Bowie's next two solo albums.

**BMG TOPS IN KOREA**

The first market-share statistics are out from global label group IFPI's South Korean branch. In the first quarter, BMG, powered by "The Bodyguard" soundtrack, took a 30% slice of unit sales, leading PolyGram's 29% share. The latter company narrowly won out in unit value. South Korea is the Pacific Rim's largest market outside Japan.

**MINGUS MUSIC TO LIBRARY**

The Library of Congress has acquired the Charles Mingus Collection, consisting of scores, manuscripts, recordings, photographs, letters, and other material from the late composer/bassist's estate, including the full manuscript of his autobiography, "Beneath The Underdog." Mingus is the first African-American composer whose musical legacy has been acquired by the Library—the vast Duke Ellington Collection is at the Smithsonian's National Museum of American History.

## Baby Boom: Jordy Sees Hot Debut

REMEMBER WHEN "Faith" by George Michael was No. 1? Doesn't seem so long ago, does it? Well, when that song was No. 1, the artist with this week's Hot Shot Debut *wasn't even born*.

Five-year-old Jordy, the youngest solo artist ever to make the Hot 100, enters at No. 82 with "Dur Dur D'Et're Bébé!" (It's Tough To Be A Baby!), a song that already has been No. 1 in his native France. Paris-born Jordy Lemoine recorded the single and his first album (no, it's not called "jordy."), "Pochette Surprise," at his home recording studio. It helps that his father, Claude Lemoine, is a record producer, and his mother, Patricia, has worked for a radio station.

Chart Beat found one performer younger than Jordy who has been on the Hot 100. The Five Stairsteps, a quintet of siblings, were joined by a sixth Stairstep, their 18-month-old brother Cubie, for several singles, beginning with "Something's Missing" in 1967, according to Matt Wilson of "American Top 40." Wilson's compatriot at ABC Watermark, Rob Durkee, recalls some other under-10 artists in the rock era: Barry Gordon, currently the president of the Screen Actors Guild, was 6 years old when "Nuttin' For Christmas" debuted in 1955 (he turned 7 during the song's first week on the chart). Sharon Batts, who sang the lead vocal on "Dear Mr. Jesus" by PowerSource, was 6 years old when she recorded that 1988 chart single. Susan Cow-sill was 8 when she joined her family on the Cowsills' "We Can Fly" in January 1968. And Little Jimmy Osmond turned 9 the day "Long Haired Lover From Liverpool" debuted in 1972.

THE GAME OF THE NAME: Jordy is the latest in a

long line of one-name-only singers such as Fabian, Annette, Dion, Cher, and Madonna. Even artists with two names often expect the public to recognize them on a first-name basis. William Simpson of Los Angeles points out that "janet," in its third week at No. 1 on The Billboard 200, is the fourth No. 1 album of the rock era to use the artist's first name as the title. The first three were Elvis Presley's "Elvis" in 1956, Ricky Nelson's "Ricky" in 1958, and Whitney Houston's "Whitney" in 1987. "Diana" by Diana Ross and "Bobby" by Bobby Brown both peaked at No. 2.

NOT SINCE THE McGUIRE Sistas: While "Born Gangstaz" by Boss slips four places to No. 26, we would be remiss if we didn't mention that when it debuted at No. 22 last week, it became the highest new entry by a debut female act in the history of the album chart in its current

form. To find a higher-debuting female act, one would have to go back to 1955, when the McGuire Sisters' "By Request" entered at No. 11. Of course, the chart had only 15 positions back then. And it's a long way from "Sugartime" to "Mai Sista Izza Bitch."

TONY! TONY! TONY!: Andrew J. Craner of New York City notes Pete Townshend is the fourth Hot 100 artist to win a Tony for writing the score of a Broadway musical. Townshend, who tied with John Kander and Fred Ebb ("Kiss Of The Spider Woman") to win for writing the score of "The Who's Tommy," follows winners Marvin Hamlisch ("A Chorus Line"), Rupert Holmes ("The Mystery Of Edwin Drood"), and Roger Miller ("Big River").



by Fred Bronson

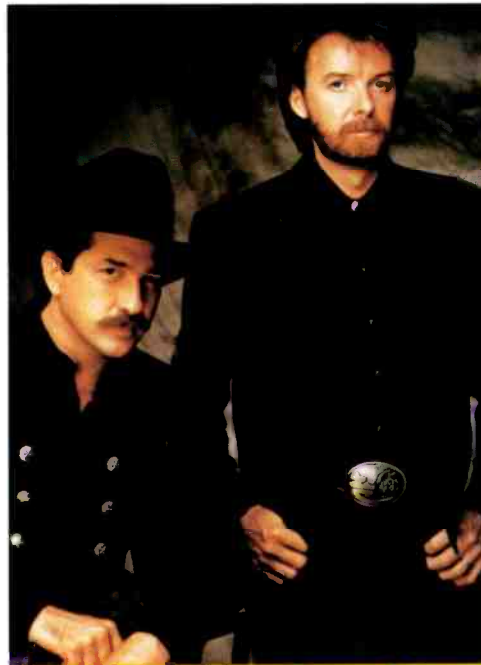


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Best Album -  
BRAND NEW MAN  
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