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Sire/WB Drops  
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## Time Warner Breaks New Cable Ground

### On-Demand Video Set For Late '93 Test

■ BY KEN TERRY

NEW YORK—The just-announced plan of Time Warner to provide on-demand, electronic home delivery of movies will undoubtedly affect the future of home-entertainment retailing. But retailers are not too alarmed about the prospect, partly because they are diversifying their product lines; they also see potential problems in the cost structure of the new system.

Time Warner's new "full-service"

cable system, which was unveiled at a Jan. 26 press briefing here, will allow virtually unlimited video-on-demand. The network is scheduled to be operational in a portion of Time Warner's Orlando, Fla., cable system by the end of 1993 and will roll out nationally thereafter.

While only 4,000 customers will receive "full-service" cable early next year, the Orlando system serves about 500,000 customers, and Time Warner Cable reaches about 7 million homes in 36 states.

Meanwhile, Denver-based Tele-Communications Inc., the nation's largest cable operator, with 10 million

(Continued on page 72)

### Enters Cable Radio Venture With Sony

■ BY PAUL VERNA

NEW YORK—Time Warner Cable and a partnership between the Warner Music Group and Sony Software Corp. have entered into a joint venture with Digital Cable Radio Associates that could revolutionize the way music is broadcast to the home and the way artists are promoted.



MORGADO



SCHULHOF

Under the venture, the Warner Music Group and Sony—in a 50/50 deal—will license their music for broadcast over the digital cable service. In addition, Time Warner Cable, the nation's second largest cable system, has become an affiliate of the service and will begin offering it as

an option to subscribers in 1994.

The Warner/Sony venture and Time Warner Cable have taken unspecified minority equity interests in Hatboro, Pa.-based Digital Cable Radio Associates. Combined, the companies constitute a "significant ownership position" in DCR and represent a "refinancing" of the company, according to Warner Music Group chairman Robert Morgado, who declined to give details of the agreement.

Morgado says the formation of this alliance virtually levels the playing field in digital audio cable, leaving two players—DCR and Los Angeles-based Digital Music Express—roughly equal in size and vying for the potentially lucrative digital cable market.

Time Warner Cable will try to help DCR increase its potential subscriber

(Continued on page 80)

## MTV To Beam 24-Hour Channel To Latin America

■ BY JOHN LANNERT

MIAMI—MTV is moving into the Latin American market in October with a 24-hour channel that will transmit Spanish- and English-language videos.

The new network, which will reach an estimated 3 million cable households, is expected to open up a heretofore dormant market for Spanish-language videos.

MTV Latin America will likely transmit via satellite from Miami to a viewing area covering Mexico, Central America, the Caribbean, and South America, save the Portuguese-speaking Brazil. In addition, the channel will be offered to U.S. cable companies.

Although MTV Latin America is the sixth MTV network established by parent company Viacom International Inc., it marks the first new network established by the firm without a partner. The other Viacom channels are MTV

(Continued on page 25)

## Planets Probe Rap Frontier 'Digable' Debut Jazzes Up Genre

■ BY JANINE McADAMS

NEW YORK—By grafting the mindset and live riffs of the cool jazz era onto a youthful hip-hop style, new Pendulum Records act Digable Planets is finding that its sound has a surprisingly broad-based appeal. The group is taking the rap, R&B, and Hot 100 charts by storm with its first single release, "Rebirth Of Slick (Cool Like Dat)."

The single, from the group's up-

coming "Reachin' (A New Refutation Of Time And Space)" album, due Feb. 9 on the Elektra-distributed Pendulum label, has reached

No. 1 on the Hot Rap Singles chart and climbed 10 spots to No. 20 on the Hot 100 chart. "Rebirth Of Slick" has also reached No. 11 on the Hot R&B Singles chart and moved 29-24 on the Top 40 Rhythm-Crossover airplay

chart. Released in late November, (Continued on page 81)



DIGABLE PLANETS

## NMPA Owns 50% Of New Pan-Euro Licensing Group

■ BY DOMINIC PRIDE

CANNES—The National Music Publishers Assn. has taken a 50% stake in the planned pan-European central licensing organization now being assembled by U.K.'s Mechanical Copyright Protection Society, lending support to a venture that has met with opposition from European rights societies.

Unless the various European societies cooperate fully on addressing licensing issues within the next few weeks, MCPS will begin putting its European Music Rights Organisation plans into action, according to Frans

(Continued on page 72)

## GLOBAL MUSIC PULSE

Celtic Heart's Range Of Irish/Scottish Acts

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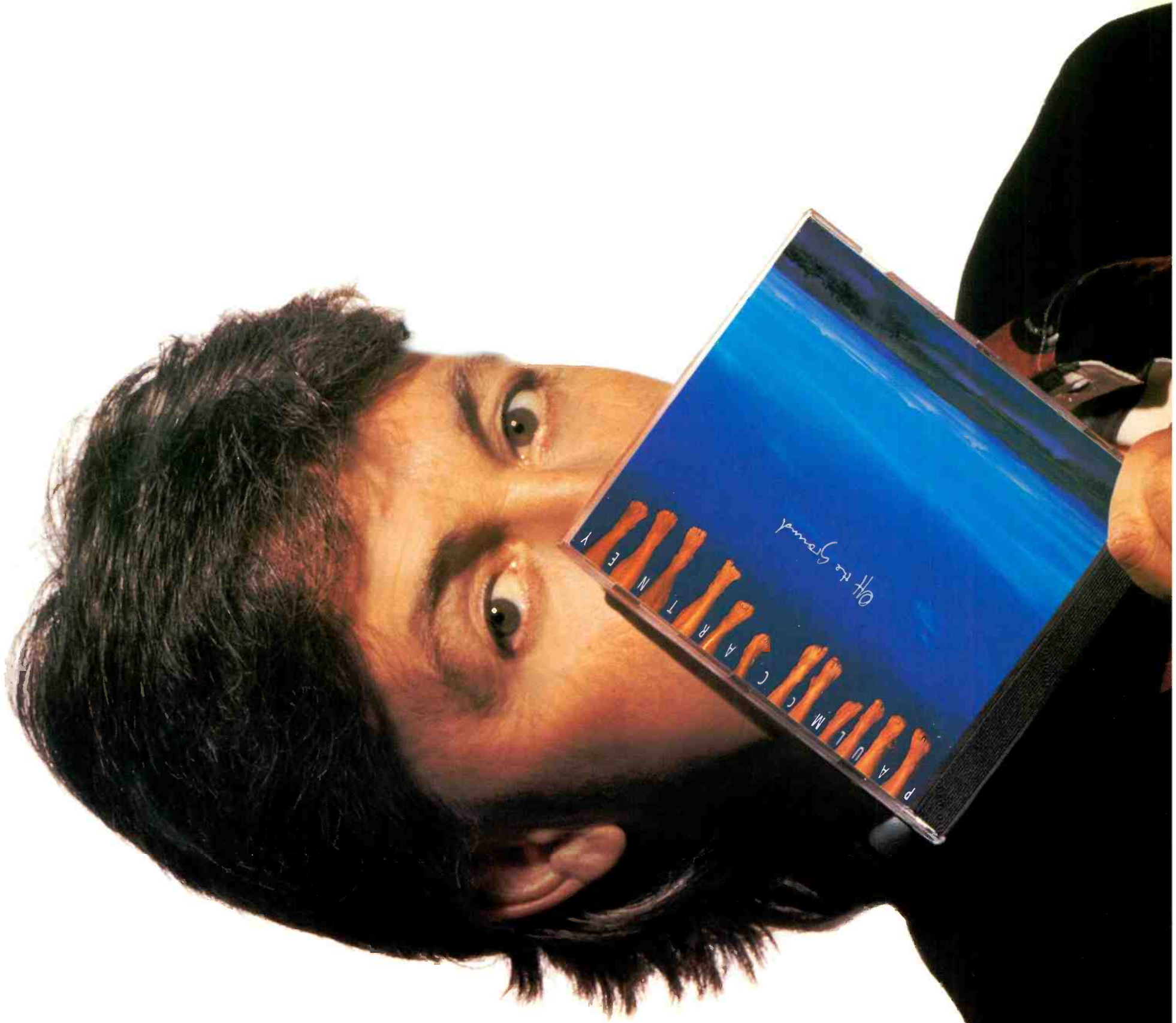
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TOP VIDEOS

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# Sting: Inside The Sumner's Tale

Among all living creatures, only human beings are endowed with a sense of humor, and their worthiest attribute may be the will to laugh at themselves.

"You're supposed to have a smile on your face—or I do, anyway—after you hear this record," says Sting of "Ten Summoner's Tales" (A&M, due March 9), confiding that his sixth solo album is "mostly a series of musical jokes." Yet this is levity with a sense of heritage as well as humanity. "What interests me about songwriting is that there is some kind of lineage between the tradition of songwriting and the tradition of storytelling."

Hence, the lighthearted template for Sting's latest release is one of the most cherished strokes of rhyme and whimsy in the English literary tradition, "The Canterbury Tales," which medieval poet Geoffrey Chaucer wrote between 1386 and 1399. In Chaucer's time, the practice of making pilgrimages to holy shrines was a popular and unusually egalitarian practice that brought together citizens from every station of medieval life, whether noblemen, peasants, or those of the midtier civil and religious services, such as friars and summoners. It was the summoner's job to notify citizens of impending civil or ecclesiastical court appearances. As one of Chaucer's pithy wayfarers puts it in "The Friar's Tale": "A summoner's one who runs about the nation/ Dealing out summonses for fornication."

"Yeah, he's a rascal, basically," laughs Sting, aka Gordon Sumner, "and if you didn't want to go to court, you just paid the summoner. In England at this time, everyone wanted to earn blessings and indulgences by making pilgrimages, but both the church and civil societies would also sell these blessings. The more basic joke at work here is that this is actually where my surname came from! Over the centuries summoner became sumner."

"The stories in 'The Canterbury Tales' are romantic, bawdy, funny, sad, and the characters tell them in different styles. I think my record is a lot like that. It's a mixed bag of character sketches connected only by the journey it took to complete them, meaning that for the first time in my solo work the songs—which actually number *eleven*—are simply a record of my labors over a particular period."

Just as Chaucer's "Tales" were the fruits of a picaresque career as a courtier/clerk for the royal houses of King Edward III and Richard II (whose company he was privileged to entertain by reading aloud, versifying, and singing in the vernacular English), so former school teacher Gordon Sumner has found his calling as a worldly wise chronicler of the social commerce of his own era. And since last April, Sting's been conceiving and recording his music in the chapel-like vaulted dining room of his Tudor country home in Wiltshire (once owned by a noble in the army of King Charles I).

A visit there last summer found the bass-playing laird laboring over the final touches of the first single from "Ten Summoner's Tales," the gliding, gorgeously sung "If I Ever Lose My Faith In You." As a pale pastoral sun spilled in through the stained glass windows, co-producer Hugh Padgham and Sting stood at a portable sound board and tinkered with the track's imposing knell, bringing a chapel-like warmth to the cathedral-sized sound.

"That song is interesting," Sting now reflects, "because while it's very easy to define what one may have lost faith in—and you can list them: governments, the church, all the things you're supposed to have as crutches in our society that have proved to be fake—I found that it's not so easy to define what you still *have*

faith in, so the song doesn't. It's very uplifting when you get to the chorus, but I don't state whether it's God, self-acceptance or romantic love that I'm optimistic about.

"I think a lot of ghosts were exorcized on my previous record," he notes, referring to "The Soul Cages," which was dedicated to the memory of his late father. "That album was very personal, confessional, and therapeutic in terms of facing death and loss. But I guess you could say the therapy worked, because now I have a new sense of freedom, a desire to move on and make songs solely intended as entertainments, designed to amuse."

Harkening back again to Chaucer, Sting aimed to concoct what the author of "The Canterbury Tales" had called "some comedy," a phrase that six centuries ago meant a narrative poem in the common tongue with a pleasurable conclusion.

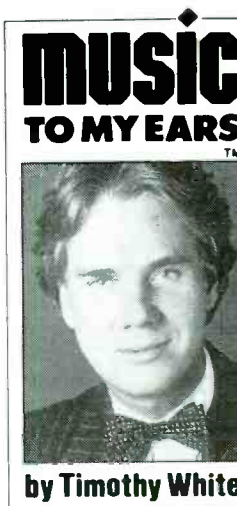
While Sting could never be accused of resembling in aspect Chaucer's own Summoner, whose features are described as so pockmarked they frightened small children, the singer's startling wit is equal to that of his fictive namesake as he skewers the false piety of our world in other new songs like the hilariously theatrical "Saint Augustine In Hell" or the hard-rocking "Heavy Cloud No Rain." Throughout the record's varied array of musical character studies, royal astrologers and witchcraft-reliant farmers do their best to redirect the forces of fate, but the only power that prevails is sincere faith in the mystery of one's own potential.

Though Sting insists "Ten Summoner's Tales" is a "traveler's rag bag of tunes" it actually is his most uniformly engaging effort yet at conjoining dramatic musicality and sonic storycraft. Simply by recognizing the depth latent in the patterns of ordinary ritual—how the suits of common playing cards are derived from the turbulent symbology of the tarot ("spades are swords . . . clubs are weapons . . . diamonds mean money")—he constructs a be-

dazzlingly handsome ballad about the intrinsic specialness of love on "Shape Of My Heart." Within the innate poker of the track itself, plucked acoustic guitar, chromatic harmonica, delicate drums, cello, and Sting's imploring vocal comprise a masterly wager on the power of control versus the sweetness of probabilities. The effect is so subtly euphonic it must be heard to be believed.

"We all know that the shape of the heart on the playing card is not the actual dimensions of the human heart," says Sting. "And yet we gamble all the time as if things really are that neat and precise and familiar. On this album, I've looked around at the most normal things in my life: the cowboy movie on my TV, the golden fields of barley beyond my house, and tried to see the subtle stories within them. Yet on the record's final song, 'Epilogue (Nothing 'Bout Me)', I say you can search them all and still not know anything about me, the storyteller."

"But maybe that's not true, because being whimsical is an essential part of my personality and my own searching. I want to be a good pilgrim on the road to Canterbury, but I want to ignore all the signposts along the way. As I quote him on the album, St. Augustine had a prayer for all the rascal summoners of the world: 'God, make me pure, but not yet!'"



## THIS WEEK IN BILLBOARD

### CATALOG SONGS FIND NEW LIFE

Ever wonder how catalog songs are reborn? In a new feature, "They're Playing My Song," Billboard will look at all those chestnuts that enjoy second lives as hit songs, album tracks, soundtrack cuts, and ad jingles. The debut installment traces the route of "Live And Let Die" from Paul and Linda McCartney oldie to Guns N' Roses' Grammy nominee. **Page 15**

### PEOPLE ARE TALKING ABOUT N/T

The baby-boom demographic is increasingly turning its attention to news/talk radio. Eric Boehlert examines the fall Arbitron ratings, and explores the impact of the N/T trend. **Page 65**

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# Commentary

## EC Directive Affects U.S. Firms

BY TONY MORRIS

The European Community Council's Nov. 19 directive on authors rights establishes important protections for authors, performers, and producers of films and sound recordings throughout the European community. These provisions are of material significance to Americans operating in the entertainment industry.

The directive specifically recognizes rental and lending rights. As a result, the gray area of legal interpretation in certain EC member states that has encouraged unauthorized rental of sound devices without payment to owners and performers should disappear.

The directive also has other ramifications. Following its implementation in EC member states, individual authors and composers and those whose performances are exploited via audio and audio-visual devices will be granted "unwaivable rights to equitable remuneration" from such exploitation.

The music industry and its advisers are already coming to terms with the inevitable amendments to standard contracts that will be required and the impact of the new income streams that will be created. Publishers, record companies, and collection societies are assessing the complexity and cost of establishing systems to account for the new income streams.

The directive also provides for Communi-

ty-wide recognition of a further series of rights that have been collectively described as "neighboring rights": the right of performers to prohibit unauthorized broadcasting, communication to the public, and reproduction of their performances; the right of film and record producers to prohibit direct or indirect reproduction of de-



**'The directive provides for recognition of neighboring rights'**

Tony Morris heads the Media & Entertainment Group of London law firm, Cameron Markby Hewitt.

vices containing their work; and the right of broadcasters to prohibit transmission and reproduction of broadcasts.

It remains to be seen how the European Court will construe the extent to which exclusive control will be exercised over the "distribution right" in the context of the Treaty of Rome's prohibition of contractual provisions that inhibit the free movement of goods within the EC. This uncertainty is not made any clearer by the directive's provision that member states may provide for "compulsory licenses" only to the extent to which they are compatible with the Treaty of Rome.

The effect of the directive on U.S. performers and those exploiting performances should not be underestimated. It is a long-established principle of EC law that citizens and organizations domiciled in other parts of the world, including the U.S., are bound by EC law with respect to their activities in member states. Accordingly, in terms of exploiting the work of contracted performers and composers in the EC, U.S. companies and organizations will necessarily have to ensure that their Community-based subsidiaries, associates, and licensees make the necessary arrangements for recognition and protection of the new rights, as well as implement systems to account for the right to equitable remuneration from sales of sound carriers.

In introducing and recognizing these rights, the directive specifically acknowledges the problems of piracy and implicitly recognizes the desirability of protecting creators by providing them income from the use of new technologies.

Notwithstanding the current political differences among EC member states, all of them will inevitably ratify the Maastricht Treaty in one form or another. With other nations knocking on the door for entry, the influence of the EC will extend into all areas of business activity. Nowhere is the effect being felt more than in the entertainment industry, where the introduction of new regulations and legislation continues unabated.

## LETTERS

### BEFUDDLED BY CHARTS

As a longtime subscriber of Billboard magazine, I am writing to you to express my befuddlement about the airplay charts used to determine the Hot 100 singles chart. More specifically, I am confused about the nature of the relationship of the overall Top 40 radio monitor chart to both the Top 40/mainstream and Top 40/rhythm crossover airplay charts.

One confusing aspect about the interplay among the charts is that it is apparently possible for a single to be bulleted on both the mainstream and rhythm-crossover charts yet somehow remain unbulleted on the overall airplay chart.

Another source of confusion is that the mainstream chart and the rhythm-crossover chart appear to have approximately the same amount of influence in determining a record's position on the overall airplay chart, despite the fact that almost three times as many radio stations are monitored for the mainstream chart than for the rhythm-crossover chart.

It is a shame that Billboard has gone through the trouble and expense to provide new airplay charts without fully explaining how the charts relate to the overall airplay chart. I am hopeful that such an explanation will be forthcoming in a future issue.

William Richards  
Knoxville, Tenn.

Michael Ellis, Associate Publisher, responds: The top 40/mainstream and top 40/rhythm-crossover charts are

compiled by counting the number of detections, or plays, that a record receives each week from the stations that are monitored for each chart. Bullets are earned by an increase in total number of plays.

These charts are not used to compile the Hot 100. The Hot 100 is a combination of data on the Top 40 Radio Monitor, additional playlists gathered from small-market radio stations, and singles sales supplied by SoundScan. The Monitor is compiled by counting the number of gross impressions, not detections, a record receives from the full panel of 128 top 40 stations monitored by Broadcast Data Systems. All of the reporters from the top 40/mainstream and top 40/rhythm charts also are used for the Top 40 Radio Monitor chart, plus additional top 40 stations that do not fit in either of the narrow "sub-formats" of mainstream or rhythm.

Bullets are earned on the Monitor by an increase in gross impressions. Because the 33 top 40/rhythm-crossover stations collectively have almost the same total audience size as the 79 top 40/mainstream stations, their collective influence on the Top 40 Radio Monitor, which counts the number of people hearing a record (i.e., gross impressions) is about equal.

### 'THE CONSUMER IS KING'

"The consumer is king" should be the battle cry for all who rightfully prosper in the music business. Yet Jay Berman's commentary, "Digital Delivery Systems

Threaten Music Biz" (Dec. 26, 1992) ignores that fundamental precept. Just as the film industry initially viewed the advent of television and home video as threats, some in the music industry appear to be "circling the wagons" to protect the status quo against perceived evils inherent in new technologies.

As the founders of a new music-oriented multimedia company, we don't deny that copyright laws have to catch up with technological innovation. But, contrary to the thrust of Berman's argument, we view digital delivery and other emerging technologies as a boon to the music industry, precisely because they serve the consumer.

Fundamental changes are at hand. The displacement of retail music stores will inevitably occur. Digital technology will ultimately become an efficient distribution mechanism, supplanting today's Draconian and costly system. As a result, consumer purchases will be database, allowing for more cost-effective marketing of new releases and back catalog. Digital delivery will increase sales by reaching into the homes of the passive buyers who infrequently visit record stores today, as well as provide the consumer greater access to new talent.

We look upon this new, technologically-enhanced world of digital delivery, video compression, interactive television and other innovations with great excitement, not with fear.

Ira Victor  
Joe Salinaro  
Tirage Performances & Multimedia Inc.  
San Francisco, Calif.

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



WANDERING SPIRIT

the new album

WANDERING SPIRIT

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- #1 most added Alternative
- #1 most added AOR

Saturday Night Live, February 6



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**Harp and Sax.** Capitol/Manhattan recording artist Everette Harp, left, jams with President Bill Clinton at the Arkansas ball during the inauguration ceremonies. The two did a sax duet of "Mama Don't Dance." Harp's self-titled album debut came out last year; his single "More Than You'll Ever Know" is due out Feb. 1.

## Blockbuster Tries Supply Side Acquires 35% Stake In Republic Studio

*This story was prepared by Seth Goldstein in New York and Jim McCullaugh and Earl Paige in La Jolla, Calif.*

NEW YORK—Blockbuster, continuing its sprint into all phases of the entertainment industry, has covered the distance between its Florida headquarters and Hollywood.

Operating these days at the rate of an announcement a week, the chain revealed it is acquiring a 35% stake in Los Angeles-based Republic Pictures—a major theatrical, TV, and home video independent—for \$25 million and two seats on an eight-member board.

When the deal is concluded in June, Blockbuster will become the first retailer with a major stake in program production and acquisition, a position that bothers some of the competition.

"It's disconcerting when the big keep getting bigger," says Tower Video VP John Thrasher.

In the past month, Blockbuster has made waves with forays into video and CD on-demand services (Billboard, Jan. 30 and Jan. 23), following its year-end ventures into music retailing (Billboard, Nov. 28). "I'm uncomfortable about Blockbuster getting into every aspect of the home entertainment business," said a chapter president of the Video Software Dealers Assn., which held its annual Leadership Conference in La Jolla, Calif., Jan. 22-25, days after the announcement.

The immediate concern of retailers and the smaller home video suppliers is that Blockbuster will receive exclusives on some or all of Republic's new releases and its library of 1,400 features, including "High Noon," "The Quiet Man," "The Bells Of St. Mary's," and about 2,000 TV episodes. That's been the subject of phone calls to Republic Home Video executive VP Steven Beeks, who says he's told retailers, "the way we do business with Blockbuster doesn't change. Blockbuster will maintain an

arm's-length relationship."

It's been an effective response, Beeks claims, to what he describes as "Blockbuster paranoia." He calls the stock purchase "a strategic investment" that will "strengthen [home video] for everyone" because it allows Republic to bankroll more and better-quality product. The money "will be used in every area of the business." Republic chairman Russell Goldsmith will use the \$25 million to eliminate current debt, enabling Republic to tap into a strengthened line of credit.

In addition, Goldsmith adds, "Blockbuster has a terrific sense of the home video marketplace, what with a computer database of 30 million consumers."

Blockbuster's Wally Knief comments, "We're getting our toe in the programming business. Obviously we're interested in Republic's excellent library."

Republic's releases rang up 1992 home video sales of \$42 million, the fifth consecutive year of 40% growth, according to Beeks, and "we're looking to do that again" through 1995.

*(Continued on page 72)*

## VSDA Following The Studios To Hollywood Trade Group Plans To Relocate After Vegas Confab

■ BY JIM McCULLAUGH  
and EARL PAIGE

LA JOLLA, Calif.—The Video Software Dealers Assn. is dropping its New Jersey address in favor of Los Angeles.

Its move to Hollywood reflects the influence of executive VP Don Rosenberg, who has fully weaned VSDA from its parent, the National Assn. of Record Merchandisers. The relocation wasn't unexpected: All of the studios, including 20th Century Fox and Orion Pictures, and several independents such as Academy Entertainment have taken their home video operations west.

The transition will begin after VSDA's July national convention in Las Vegas, according to Rosenberg. He says the move was agreed to by the board of directors, which met during the annual Regional Leaders Conference, Jan. 22-25 at La Jolla's Sheraton Torrey Pines resort.

Rosenberg, a former distribution and program executive who came on board before VSDA's national convention in 1991, is based in Los Angeles. He has been splitting his time between VSDA headquarters in Moorestown, N.J., a suburb of Philadelphia, and the West Coast. No site in Los Angeles has been selected, he added.

Relocation and severance packages

will be offered to VSDA's staff of 21, but how many will make the move isn't known. "We will be sitting down and discussing it in the next few weeks," said Rosenberg.

At a press conference here, Rosenberg and several board members, among them Suncoast Motion Picture Co. president Gary Ross, emphasized the move would significantly reduce travel expenditures. Rosenberg also noted that the VSDA-owned building in Moorestown, N.J., will probably be sold or leased in an effort to "turn it into a positive."

Trade observers said they were not surprised by the VSDA decision. A decade ago VSDA, then under the direction of NARM, received board approval to move to California from Marlton, N.J. More recently, VSDA has been looking to establish a broader West Coast presence under Rosenberg.

When the move was first contemplated, NARM/VSDA was headed by veteran trade executive Dan Davis, who followed longtime NARM administrator Joe Cohen to the post.

Despite the split with NARM, several sources point to the continuity between the two trade groups, for years represented by NARM veterans Russ Solomon and Lou Fogelman, who also served on the VSDA board since the group's inception. Solomon is founder and head of the

Tower Records/Tower Video empire, and Fogelman is one of the founders of Music Plus, recently acquired by Blockbuster Entertainment.

VSDA has maintained continuity through board appointees from NARM members, among them: Ross, whose company is part of the Musicland Group; and Arnie Bernstein, president of Musicland Group's store division, the current president of NARM. Another VSDA board appointee is Steven Berrard, vice chairman of Blockbuster. Mark Siegel, an executive with Blockbuster subsidiary Music Plus, is on the NARM board.

Bernstein anticipates the two organizations will keep playing complementary roles. "NARM is a music organization," says Bernstein, reached after the VSDA conference. "I think it will stay a music organization." Of the NARM companies, he says, "Most do carry video, and in most cases it is sell-through. That is why [VSDA] spun off, really." He adds, "The studios will be at NARM but it will be more low key. It won't be the front thing like at VSDA."

## Pizza Hut, VSDA Join Forces For Cross-Promotion Test

LA JOLLA, Calif.—The Video Software Dealer's Assn. and Pizza Hut are betting Americans want their pizza and videos to go.

In a regional test scheduled for Nebraska, the trade group and the fast-food chain have joined forces in what could develop into a rollout to 7,000 Pizza Hut outlets, says VSDA executive VP Don Rosenberg. Attendees at the Jan. 22-25 Regional Leaders Conference in this San Diego beach resort, where the cross-promotion was announced, were bullish about the trial, which runs from Jan. 25

through the end of February. It represents the first major VSDA thrust in a 19-point video awareness and marketing program adopted by the trade group at its annual convention in July.

More than 90 video stores and some 90 Pizza Huts are participating in the greater Omaha, Lincoln, and North Platte, Neb., markets. When customers purchase any pizza, they receive a coupon entitling them to one free video rental. The coupon is contained in an eight-page Pizza Hut

*(Continued on page 80)*

## Five Get New Edit Posts At Billboard

NEW YORK—Billboard has made a number of major changes in the New York editorial staff, effective with this issue.

Key among the changes is the promotion of Susan Nunziata to news editor. Nunziata, who joined Billboard in 1989 as pro audio/technology editor, will direct all news gathering efforts of the U.S. editorial staff. She also will compile the weekly Commentary page.

Nunziata succeeds Ken Terry, formerly senior news editor, who will now be senior news correspondent, with an emphasis on feature reporting and special projects like Billboard Reports.

Marilyn Gillen succeeds Nunziata as pro audio editor and will be responsible for all coverage of recording technology, recording studios and personnel, live sound reinforcement, and the duplication and replication industries. Gillen, who was



NUNZIATA

GILLEN

senior copy editor, joined Billboard in 1989. She will also continue as books and entertainment reviews editor for the Medialine.

"These important promotions and transitions accentuate the wealth of developing talent within our own ranks," says editor in chief Timothy White, "and they reflect the focused use of those abilities to aid in the comprehensive evolution of Billboard that I initiated two years ago. Susan is an experienced staff editor who has covered all aspects of the industry for our publication—in-

## Hinton, Brown Elevated At MCA Records/Nashville

■ BY DEBBIE HOLLEY



HINTON

BROWN

NASHVILLE—Bruce Hinton has been promoted to the newly created position of chairman, MCA Records/Nashville, and Tony Brown has been promoted to president of the label, Billboard has learned exclusively. Brown, who had been executive VP and head of A&R for the label, follows Hinton into the presidency. The promotions, which follow weeks of rumors that Brown might leave MCA, are effective immediately.

Last year, domestic sales for MCA/Nashville broke all label records and were in the neighborhood of \$125 million. It is speculated that

MCA's domestic sales overall were as high as \$350 million.

According to Al Teller, chairman, MCA Music Entertainment Group, the Nashville unit accounted for at least one-third of the company's U.S. sales last year, "which is significantly higher than the overall in-

*(Continued on page 75)*

cluding authoring our very first Billboard Report in 1991—while also gaining an unusual degree of sophisticated insight into how creative product is recorded and manufactured. Marilyn has a great deal of knowledge regarding the nuts and bolts of our news-gathering, and this keen attention to detail will serve her well on her new beat. And, these changes enable Ken Terry to resume his first love, which is in-depth reporting. All in all, these moves should make for an even stronger and more energetic editorial team as Billboard enters the mid-90s."

There also are two appointments at the copy desk: Catherine Applefeld, who joined Billboard as copy editor in 1990, succeeds Gillen as senior copy editor; she will also continue as editor of the Video Previews column. And Barbara Davies moves from editorial assistant to copy editor.

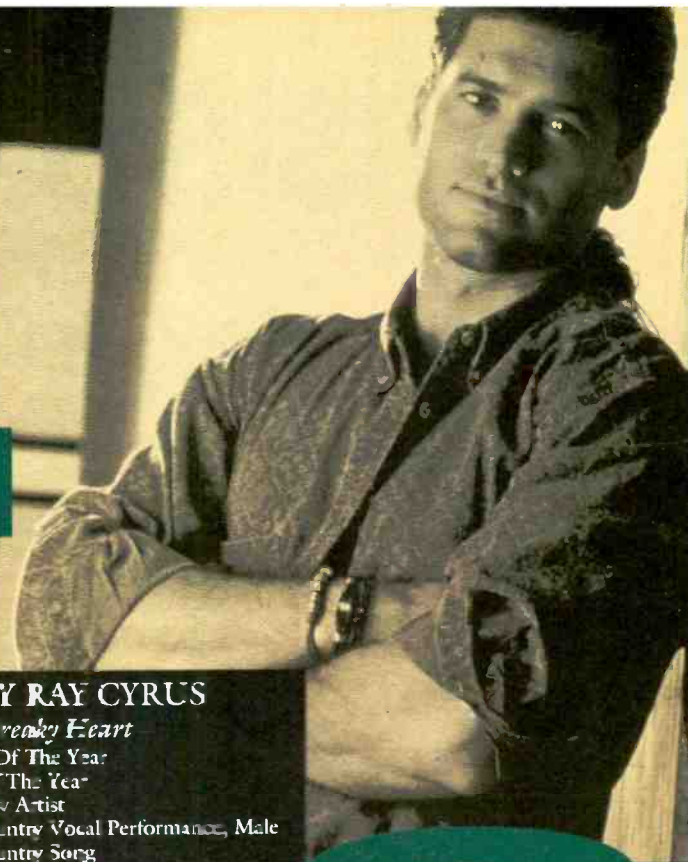




**VANESSA WILLIAMS**  
*Save The Best For Last*  
 Record Of The Year  
 Song Of The Year  
 Best Pop Vocal Performance, Female  
*The Comfort Zone*  
 Best R&B Vocal Performance, Female



**ROBERT CRAY**  
*I Was Warned*  
 Best Contemporary Blues Album



**BILLY RAY CYRUS**  
*Achy Breaky Heart*  
 Record Of The Year  
 Song Of The Year  
 Best New Artist  
 Best Country Vocal Performance, Male  
 Best Country Song

**THEIR**

**GIFTS**

are

**Our**

**GREATEST**

**AWARDS**



**THE KENTUCKY HEADHUNTERS**  
*Only Diddy That'll Walk The Line*  
 Best Country Performance  
 By A Duo Or Group With Vocal



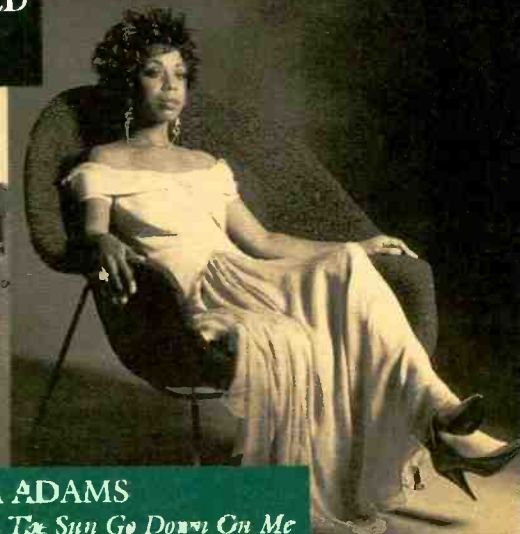
**JELLY'S LAST JAM**  
 Best Musical Show Album

**GREGORY HINES**  
 Produced for records by Thomas Z. Shepard



**MICHELLE SHOCKED**  
*Arkansas Traveler*  
 Best Contemporary Folk Album

**THIRD WORLD**  
*Committed*  
 Best Reggae Album



**OLETA ADAMS**  
*Don't Let The Sun Go Down On Me*  
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## MIDEM Expels 2 On Copyright Charges Alleged Infringers: Netherlands, U.K. Firms

■ BY DOMINIC PRIDE

CANNES—Two alleged infringers of copyright were expelled from the MIDEM convention here after days of speculation about the organization's intentions. The delay jeopardized the fair's reputation as a showcase for legitimate business, say industry observers.

Sound Solutions, based in the Netherlands, and U.K. compilations company Tring International left the exhibition Jan. 26, its third day.

The expulsions came after three of

Europe's mechanical rights societies made representations to MIDEM Organisation chief executive Xavier Roy concerning a promotional CD issued by Sound Solutions at the show. The company, part of the Phonomatic Group, admitted it did not hold a valid license for the compilation, despite its being marked with the imprint of Germany's rights body, GEMA.

Sound Solutions was one of the largest advertisers at the show, with its name and logo emblazoned on identity tags and promotional cases given to registrants, and ads placed

in several trade papers, including MIDEM's organ, MIDEM News. The high profile of Sound Solutions reportedly annoyed many of the exhibition's senior members, who made their views known to MIDEM.

On Dec. 24 Sound Solutions was one of 11 Phonomatic-owned companies ordered by Dutch courts to cease manufacturing and distribution of its material after a dispute with the country's rights body, STEMRA. The society is alleging unpaid royalties, and Phonomatic's appeal will be  
(Continued on page 19)



**A Stone Alone.** Atlantic recording artist Mick Jagger, center, visits the label's New York headquarters to discuss plans for the upcoming release of his first solo album for the label, "Wandering Spirit." The album is due out Feb. 9 and includes the single "Sweet Thing." With Jagger are Atlantic co-chairman/co-CEO Doug Morris, left, and co-chairman/co-CEO Ahmet Ertegun.

## Harry Palmer To Key Post At Relativity

■ BY JANINE McADAMS

NEW YORK—Independent label Relativity Records, recording home to guitar virtuosi Joe Satriani and Steve Vai, has appointed Harry Palmer as the label's executive VP/GM.



PALMER

Palmer, who assumed the newly created post Jan. 11, is based at the company's Hollis, N.Y., headquarters and oversees all facets of the label's day-to-day operations with an emphasis on marketing, sales, and promotion. He reports directly to the company's president, Barry Kobrin.

In addition to its label operation, Relativity Entertainment also runs a distribution company that independently distributes more than 30 labels, and Kobrin says the label specifically needed someone to handle day-to-day operations. "I couldn't continue overseeing every aspect of the company; I wanted to separate the label from the distribution," he says.

"We've come so far so quickly," says Kobrin, adding that the label grossed about \$57 million in sales for 1992, a 15% increase over 1991. "We're about 160 staff people in all, and the label comprises around 60 people. We've reached a point where I felt that we needed somebody who's been through the wars and been extremely successful, someone who was used to an independent but had experience at a major, too."

Palmer, who previously spent three years at Atco Records, where he served as GM and then president, says he was attracted  
(Continued on page 76)

## Warner, Geffen Try Lower Price For Baby Acts

■ BY CRAIG ROSEN

LOS ANGELES—Warner Bros. and Geffen are the latest labels to jump on the variable-pricing bandwagon with special low-priced releases for selected developing new acts.

"Slo-Blo," the debut album by Geffen's DGC/Ecstatic Peace! act Cell, was released Jan. 5 with a suggested list price of \$11.98 for CD and \$7.98 for cassette. The title sports a sticker notifying consumers of its "lo lo price."

Warner Bros. will enter the variable-pricing arena Tuesday (2) with "Star," the Sire/Reprise debut from Belly, and on Feb. 9 with "Purea-funalia," the Reprise debut album by Pure. Both titles will carry a suggested list of \$11.99 for CD and \$7.99 for cassette.

According to Geffen sales staffer Ray Farrell, the label has yet to make specific plans to issue another title at the low price, but he has received positive feedback on the Cell release.

Geffen is also getting a show of support from Uni Distribution on the move. "We're behind Geffen 100%," says Abbe Frank, senior director of product at Uni. "If it works, we will encourage other labels to do the same on similar projects."

While various labels, including Columbia, Zoo, Capitol, and Virgin, have experimented with lower suggested list-prices for selected new artists (Billboard, Sept. 26), I.R.S. Records is the only label that looks to have a hit on its hands using the strategy. "Puzzle," the debut album from dada, moves from No. 138 to No. 111 on The Billboard 200, fueled by the modern-rock hit "Dizz Kneeland."

"The pricing by itself couldn't have made the difference," says Barbara Bolan, GM of I.R.S. Records. "But it is certainly a valuable part of what is happening now."

Bolan notes this isn't the first time I.R.S. has experimented with variable pricing. Back in the early '80s, when the label was distributed by A&M, it offered "Murmur," R.E.M.'s first full-length album, at a special low price.

I.R.S. plans to use the approach again for the March 9 release of the debut album by Slaughterhouse 5.

Bolan warns the strategy is costly and everyone, from the acts to managers and retail buyers, "has to be hip" for the concept to work.

"It's not something to be taken lightly," she says. "We make less money, and it could add up to \$100,000 in lost revenues or redirected marketing dollars."

Some managers applaud the move. Laurie Mercer, who manages

Pure, says he's delighted Warner Bros. is testing the strategy with his act. "As a consumer, I buy three or four things when I go to a store and if something is a little cheaper and looks cool, I'll pick it up," Mercer says.

Warner Bros. sales VP Charlie Springer concurs: "I still consider myself a consumer and if I'm shopping and something looks interesting at a low sale point, I might give it a shot."

Warner Bros. senior VP/director

of sales Lou Dennis notes the label will treat the Belly and Pure albums as regular releases, with a full promotional push for radio and video airplay.

"People aren't going to buy them just because they have a lower price," Dennis says. "If they hear a song on the radio or see a video on MTV, and the album has a lower price, then maybe they will be more apt to pick them up, but I don't think the lower price alone will do it."

## Anthony Assumes New Role At Sony

■ BY IRV LIGHTMAN

NEW YORK—Now formally adding a day-to-day administrative role to her creative duties, new Sony Music executive VP Michele Anthony says it's old home week to her.

Anthony, formerly senior VP of Sony Music, says that because of her previous experience as an artist's lawyer, "I've always been hands-on, whether dealing with record companies, managers, or merchandisers."

Anthony, who joined Sony Music in 1990, fills a job function formerly held by Mel Ilberman, who left the post last year to run Sony Music's international section out of New York.

Anthony, who continues to report to Sony Music president Tommy Motola in New York, says that during her three years at Sony, "We've turned the corner in terms of restructuring and negative perceptions about our ability to replenish our reservoir of talent. We finally have a management team in place with a like-minded philosophy: making us an A&R-driven company."

"It's an exciting time for the industry," Anthony adds. "It has a diversity of talent that the public is willing to listen to, from reggae to rap to metal to pop."

"Importantly for us, we've been

able, by design, to break new artists and sell a lot of records without necessarily going to radio. With great emphasis on touring and working retail, we've had circumstances where retail has been forcing radio to get on some acts. We sold 4 million Pearl Jam albums without a singles release to radio."

As senior VP, Anthony is credited with establishing and managing Sony Music's regional A&R offices around the country. In her new post, she will continue to oversee talent and touring development, the company's involvement in family entertainment, and other projects. On the creative end, she has played, according to a

Sony statement, a "pivotal role" in securing deals with Alice In Chains, Pearl Jam, Aerosmith, Chris Whitley, and for the "Singles" soundtrack.

Before coming to Sony Music, Anthony, the daughter of famed artist manager Dee Anthony, was a partner in the entertainment law firm of Manatt, Phelps, Rothenberg & Phillips, with a client roster that included Guns N' Roses, Ozzy Osbourne, Soundgarden, Mother Love Bone, the Sugarcubes, the Pixies, and Sub Pop Records.

"We've really turned CBS Records into Sony Music" is the way Anthony assesses the results of her efforts and that of others at the company.

## Thomas A. Dorsey Dies; 'Father Of Gospel Music'

■ BY LISA COLLINS

LOS ANGELES—Thomas A. Dorsey, a gifted pianist and composer who began his musical career playing the blues in saloons and dance-halls and went on to become "the father of gospel music," died Jan. 23 in his Chicago home. He was 93.

Dorsey composed more than 1,000 songs, which were performed by the likes of Elvis Presley, Red Foley, Shirley Caesar, and Tennes-

see Ernie Ford. His best-known gospel tune, "Precious Lord, Take My Hand," was made famous by Mahalia Jackson (who once toured with Dorsey), and has been translated into more than 50 languages. Other classics include "Peace In The Valley," "If I Could Hear My Mother Pray," and "Search Me, Lord."

Dorsey was born July 1, 1899, in Villa Rica, Ga., the son of a Baptist  
(Continued on page 80)



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AND YOUR MANY FRIENDS AT  
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## Michael Jackson Cops 3 Top Prizes Wows American Music Awards Crowd

BY CRAIG ROSEN

LOS ANGELES—The self-proclaimed "King Of Pop" was king of the 20th annual American Music Awards, as Michael Jackson took home three awards and wowed the crowd with an opening performance Jan. 25 at the Shrine Auditorium here. The show was telecast on ABC-TV.

Jackson received the favorite album award in the pop/rock field for "Dangerous" and the favorite single in the soul/R&B category for "Remember The Time."

Jackson was also presented with the first International Artist Award—in recognition of his worldwide record sales, sellout tours, and humanitarian efforts—by his friend Elizabeth Taylor, who noted that in

the future the award will be named for Jackson.

But Jackson was not the only multiple winner of the night: Fellow Sony Music artists Michael Bolton, Mariah Carey, Pearl Jam, and Kris Kross also took two awards each, giving Sony 10 of the 25 regular awards. Other double winners were Boyz II Men, Billy Ray Cyrus, and Reba McEntire.

Bolton beat out Bryan Adams, Grammy favorite Eric Clapton, and Jackson as favorite male pop/rock artist, and triumphed over Carey and Genesis as favorite adult contemporary artist.

Carey took the honors for favorite female pop/rock artist, over Amy Grant, Bonnie Raitt, and Vanessa Williams; and her "MTV Unplugged" EP was named favorite adult contemporary album.

Boyz II Men's record-breaking "End Of The Road" was named favorite pop/rock single, and the quartet took the honors as favorite soul/R&B band, duo, or group.

Pearl Jam was named favorite new artist in the pop/rock and heavy metal/hard rock fields, while pint-sized rappers Kris Kross took the favorite new artist nods in the soul/R&B and rap/hip-hop categories.

On the country front, Billy Ray Cyrus scored favorite single for "Achy Breaky Heart" and favorite new artist. While accepting the former

## Top-Sellers Top The List Of Feb. Album Launches

BY LARRY FLICK

NEW YORK—Living Colour, Van Halen, Mick Jagger, Dolly Parton, and Paul McCartney lead the brigade of top-selling acts issuing new albums in February.

Other key releases will be delivered by Brooks & Dunn, Poison, and Duran Duran. Also, with this being Black History Month, major-label urban departments are swinging into action with urban and hip-hop releases by such notables as Regina Belle, Alexander O'Neal, Caron Wheeler, Eddie Murphy, and Shai.

On Feb. 23, Living Colour hits the boards with "Stain," its third collection on Epic. This is the New York-

based band's first album in three years, and its first with bassist Doug Wimbish. Album-rock radio is about to be serviced with the emphasis track, "Leave It Alone," which is accompanied by a music video directed by Kevin Kerslake (Nirvana, Faith No More). Living Colour is expected to begin a world tour in the spring.

Van Halen's first-ever live set, "Right Here Right Now," is in stores Feb. 23. The Warner Bros. album is a selection of performances from tours dating as far back as 1986, up to last year. The band will hit the road in support of the set in April. The first single is a reading of the Who's "Won't Get Fooled Again." A long-

(Continued on page 75)

## Superstars Jackson, Brooks Using Super Bowl To Aid Children

BY CARRIE BORZILLO

LOS ANGELES—Two of today's most popular artists—Michael Jackson and Garth Brooks—are using Super Bowl XXVII as a launching pad for projects intended to better the lives of children.

Jackson is set to introduce the Heal L.A. project during his performance at the Super Bowl halftime

show at the Rose Bowl in Pasadena, Calif., Sunday (31).

Jackson's year-old Heal The World Foundation and the International Youth Foundation have teamed to address the needs of disadvantaged children in the U.S. through the national program, Heal Our Children, which includes Heal L.A.

The new organization, established

to aid riot-ravaged areas, will include drug education and prevention, immunization, and mentoring by such groups as Big Brothers/Big Sisters.

Former President Jimmy Carter will co-chair Heal Our Children with Jackson.

In lieu of paying Jackson for his halftime performance, the National

(Continued on page 56)



**Success Certificate.** Priority Records president Bryan Turner, left, receives a plaque from Billboard honoring the chart-topping debuts that Ice Cube's "Death Certificate" made on The Billboard 200 and Top R&B Albums. It is the first rap title to enter The Billboard 200 at No. 1 and the first album to debut on both charts at No. 1 since Stevie Wonder's 1976 release, "Songs In The Key Of Life." Making the presentation is Geoff Mayfield, Billboard's associate director of retail research.

## Revamped Zoo Focusing On Street-Level Marketing

BY CHRIS MORRIS

LOS ANGELES—Zoo Entertainment president Lou Maglia, citing a "pivotal point" in the life of his nearly 3-year-old label, is reorganizing the company to build up a street-oriented promotion and marketing team.

The restructuring began in earnest the week after the Jan. 6-12 convention of Zoo's distributor BMG in Los Angeles.

Gone from the L.A.-based label are senior VP/GM George Gerrity and associate director of AOR promotion Amy Grosser. These positions will not be refilled.

Former VP of sales and marketing

Jayne Simon has been elevated to senior VP of marketing. Simon will head a bolstered team that will include a yet-to-be-hired VP of sales, who Maglia says will probably be based in New York.

The company is also establishing the new position of regional sales and marketing manager. Gigi Costas has been hired in that capacity on the West Coast, while the East Coast managerial position is yet to be filled.

Reflecting a roster heavy with modern rock acts, Zoo has hired Lisa Cristiano as national alternative promotion manager and Matthew Marshall as national alternative market-

(Continued on page 81)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Brad Hunt is named executive VP/GM of Hollywood Records in Burbank, Calif. He was senior VP/GM of Elektra.

EMI Records Group in New York promotes Fred Davis to executive VP and Ken Lane to senior VP of promotion. They were, respectively, senior VP of A&R, and VP of promotion.

Del Costello is promoted to executive VP/GM for DCC Compact Classics in Los Angeles. He was VP of product development.

James F. Lightstone is promoted to VP/senior counsel for Sony Music Entertainment in New York. He was senior counsel.

Kim Buie is appointed VP of A&R for Liberty Records in Nashville. She was VP of A&R at Island.

Liam Toner is named head of marketing for Philips Classics in London. He was marketing consultant to Virgin Retail Asia Pacific.



HUNT



DAVIS



LANE



COSTELLO



LIGHTSTONE



BUIE



CRUTCHFIELD



INGSTROM

Jan Teifeld-Krum is named director of pop promotion at MCA Records in Universal City, Calif. She was regional promotion director at Impact Records.

Larry Weintraub is promoted to director of artist development at A&M Records in Los Angeles. He was manager of artist development.

Dale Turner is promoted to director of national country promotion for RCA Records in Nashville. He was regional promotion manager.

Hugo Burnham is appointed director of A&R at Qwest Records in

Los Angeles. He was director of A&R at the Imago Recording Co.

Jim Neill is appointed national promotion director for Rhino Records in Santa Monica, Calif. He was national promotion director for Rykodisc.

**PUBLISHING.** Jerry Crutchfield is named president of MCA Music Publishing/Nashville. He was executive VP of Liberty Records. Martin Ingstrom is named GM of MCA Music Publishing's new office in Stockholm, Sweden. He was VP of Air

Music Scandinavian. (See story, page 31.)

Oscar Mendoza is appointed managing director of BMG Music Publishing in Mexico. He was director of A&R for BMG Ariola Mexico.

Kevin Hall is appointed creative manager for urban music for PolyGram Music Publishing in Los Angeles. He was an artist manager.

Mary Beth Roberts is named creative director, standard catalog, for Famous Music Publishing in New York. She was the founder

of High Standards Unlimited.

Ivan Alvarez is appointed membership manager for ASCAP in New York. He will be responsible for signing new writer and publisher members with an emphasis on the Latin music field. He was an attorney with the firm of Feinman & Krasilovsky.

Rock Stamberg is promoted to creative services coordinator at Cherry Lane Music Publishing in Port Chester, N.Y. He was advertising and promotion manager for the company's print division.



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## Costello Project Has Strings Attached New Album Features Brodsky Quartet

BY JIM BESSMAN

NEW YORK—His previous collaboration with Paul McCartney notwithstanding, Elvis Costello's new album, "The Juliet Letters," may be his most ambitious and risky challenge yet.

Credited to the Brodsky Quartet and Costello, the new Warner Bros. release finds the singer/songwriter/guitarist this time vocalizing only, his accompaniment being the esteemed British classical string quartet composed of Michael Thomas and Ian Belton, violins; Paul Cassidy, viola; and Jacqueline Thomas, cello. But Costello takes great pains to point out that the Brodskys are no mere backup group—nor is this his vain attempt to bridge the highbrow market.

"I don't mean to belabor this, but I really feel passionately about this record," he says, choosing his words carefully. "Understand that neither is it a 'serious' gesture on my part, nor is it a crass move by the Quartet to gain a commercial reward from a staged event in the classical world. We've both entered into [the collaboration] very wholeheartedly and,

therefore, emotionally and spiritually. It every bit equals anything I've ever undertaken and is in no way a side issue."

Nor is "The Juliet Letters" anything less than a full collaboration between the two parties. "Some people are determined to imagine that this is all my idea—which isn't the case—or that art music is off limits to a writer like myself. Others have found it difficult accepting that the same person who wrote songs like 'Hurry Down Doomsday' or 'Couldn't Call It Unexpected' [from Costello's preceding 1991 album "Mighty Like A Rose"] is the same person who wrote 'The Juliet Letters.' But I can't answer that."

What answer there is, of course, is found in the creative process. The joint venture followed Costello's attendance at the Quartet's 1989 London performances of Shostakovich's string quartets, and his subsequent discovery that Quartet members had attended his London concerts as well.

Work on the effort began in November 1991, and was titled after a newspaper account of a professor

who had been secretly answering letters addressed to "Juliet Capulet." "The Juliet Letters," then, takes the form of 20 letters written by various fictitious correspondents, covering a variety of real-life concerns. As examples, there's an obsessive love letter, a suicide note, a political comment, and a soldier's missive from the front.

"It's not a narrative cycle but a sequence," continues Costello. "Everybody still dreads the return of the 'concept record,' but the letter format allowed us to develop characters we might have otherwise not arrived at."

"Inevitably, people will concentrate at first on the most structured and immediate songs, like 'Jacksons, Monk And Rowe' or 'Romeo's Se-

(Continued on next page)



Elvis Costello, center, confers with members of The Brodsky Quartet, his collaborators on "The Juliet Letters."

## The Sun Is Finally Rising On New Masters Of Reality Set

BY CHRIS MORRIS

LOS ANGELES—Whatever the last five years have been for Masters Of Reality, they haven't been uneventful.

The Buffalo, N.Y.-bred, now L.A.-based hard rock band's debut album was released on two different labels. Two founding members of the group departed, and a new lead guitarist split before a second album was completed.



MASTERS OF REALITY: Ginger Baker, Googe, and Chris Goss.

And said second album took nearly two years to complete.

But this protracted saga reaches its climax with the Feb. 9 release of Masters' "Sunrise On The Sufferbus."

Guitarist/vocalist Chris Goss says of his group's current pact with Chrysalis (the band's third label in five years), "We needed a rock'n'roll record company, whatever that means—someone who could put a lot of muscle behind the album in the rock world. Delicious Vinyl was a street label."

Delicious purchased Masters' self-titled 1988 debut from Def American, the company operated by the record's producer, Rick Rubin, and rereleased it in 1990. Goss says that despite the band's departure, he remains close to Delicious' owners, Matt Dike and Mike Ross.

"I love Matt and Mike, and I still am doing work for them right now," Goss says.

Work on "Sufferbus" began two years ago with a reconstituted lineup of

(Continued on page 19)

## Barenaked Truth: The Ladies Are Terrific; Lend An Ear To Starclub, Vigilantes Of Love

WHAT'S IN A NAME: As we forecast in our year-end column, we knew as the year progressed we'd discover some musical gem from 1992 that we'd overlooked, but we didn't expect it to happen so fast. We completely ignored them at first based on their stupid name, but now we just can't get enough of **Barenaked Ladies**. The male quintet's debut, "Gordon," has gone quadruple-platinum in its native Canada, and with good reason. The 15-track CD features some of the most clever and catchy songs we've heard in quite some time. The band combines the harmonies of the **Beautiful South**, the jazzy, bouncy pop of the **Housemartins**, and the quirkiness of **They Might Be Giants**. Trying to pigeonhole the music doesn't do the album justice, but this seems like a well adult contemporary, modern rock, and college stations could dip deep into.

With a wink and a nod, the band sums up the music industry in "Box Set," then turns around and delivers a beautiful paean to love with a twist on "Wrap Your Arms Around Me." It wistfully looks back on geeky high school days with "Grade Nine" and forward with "If I Had \$1000000."

On Warner Bros. Canada north of the border, the act is signed to Sire/Warner Bros. in the U.S. Released here last fall, "Gordon" barely made a ripple in the stateside musical pool, but we're happy to report that Warner Bros. has decided to push the record big-time in 1993. "It's become a priority for us," says a label spokesman. "After the first of the year, we took stock of what's happening with the band in Canada and we're hot on them. [Sire president] Seymour Stein has been behind them all the time and now we're trying to bring it home." The label has just finished a video for "Brian Wilson" and will also be pushing the track at radio. Part of the plans also includes live appearances on television, where Warner believes the band comes across best.

COMING UP: Two other albums caught our attention recently. First among them is the self-titled debut from **Starclub** on Island/PLG to be released later this month. The British quartet has got its powerpop chords, jangly guitars, and ringing harmonies down pat. Taking snippets of **Squeeze**, **Free**, and **Paul Young**, it weaves them through its own distinct sound.

From the sparkle of first single "Hard To Get" to the dreamy hypnotic swirl of "Forever," Starclub should get major attention from modern rock formats.

Also ear-catching is "Killing Floor," the second album from Georgia duo **Vigilantes Of Love**. Produced by R.E.M.'s Pete Buck, the band, and the late **Mark Heard**, the effort is a delightful, mainly acoustic blend of rock and country that recalls **Drivin-N-Cryin** and **Joe Ely**. The songs are intimately and cleanly produced in a way that never overshadows songwriter/singer **Bill Mallonee's** gentle intensity. Similar to the pair's first record, "Jugular," "Killing Floor" was released on Heard's label, **Fingerprint**, last summer. It has now been picked up by **Sky Records** for wider distribution.

BOSTON BLUES: **House Of Blues**, the new Boston blues club run by former **Hard Rock Cafe** proprietor **Isaac Tigrett**, has kicked off its first fund-raiser:

gathering money toward erecting a statue of the late **Albert King** in Memphis. A King tribute, held, appropriately enough, on **Martin Luther King Day**, featured musicians including **Peter Wolf**, **Ronnie Earl**, **Papa Chubby**, and **Luther "Guitar Jr." Johnson** playing songs, often on King's own famous Flying V guitar, associated with the artist and swapping stories about their memories of the guitar hero. The event raised \$7,000 of the proposed \$30,000 needed to construct the monument.

THIS AND THAT: **Billy Joel** is working with producer **Danny Kortchmar** on his new album. The pair is working with engineer **Niko Bolas** in a studio in Joel's native Long Island, N.Y. No word on a release date... **Sting** is making plans for his annual Rainforest benefit at New York's Carnegie Hall. Among those supposedly playing the March date is **Luciano Pavarotti**... The second leg of **Emerson, Lake & Palmer's** first world tour in 15 years hit the U.S. Jan. 28 in Burlington, Vt.... **Izzy Stradlin & the JuJu Hounds** start their U.S. tour Feb. 8 in Las Vegas. Opening is fellow **Geffen** act **My Little Funhouse**... Touring in support of an album that's not out until March, **Epic** group **Arcade** kicked off a club outing Jan. 29 in Fresno, Calif.

Assistance in preparing this column was provided by **Greg Reibman** in Boston.

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New York Voices



## Choir Sends Pop Debut, 'With Love'

■ BY JIM BESSMAN

NEW YORK—Take a centuries-old ethnic vocal tradition, mix it with contemporary recording and editing techniques, and behold "From Bulgaria With Love," the Mesa/Bluemoon debut album from popular world music artists Le Mystère Des Voix Bulgares.

And while the sample-heavy, techno-influenced set seems like an extraordinary stretch for the gaily-

costumed, world-renowned Bulgarian women's choir, it's largely a response to outside demand for samplings of the group's previous folk-based recordings.

"The choir's been asked for years by pop groups for use of samples of their songs," says Le Mystère's producer, Vladimir Ivanoff. "So basically, our idea was to turn it around a little and not only sample ourselves, but sample different contemporary musical styles as well."

"From Bulgaria With Love," then, contains new choir recordings as well as samples from previous and future ones, including a more traditional album due in the fall. It's actually being referred to as "the pop album," and is stickered thusly at retail so as not to confuse fans of the group's earlier world music successes, including "Le Mystère Des Voix Bulgares" volumes one through three, and the more recent "Cathedral Concert."

But the new "pop album" also applies the Bulgarian voices to various world pop music styles and stylings. As Ivanoff explains, lead track "Pippereo" is a "typical Italian outdoor disco" tune, which features the comic Italian rock act Elio & E Le Storie Tese and borrows from numerous sources, including the guitar intro to the Beatles' "I Feel Fine." The album opens with the English version and ends with an Italian one. According to Mesa/Bluemoon president Jim Snowden, a campy "Fellini meets Monty Python" video has been made for the English version.

"Voyage" and "Bulgarian Rhapsody," Ivanoff adds, owe more to "modern German discotheque music,"

(Continued on next page)



LE MYSTERE DES VOIX BULGARES

## NEW ELVIS COSTELLO PROJECT HAS STRINGS ATTACHED

(Continued from preceding page)

ance," Costello continues. "I hope they won't shy away from the darker ones. You can't listen for two minutes or channel-hop and expect to get anything from it. It's more like a good collection of short stories."

Though everyone was fully involved in the music and lyrics, Costello, being the practiced wordsmith, assumed a lead editorial role. He also learned proper music notation, so as to communicate his musical ideas to the Quartet with greater intelligence than his customary "plunk on the piano" composi-

tional method.

"With five people composing the same piece of music at the same time, it was completely different from anything I've ever done," says Michael Thomas. "It would have been easier for Elvis to go away and write a song, and one of us to go away and write another, but we decided early on to make it a five-way collaboration, for better or worse."

All also shared in the arrangements, though the Quartet was better suited to translate them according to the

technical limits of their instruments.

The quartet format, he further notes, brings out the pieces' "smaller meanings" through the often subtle relationships between his voice and the string combinations.

"You enter quite a different world, which is hard to convey with all that 'noise' going on in rock'n'roll—which is vital to my life, but not in these kinds of songs."

Costello now hopes that "The Juliet Letters" will appeal beyond the artists' combined audience.

"Some people may perceive that I've run up against a brick wall or taken a turn too far," he says. "But I think that's wrong, mainly because we aren't trying to combine genres, but create something new."

Adds Thomas, "This is a big risk for Elvis because he's so well-known, but it's a risk for us also because a majority of our work comes from classical concert promoters, who can be quite snobbish. But we're very proud of what we did, and it was really very easy working with Elvis because he's so knowledgeable about classical music. We don't know if people will like it, but we think it's a worthy piece of work, and that should be enough."

Due to scheduling difficulties, Costello and the Brodsky Quartet, who have performed "The Juliet Letters" in England, will perform the album in America only in Los Angeles, San Francisco, Boston, and New York, March 14-18. Costello reports that a film combining the work's performance and background has been shown in England and may be distributed in the U.S. as well.

Costello also salutes Warner Bros. for its "very bold" support of the project. Not only was release of "The Juliet Letters" made separate from his pop album deal, but the label is giving him

## ARTISTS IN CONCERT

### TRIP SHAKESPEARE

Mississippi Nights  
St. Louis

MIDWEST FAVORITE AND Minneapolis-based Trip Shakespeare played to a half-house at Mississippi Nights with all the furor and aplomb of a homecoming. The unorthodox, entertaining performance bridged '60s pop/psychedelic influences, an alternative flair for otherworldliness, and the best tradition of guitar/hook-based rock.

A warmth rose as an obvious familiarity with "Turtledove," "Lulu," and "Bachelorette" permeated the faithful crowd. Drummer Elaine Harris stood as she created a solid, if uniquely played, rhythmic core for John Munson's more fluid fretless bass lines. Brothers Matt and Dan Wilson traded lead guitar lines in a spirited and engaging display of emotion and technique. The three males switched off on lead and harmony vocals, providing a nice variety along with a necessary consistency.

Formerly on A&M, the currently unsigned band didn't hesitate to introduce new material, including a fine pop number with the promise that "I'll be your satellite." Matt Wil-

son revealed a penchant for spontaneous epic poetry with lengthy but humorous intros to "Jill Can Drive" and the seductively memorable "The Slacks."

During "Your Mouth," a particularly twisted Grateful Dead-like shuffle, the three guitarists put down their instruments to join Harris in pounding out a tribal beat. One by one, they returned to build the song to a frenzied jam. "Snow Day," a perfect inspiration for winter laziness, treated the band's spirited fans to a picture of life in their hometown. Altogether, this lively set more than lived up to the audience's high expectations.

BRIAN Q. NEWCOMB

### BRENDA KAHN The Knitting Factory New York

WHILE BRENDA KAHN'S Jan. 5 gig was full of the carefree ama-  
(Continued on next page)

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## 'THEY'RE PLAYING MY SONG'

"Live And Let Die," written by Paul and Linda McCartney, was originally recorded by Wings in 1973. It also was featured in the 1973 James Bond film of the same name. In 1991, it was recorded by Guns N' Roses for the group's "Use Your Illusion I" album on Geffen Records. EVAN LAMBERG, VP creative, East Coast, EMI Music Publishing, explains why GNR chose the song.

Edited By Debbie Holley

Guns N' Roses' decision to record "Live And Let Die" did not stem from a publishing company "pitch." Rather, according to Evan Lamberg, "[GN'R] just cut it. It's not like they sought out permission to do this thing and got Paul McCartney's blessing or anyone else's," nor did they have to. He cites the compulsory license as the reason why. "When a song is going to be recorded for commercial release for the first time—and only for the first time—the publisher retains the right to designate which act can record the number. Once a song is out commercially, anyone can cut the song without permission. All they have to do is call the publisher and the Harry Fox Agency, and the publisher is compelled to give them a license. As long as the melody or lyrics go unchanged, nothing can prevent a recording according to copyright law. 'Live And Let Die' is something about which Axl said, 'I have to [record] this. This is my life summed up in these lyrics.'"

GN'R's "Live And Let Die" is nominated for a Grammy in the best hard rock performance category. The song is published by MPL Communications Inc. (ASCAP) and EMI Unart Catalog Inc. (BMI), and administered by EMI Music Publishing.



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## ARTISTS IN CONCERT

(Continued from preceding page)

tearfulness to be expected from the Brooklyn, N.Y.-based fringe anti-folkie, it also had the portent of an exciting new face poised for a breakthrough.

Opening with "In Indiana" from her Chaos/Sony debut album, "Epiphany In Brooklyn," the spontaneous gamine—whose solo acoustic guitar delivery is actually as much punk rock as anti-folk—wasted no time endearing herself to her partisan crowd by complaining about an "unsightly" overlong guitar string, then attempting origami on the excess wire. This led to an admission of uncertainty over what to wear (she had on a totally unstylish, leggy

floral-pattern dress) and a pause to gather her unruly long curly brown hair into a ponytail. Fifteen minutes into the set, she apologized for having "fucked up the set list already," then sang a new "love song" called "Guillotine."

Hardly romantic, Kahn's love songs approach Elvis Costello's in facility of phrase and sneering cynicism; when she did a new song written about her last affair, the tune revealed that the relationship had lasted only three days. And when she turned down requests for "My Lover," it was because "I hate that fuckin' song," even though Chaos is set to release a new hip-hop version.

Her other album material showed a Dylanesque eye for downhearted Lower East Side barflies and similar types observed during Kahn's wanderings around the world. Angrily strumming her guitar, she let what might have been a sweet singing voice crack as if in spite of herself. The overall presentation might have been a total bummer if she weren't having so much fun.

Kahn will continue performing solo on a college tour along with fellow soloists Peter Himmelman and Darden Smith. Chaos, meanwhile, will soon release her indie album "Goldfish Don't Talk Back."

JIM BESSMAN

## CHOIR SENDS POP DEBUT, 'WITH LOVE'

(Continued from preceding page)

while "Guns And Paprica" toys with hard rock as the title plays off Guns N' Roses. Likewise, "Sofia Sound Machine" approximates a Balkanized Miami Sound Machine, while "The Balcenic" is likened more to a fusion jazz sound. "Plovdiv," which is being serviced to dance pools along with "Sofia Sound Machine," is hi-NRG-techno all the way.

All this might seem a bit much for a group whose international reputation is founded on the "mysterious" resonating female choral singing of ethnic melodies. But tour manager Helmut Jansen, of Le Mystère's German Jaro Records label, points out that its material, despite Bulgarian folkloric roots extending back to the Middle Ages, has always been artfully "arranged" by contemporary Bulgarian composers.

Still, the sound is exotic enough to attract the fascination of audiences and other artists, says Ivanoff. "The sampling of ethnic sounds is now in vogue,

as a means of adding spice to contemporary dance music."

Due to the hi-tech production values and assorted collaborators and instrumental guests, Le Mystère will not tour behind "the pop album." Rather, it will perform its regular repertoire this year throughout Europe, with U.S. dates not likely until next year. Ivanoff says that "Mystères," the group's next album, will be released in the fall and revert to the acoustic/traditional mode, tracing Bulgarian music over the last 700 years.

"This is more of a fun album," says Snowden of "the pop album." "Purists might look at it and say, 'Hmmm. I'm very familiar with the choir, and I don't like this!' But we're not trying to appeal to those people, but to a younger crowd. But I don't think there will be more than one of these [pop albums]. The girls just wanted to get their ya-yas out!"

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TESLA, SAIGON KICK, ATOMIC CIRCUS	ARCO Arena Sacramento, Calif.	Dec. 31	\$255,315 \$25	10,153 10,500	Bill Graham Presents
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PRIMUM, MR. BUNGLE, THE MELVINS	Bill Graham Civic Auditorium San Francisco	Dec. 31	\$169,405 \$22/ \$19.93	8,500 sellout	Bill Graham Presents
SAWYER BROWN, MARK CHESNUTT, CHRIS LEDOUX	Tacoma Dome Tacoma, Wash.	Jan. 24	\$156,499 \$21.50	7,709 8,341	Jack Roberts Co.
BOBBY BROWN, SHABBA RANKS, TLC, MARY J. BLIGE	Coliseum, Charleston Civic Center Charleston, W.Va.	Dec. 29	\$151,614 \$22.50	7,201 9,513	A.H. Enterprises
BEASTIE BOYS, SOUL ASYLUM	Michigan State Fair Coliseum Detroit	Dec. 31	\$118,150 \$24.50/ \$21.50	5,000 sellout	Cellar Door Prods. Ritual Inc.
ALABAMA, DIAMOND RIO, MICHELLE WRIGHT	Viking Hall Civic Center Bristol, Tenn.	Jan. 24	\$108,207 \$18.50	5,849 sellout	Keith Fowler Promotions

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**Snow Storm.** Snow, the newest star of the emerging dancehall scene, gets off to a fast start with his EastWest debut. The much-ballyhooed album, "12 Inches Of Snow," bypasses the Heatseekers chart by entering The Billboard 200 at No. 84, the chart's highest debut. The raggamuffin rapper's "Informer" is getting play on MTV.



**Cliffs Climbing.** Cliffs Of Dooneen, a Boston-based Irish band, is getting an orchestrated push from Critique and BMG. The label got the January release of the Cliffs' "Undertow" off the ground with a multichain push in Boston. During the album's first week out, eight stations added leadoff track "Holy Man."



**Crossing The Pond.** Vanessa Paradis, a 19-year-old singer, actress, and model, has been a star in her native France since age 14. PLG hopes to spread her celebrity stateside with her first English-language album, a self-titled Polydor project that was produced by Lenny Kravitz. She is courting top 40 radio with "Be My Baby."

**ONE MORE:** Add another graduate to the 1993 honor roll as country rookie **John Michael Montgomery** bids farewell to the Heatseekers chart by making a 36-25 jump on the Top Country Albums chart. Montgomery's charge has been paced by the song "Life's A Dance," which peaked at No. 4 on Hot Country Singles & Tracks.

Montgomery is 1993's ninth Heatseeker grad and the first of those nine to emerge from Nashville's ranks. Artists graduate from Heatseekers by reaching 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 charts.

**NINE FOR FOUR:** For the fourth week in a row, the top nine Heatseeker albums all appear on The Billboard 200. The No. 10 Heatseeker, acid-tongued comic **Denis Leary**, misses the cut this week by fewer than 50 units, and thus seems a cinch to hit the big chart next week.

**IN VIEW:** Developing artists continue to make the rounds on late-night television. **Positive K** and recent Heatseeker grad **Silk** hit "The Arsenio Hall Show" Jan. 20, while **Virgin's Immature** booked a Jan. 29 slot with Arsenio. "The Tonight Show With Jay Leno" hosted RCA's **Mitch Malloy** Jan. 27. And not long after his stop on "Tonight," RCA's **Me Phi Me** made a Jan. 19 stop on "Late Night With David Letterman" ... Denis Leary's face is already a familiar sight on MTV, and it will be seen there even more since the channel added his "Asshole" clip. Also joining the MTV lineup: recent Heatseeker grad **Jade**, new EastWest reggae rapper **Snow**, Pendulum/Elektra's **Digable Planets**, and **Positive K** ... Speaking of **Positive K**, his "I Got A Man" was the No. 10 requested video at pay-per-view The Box for the week ending Jan. 22, and the song is making tracks on radio, too. Broadcast Data Systems shows that 60 R&B stations are on the track, as are 39 top 40 stations.

**IMPORTED:** Will Vanessa Paradis be the **Sophie B. Hawkins** of 1993? In 1992, Hawkins impressed Popular Uprisings by snagging major ink in Interview and Bazaar plus a visit to "The Tonight Show" before her album had even been released. Paradis,

a 19-year-old French celebrity who released her first English-language album in October, has compiled her own impressive collection of press clippings in the last few months.

The singer, who also models and acts, was featured in the September issues of Esquire, Interview, Elle, Spin, and Seventeen, and the October issues of Vanity Fair, Us, and Details. Paradis, who is featured in ads for Chanel's Coco, also attracted ink in the July Elle.

Paradis' album, produced by Lenny Kravitz, has a certain '60s-inspired sound. To increase awareness of the project, PolyGram Label Group sent out an industry mailing containing a four-song cassette sampler and a portfolio of her recent press clips.

Only time will tell whether Paradis can mimic the top five success scored by Hawkins' single, "Damn, I Wish I Was Your Lover." In the meantime, PLG is working "Be My Baby" at top 40 radio, and reported that, at press time, more than 20 stations have added the song.

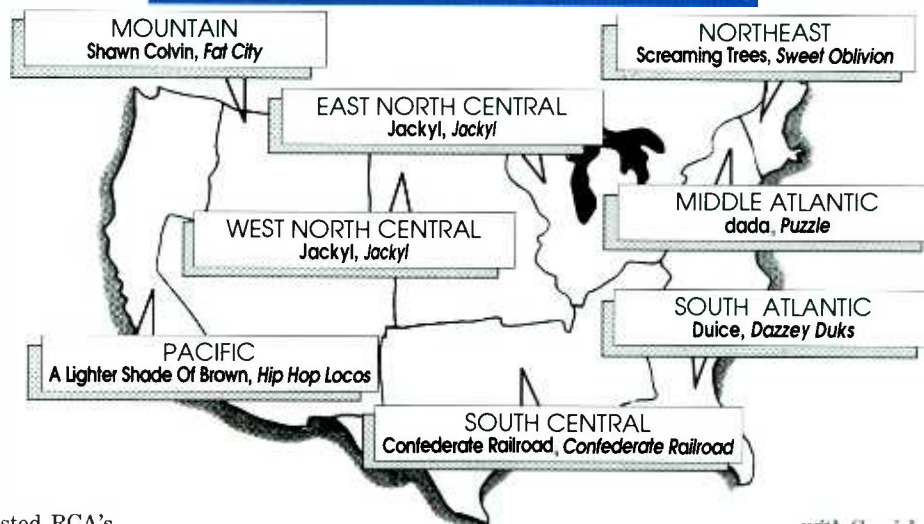
**WORKING IT FROM THE OUTSIDE:** Giant's **Xtra Large** is blazing new trails to garner exposure for its album, "Now I Eat Them." The band entered an agreement

with Samick, in which 100 guitars have been made available for various promotional giveaways. The Samick pact also had Xtra Large play eight showcases during the recent National Assn. of Music Merchants convention in Orange County, Calif.

During the weekend of Jan. 23-24, Xtra Large played the Action Sportswear Convention in San Diego. The band—whose members hail from the ranks of **Infectious Grooves**, **Big Drill Car**, **Gherkin Raucous**, and the **Vandals**—has also been playing venues in San Francisco, Las Vegas, Phoenix, Portland, Seattle, San Diego, and Orange County.

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

## REGIONAL HEATSEEKERS #1's



## THE REGIONAL ROUNDUP

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

Region	Top 10 List
MOUNTAIN	<ol style="list-style-type: none"> <li>Shawn Colvin, Fat City</li> <li>Mark Collie, Mark Collie</li> <li>Jackyl, Jackyl</li> <li>dada, Puzzle</li> <li>Utah Saints, Utah Saints</li> <li>A Lighter Shade Of Brown, Hip Hop Locos</li> <li>Confederate Railroad, Confederate Railroad</li> <li>Bass Outlaws, Illegal Bass</li> <li>Screaming Trees, Sweet Oblivion</li> <li>Gin Blossoms, New Miserable Experience</li> </ol>
NORTHEAST	<ol style="list-style-type: none"> <li>Screaming Trees, Sweet Oblivion</li> <li>Shawn Colvin, Fat City</li> <li>dada, Puzzle</li> <li>Positive K, Skills Dat Pay Da Bills</li> <li>Izzy Stradlin, Izzy Stradlin</li> <li>Arc Angels, Arc Angels</li> <li>Sugar, Copper Blue</li> <li>The Jayhawks, Hollywood Town Hall</li> <li>Jackyl, Jackyl</li> <li>Dan Baird, Love Songs For The Hearing...</li> </ol>

## BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING FEB. 6, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	24	<b>JACKYL</b> GEFLEN 24489* (9.98/13.98)	<b>JACKYL</b>
2	3	10	<b>DADA</b> I.R.S. 13141* (7.98/11.98)	<b>PUZZLE</b>
3	4	39	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82335*/AG (9.98/15.98)	<b>CONFEDERATE RAILROAD</b>
4	7	20	<b>SCREAMING TREES</b> EPIC 48996 (9.98 EQ/13.98)	<b>SWEET OBLIVION</b>
5	5	13	<b>SHAWN COLVIN</b> COLUMBIA 47122* (10.98 EQ/15.98)	<b>FAT CITY</b>
6	8	10	<b>BASS OUTLAWS</b> NEWTOWN 2210* (9.98/13.98)	<b>ILLEGAL BASS</b>
7	6	7	<b>UTAH SAINTS</b> LONDON 28374*/PLG (9.98 EQ/13.98)	<b>UTAH SAINTS</b>
8	9	3	<b>MARK COLLIE</b> MCA 10658* (9.98/15.98)	<b>MARK COLLIE</b>
9	22	2	<b>DUICE</b> TMR 71000*/BELLMARK (9.98/15.98)	<b>DAZZEY DUKS</b>
10	23	2	<b>DENIS LEARY</b> A&M 0055* (10.98/15.98)	<b>NO CURE FOR CANCER</b>
11	10	31	<b>2 UNLIMITED</b> RADIKAL 15407*/CRITIQUE (9.98/13.98)	<b>GET READY</b>
12	25	5	<b>POSITIVE K</b> ISLAND 51405*/PLG (9.98 EQ/13.98)	<b>SKILLS DAT PAY DA BILLS</b>
13	13	9	<b>PARIS</b> SCARFACE 100 (10.98/16.98)	<b>SLEEPING WITH THE ENEMY</b>
14	16	10	<b>DAN BAIRD</b> DEF AMERICAN 26999*/WB (9.98/15.98)	<b>LOVE SONGS FOR THE HEARING IMPAIRED</b>
15	12	39	<b>MCBRIDE &amp; THE RIDE</b> MCA 10540* (9.98/13.98)	<b>SACRED GROUND</b>
16	15	41	<b>ARC ANGELS</b> DGC 24465/GEFFEN (9.98/13.98)	<b>ARC ANGELS</b>
17	14	19	<b>CHARLES &amp; EDDIE</b> CAPITOL 97150* (9.98/13.98)	<b>DUOPHONIC</b>
18	17	10	<b>KOOL G RAP &amp; D.J. POLO</b> COLD CHILLIN' 5001* (10.98/16.98)	<b>LIVE AND LET DIE</b>
19	11	15	<b>IZZY STRADLIN AND THE JU JU HOUNDS</b> GEFLEN 24490* (10.98/15.98)	<b>IZZY STRADLIN</b>
20	20	13	<b>MOODSWINGS</b> ARISTA 18619* (9.98/13.98)	<b>MOODFOOD</b>

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

21	18	17	<b>TREY LORENZ</b> EPIC 47840* (9.98 EQ/13.98)	<b>TREY LORENZ</b>
22	21	20	<b>SUGAR</b> RYKODISC 10239* (10.98/15.98)	<b>COPPER BLUE</b>
23	26	9	<b>MARY KATE &amp; ASHLEY OLSEN</b> ZOOM EXPRESS 35016*/BMG KIDZ (9.98/13.98)	<b>BROTHER FOR SALE</b>
24	19	68	<b>CURTIS STIGERS</b> ARISTA 18660* (9.98/13.98)	<b>CURTIS STIGERS</b>
25	30	14	<b>JUDE COLE</b> REPRISE 26898*/WARNER BROS. (9.98/15.98)	<b>START THE CAR</b>
26	31	58	<b>TECHMASTER P.E.B.</b> NEWTOWN 2208* (9.98/15.98)	<b>BASS COMPUTER</b>
27	24	9	<b>LEE ROY PARNELL</b> ARISTA 18684* (9.98/13.98)	<b>LOVE WITHOUT MERCY</b>
28	28	14	<b>RADNEY FOSTER</b> ARISTA 18713* (9.98/13.98)	<b>DEL RIO, TX 1959</b>
29	29	25	<b>MARTINA MCBRIDE</b> RCA 66002* (9.98/13.98)	<b>THE TIME HAS COME</b>
30	—	1	<b>THE JAYHAWKS</b> DEF AMERICAN/REPRISE 26829*/WARNER BROS. (9.98/15.98)	<b>HOLLYWOOD TOWN HALL</b>
31	—	1	<b>BASS 305</b> DMR 41260* (9.98/14.98)	<b>DIGITAL BASS</b>
32	40	14	<b>A LIGHTER SHADE OF BROWN</b> PUMP 19114*/QUALITY (9.98/14.98)	<b>HIP HOP LOCOS</b>
33	35	7	<b>UNDERGROUND KINGZ</b> BIG TIME 41502*/JIVE (9.98/13.98)	<b>TOO HARD TO SWALLOW</b>
34	34	15	<b>THE MOVEMENT</b> SUNSHINE 18261*/ARISTA (6.98/9.98)	<b>THE MOVEMENT</b>
35	33	67	<b>PRIMUS</b> INTERSCOPE 91659*/AG (9.98/13.98)	<b>SAILING THE SEAS OF CHEESE</b>
36	38	40	<b>BASS BOY</b> NEWTOWN 2209* (9.98/14.98)	<b>I GOT THE BASS</b>
37	—	1	<b>TISHA CAMPBELL</b> CAPITOL 92878* (9.98/13.98)	<b>TISHA</b>
38	27	33	<b>SASS JORDAN</b> IMPACT 10524*/MCA (9.98/15.98)	<b>RACINE</b>
39	32	21	<b>MC SERCH</b> DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	<b>RETURN OF THE PRODUCT</b>
40	—	1	<b>GENE LOVES JEZEBEL</b> SAVAGE 60210* (10.98/15.98)	<b>HEAVENLY BODIES</b>



## Zomba: Record Revenues, 12 Grammy Nominations

**ZOM(BA) YEAR:** For Zomba Music, the music publishing unit of Clive Calder's Zomba Enterprises, there is no resting on its laurels; 1992 was a year in which it generated record revenues in net-publishers'-share, according to David Renzer, who runs the operation for North America out of New York.

Besides a surge of charted songs—the company associates itself with 12 Grammy nominations this year—Renzer reports that the company doubled its income on synchronization deals stemming from usage in feature films, TV and jingles (Renzer says he is not at liberty to make dollar figures public).

The Grammy nominations include three of the major awards centering on "Constant Craving" by k.d. lang and Zomba writer Ben Mink: song of the year; record of the year (k.d. lang), album of the year ("Ingenue" by k.d. lang).

Among dozens of charted songs, it is interesting to note, only 11 are releases on Zomba Music's sister label, Jive; the publisher's success stretches far beyond its own in-house commitments.

A further reflection of its industry clout is that Zomba Music held the No. 5 spot in Billboard's 1992 year-end wrap-up of Hot 100 Singles Publishers; Nos. 3 and 5, respectively, for its BMI affiliate Willesden Music and Zomba itself, an ASCAP firm; and No. 4 for Willesden among R&B publishers.

Renzer notes that his company's country charting has been consistent enough to warrant expansion in Nashville, where it moved to a new building that also houses a new 24-track studio. Renzer also plans to bring in another professional manager in Nashville, where the appointee will work under Nashville chief Mike Hollandsworth, who joined the company 3 1/2 years ago after a stint with Dick James Music there. Zomba Music and Willesden are currently charting with such acts as Tracy Lawrence, Lorrie Morgan, Alabama, Wynonna Judd, Collin Raye, Sammy Kershaw, Alan Jackson, Kathy Mattea, Doug Stone, Billy Dean, and Diamond Rio.

As for the future, Renzer reports a number of new writer/artist deals. A somewhat unusual teaming stems from signings last year that have realized a new Angela Bofill album on Jive, "I Wanna Love Somebody." Renzer brought Bofill, signed to Zomba last year, and new pactee Eve Nelson together for song collaborations, which had two important consequences. As writers, they were comfortable with each other and the result was co-authorship of four songs on the

10-song album, along with four penned by Nelson on her own. Additionally, the comfort level extended to the studio, too, leading to Nelson handling the producer chores as well.

In other deals, Renzer recently added to the Zomba roster the following writer/artist attractions: Supercat, a dancehall/reggae act on Columbia; Positive K, a rap artist who has major chart action with "I Got A Man" on PolyGram/PLG; Horace Brown, a new Uptown/MCA artist; Joe Thomas, developed by Zomba and recently signed by Ed Eckstine and Dave McPherson to Mercury Records; Sonic Youth, an alternative act on Geffen Records; and Babes In Toyland, an act on Reprise Records that is currently touring with Faith No More.

**SONDHEIM ADMN. DEAL:** Stephen Sondheim, the premiere Broadway songwriter, has made a worldwide administration deal with Warner/Chappell Music for his company, Riltling Music. Sondheim was previously represented by the David Geffen publishing unit. Riltling, formed 18 years ago, contains such Sondheim works as "Into The Woods," "Assassins," and his three songs from "Dick Tracy." Riltling's day-to-day operations are headed by Paul McKibbins, who was previously associated with Tommy Valando Publishing Group, which publishes Sondheim's earlier scores, such as "Company" and "Follies."

**A MOST UNHAPPY FELLA:** Robert Page claims copyright infringement on a twin-piano score of Frank Loesser's "The Most Happy Fella" used in a successful revival of the show last year and on an RCA Victor cast album. In U.S. District Court in New York, Page says RCA Victor parent BMG, The Shubert Organization, and Lincoln Theatre have failed to pay him for his work, which was written with Loesser's approval in 1959 and copyrighted by Page in 1979. His action demands a judgment of \$3.50 for each recording sold by the label and \$10,000 a week on the run of the show from Feb. 1, 1992 to July 6, 1992, among other claims.

**PRINT ON PRINT:** The following are the best-selling folios from Cherry Lane Music:

1. Metallica, Metallica Complete (Boxed Set)
2. Guns N' Roses, Use Your Illusion I
3. Ugly Kid Joe, America's Least Wanted
4. Bonnie Raitt, Luck Of The Draw
5. Roxette, Tourism



by Irv Lichtman

## MIDEM EXPELS 2 ON COPYRIGHT CHARGES

(Continued from page 10)

heard in February. STEMRA's group manager, legal and business affairs, Sylvia Brandsteder, says the society is "delighted that Phonomatic had to leave" but she expressed regrets that the stand was left intact with the company's name on it.

In addition, one of the Phonomatic companies, Boogaard, now dormant, was the subject of a long-running Dutch court case over alleged infringement of copyright.

Tring International and its sister company, Long Island Music, are currently the subject of two court cases, one from Island Records in the U.K. and another from MCA Records Inc. and MCA Records Ltd. in the U.K. The second writ, filed in London's High Court Jan. 18, alleges breach of MCA's copyright over Chess masters.

Tring International's lawyer, Nigel Davis, said MIDEM's request for Tring to leave "was not necessarily connected with either suit." Tring complied with MIDEM's request and struck the stand completely, although, says Davis, "We contend that there is no justification for MIDEM's action."

On the fourth day of the show rumors were circulating that MIDEM was about to take further action against exhibitors. Such stories were fueled by very real fears that product on some stands was in breach of other exhibitors' copyrights. One anti-piracy expert suggested a figure of up to 30% of all repertoire on one stand infringed on record companies' and possibly authors' rights.

IFPI's director general, Nic Garnett, told Billboard: "A lot of members were expressing concern about what they have seen on the stands. If MIDEM wants to remain a showcase for the legitimate business, it's got to address some of the problems which have surfaced."

Garnett also said that IFPI would be prepared to assist in addressing the problem if asked by MIDEM.

### COMPLIED WITH GEMA?

Phonomatic group managing director Wilhelm Mittrich justified Sound Solutions' issuing of an unlicensed CD. "We complied with GEMA's instructions and offered to pay them in

advance," he said. "They didn't get back to us within 20 days of the application. It is quite customary that record companies start manufacturing after application. GEMA usually takes two to three months to issue an invoice and a license. A record company should not be punished for the inefficiency of collection societies."

One record company executive confirmed that it was normal for major record labels to manufacture and ship before a license is granted, but only because they are covered by blanket agreements. Phonomatic is not covered by such a deal.

### PRESSING QUESTION

The Sound Solutions CD was marked "made in Holland" although Phonomatic's legal adviser, Ian Haffey, said the disc was pressed in Switzerland. "Because of the injunction preventing us manufacturing in Holland, we shipped the glass master to Switzerland even though it said 'made in Holland.'"

Phonomatic announced a deal at

last year's MIDEM with Sony Music Special Products, paying \$1.3 million for rights to market and distribute Readers Digest CDs and other products in Europe. However, the deal has been terminated following a dispute with Sony, says Mittrich.

The Sony Deal aroused concern at the time it was signed, mainly because of Mittrich's involvement in a 1987 court case over Elvis Presley CD imports. In this case Mittrich claimed the material was in the public domain in one EC territory and it could circulate freely in the community. Dutch courts eventually ruled that local copyright terms of protection would prevail over EC laws on freedom of movement of goods.

Mittrich has also attempted to join IFPI through its Norwegian national group. After buying and merging wholesalers, Mittrich is claiming some 40% of the market. However, Phonomatic claims IFPI has not issued the application forms on request.

## Janet Jackson Inks Deal With EMI Publishing

**CANNES**—Janet Jackson, who is due this spring to release her first album under her new deal with EMI Music-owned Virgin Records, has signed an agreement with EMI Music Publishing for all territories outside North America.

The deal was reported by Peter Reichardt, managing director of EMI Music Publishing U.K. and VP for international acquisitions, at EMI Publishing's company-wide meeting of managing directors during MIDEM here.

Outside of North America, Jackson's publishing was previously handled by MCA Music. In the U.S. and Canada, she has published on her own.

EMI Music Publishing chairman Martin Bandier commented: "Because she is now signed to one of

our affiliated companies, I felt it incumbent upon us to be a big part of what we hope will be the success story of 1993. This is one of those rare opportunities to be involved with a superstar artist on a label now distributed under the EMI umbrella."

Bandier characterized the multi-year agreement with the multi-platinum artist as "very substantial," but terms were not disclosed. He noted that EMI also represents producers/writers Jimmy Jam and Terry Lewis, who are expected once more to collaborate heavily with Jackson on her next disc. A title and release date have not yet been set.

The agreement, says Bandier, is for Jackson's songwriting as of Jan. 1, 1993, and back catalog as previous deals expire. **THOM DUFFY**

## MASTERS OF REALITY

(Continued from page 14)

Goss, original bassist Googe, and new members, drummer Ginger Baker and guitarist Daniel Rey, following the departure of guitarist Tim Harrington and drummer Vinnie Ludovico. Sessions for the record began in February 1991, but Rey, also a noted producer, departed in the midst of recording.

"We cut all the drum tracks in the first three weeks, and proceeded to do overdubs for the next year-and-a-half," Goss says with a laugh.

"There are two or three things on the album that are the way they were when Daniel was in the band—'Rolling Green' and '100 Years,'" he continues. "Then the rest I went in and resang, and I redid all the guitars."

Goss expresses satisfaction with the pared-down, still vaguely psyche-

delic sound offered by the three-piece Masters on "Sufferbus": "It's a progression. It's simpler—just little songs."

He also is happy with the band's alliance with recent Rock and Roll Hall of Fame inductee Baker (who contributes vocals on "T.U.S.A.," a recitation that recalls his work on Cream's "Pressed Rat And Warthog").

"I met Ginger at a barbecue at one of his polo partners' house," Goss recalls. "A week later we got together and jammed, and that was it. We knew it was happening."

Goss says he expects that the band will tour in the late spring, but no dates or venues have been finalized yet.

The new album's first single, "She Got Me," has already been serviced

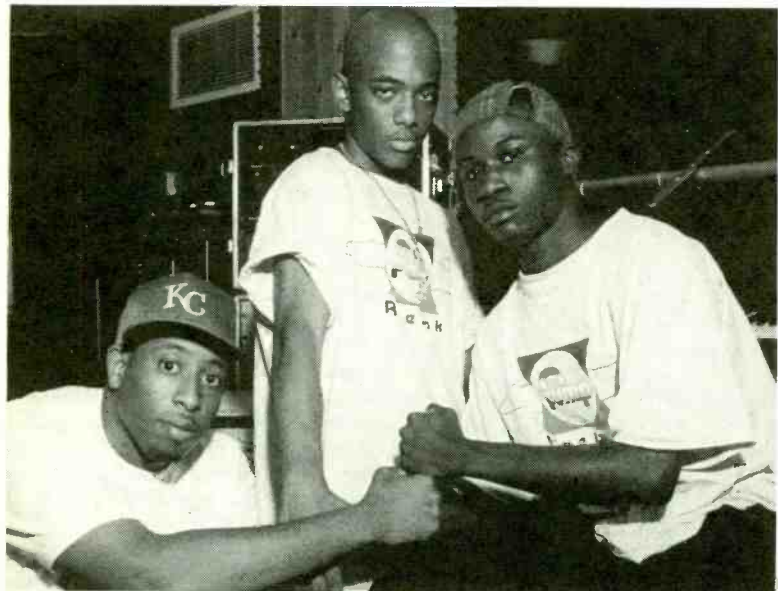
to modern rock, college, and metal radio. A video for the track has been shot by Casey Niccoli, who directed the much-lauded clip for "Been Caught Stealin'" for her husband Perry Farrell's former band, Jane's Addiction.

"'Been Caught Stealin'" was my favorite video of all time," Goss says. "I saw this reel from her, and I said, 'Let's get a treatment from her.' It was the only treatment that made me laugh."

Of the video, he says, "It's a Mexican soap opera, with tacos flying around and stuff."

A video has also been created for the short, eerie track "Bicycle." Says Goss, "We just animated the cover art for the album, basically. It's a really creepy little piece of work."





**It's A Mobb Thang.** DJ Premier of Gang Starr fame gives a hand productionwise with the debut set from 4th & B'way act Mobb Deep. The group's first single is "Peer Pressure" b/w "For The Nonbelievers." The album, titled "Juvenile Hell," is due in March. Shown, from left, are DJ Premier and Mobb Deep's Prodigy and Havoc.

## Rough House Survivors Check In Crew's Debut Is 'Fun-Loving' Affair

■ BY HAVELOCK NELSON

With their funky first single "Check Da Back Pack," Rough House Survivors have become the latest crew from New Rochelle, N.Y., to storm the gates of rap stardom. This Relativity Records quartet of MC Bert, JB, Kev Smooth, and DJ Swinn is following the lead of Brand Nubian, and the groups have a sound that's lyrically and sonically similar.

"We hear that a lot," says Kev. "All we do is laugh and smile. It's funny to us because we grew up with them and, I guess, some things rub off."

"Check Da Back Pack" was released in early November, and is currently bulleted on Billboard's Hot Rap Singles chart for the third week. The track mixes orchestral riffs with a soulful groove. Moreover, it weaves



ROUGH HOUSE SURVIVORS

a thoughtful message into frisky verses. "We want to persuade kids to go to school—to get that knowledge and not carry guns, 'cause school's not a place for violence," says Kev.

Since its debut, Rough House Survivors have gained the respect of street and underground audiences. And two weeks after "Check Da Back Pack" bum-rushed the earholes of those listeners, the kicking, breathing album "Straight From The Soul" arrived. According to Peter Kang, Relativity's director of urban A&R and marketing, 45,000 units of the title were shipped; it has been selling at the rate of 1,000 a week. "We saw an explosion of sales in New Rochelle and nearby Mount Vernon," he says.

On the album, Rough House Survivors speak about themselves, girls, and weed. And they kick Afro-conscious science. "But mostly we do fun-loving stuff," says Kev, noting that Rough House Survivors bring lots of flavors to their jams. "Some lyrics are smooth; some are hardcore; some are on the R&B/commercialized tip, and, sometimes, the reggae tip," he adds.

Except for "Stick Da Butt Out," supervised by Grand Puba Maxwell, who also makes a cameo, "Straight From The Soul" was produced by Tony Dofat (Heavy D. & the Boyz, Mary J. Blige). "We were gonna start out with Puba; he was gonna put us

on," says Kev. "But he got busy and we couldn't wait. That's when we hooked up with Greg Troutman and started making demos with Tony Dofat [Troutman's business partner in TD Hype Productions]. When things started happening for us, we ran into Puba. He said he wanted to do a track. So we hooked up a date and time and did it."

The group wasn't shopped to many labels. It came to the attention of Hollis, N.Y.-based Relativity two years ago, when Troutman met the label's national sales director, Karene Anderson, on a plane ride back to New York from the Jack The Rapper meet in Atlanta. "We became very interested in working with the group, especially because of Tony Dofat's production, which was slamming," says Kang.

The flippy "We Come To Get Wreck" features Sadat X from Brand Nubian, while one verse in the laid-back, jazzy "Can U Dig It" spotlights Pete Rock's rapper C.L. Smooth. Other tracks are "On A Trip," "On The Flex," and "So! Survivors We Can Rhyme."

Following a buzz from exposure on Kid Capri's daily afternoon mix show on WBLS New York, the next single from "Straight From The Soul" will be the rugged "Rough House." Kang promises that a promotional video for the cut will capture Rough House Survivors in the midst of a genuine beef with rivals, whose drug-dealing business was disturbed by the two-day shoot.

The previous clip for "Check Da Back Pack" has never aired on MTV. "When we went to them, things started changing at 'Yo!'" Kang says. "We kinda got lost in the shuffle." But it hit on local shows like New York's "Video Music Box" and BET's "Video Vibrations" and "Rap City" programs. It also managed to become a top 15 request at The Box.

## Whoopi Wows 'Em At Image Awards Arrested Development, Winans Among Other Honorees

**SHORT TAKES:** We're running a bit behind, and news items are multiplying faster than performers at the Jan. 20 Clinton inaugural festivities!

**L.A. DREAMS:** Hollywood favorite **Whoopi Goldberg** won the top honors at the 25th annual NAACP Image Awards Jan. 16 at the Pasadena (Calif.) Civic Auditorium. "Sister Act" won as outstanding motion picture, and Goldberg as outstanding motion-picture actress. **Denzel Washington** was honored for his role in "Mississippi Masala." Winners in the recording categories: Outstanding new artist, **Arrested Development**; gospel artist, **BeBe & CeCe Winans**; jazz artist, **Wynton Marsalis**; rap group, **Arrested Development**; world music artist,

**Biggie Smalls & Third Eye.** But **David Esterson** of And-Bird Management in Whittier, Calif., says his artist is 14-year-old white rapper **Biggy Smallz**, and the two should not be confused. According to Esterson, his Biggy Smallz has released one single, "My Weekend," and has also recorded "I Like Black Women Too."

**ALL POINTS BULLETIN:** In Atlanta, folks are settling down at the phenomenally successful LaFace Records after **LaMont Boles**, executive VP/GM, resigned earlier this month to pursue other interests. Boles oversaw the successful promotion and marketing of baby acts **Damian Dame**, **TLC**, and the "Boomerang" project. We spoke Jan. 13, the day he resigned. "I was brought down to Atlanta to turn the company around



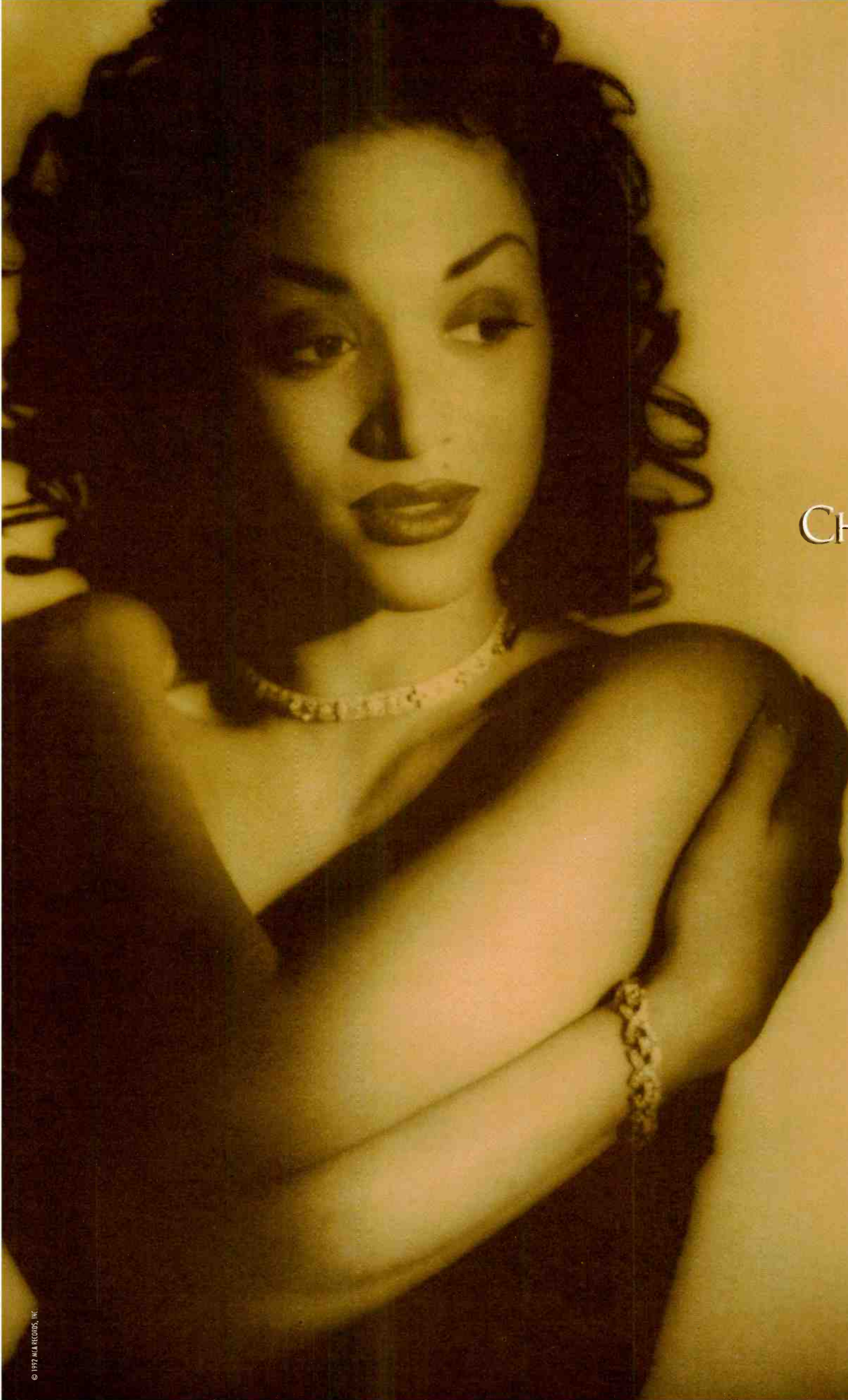
by Janine McAdams

and put it on the map and make it a place where artists and execs would want to come," Boles said. "They feel like I have done the job. There is a lot left to be done in directing the company, but there's a lot left I want to do with me." As to whether the break with co-presidents **L.A. Reid** and **Kenny Babyface Edmonds** is amicable, Boles reports: "We're still like brothers. The success we have enjoyed was as a team, no one can ever take from me" . . . Orlando, Fla.-based **Cheetah Records** celebrated its fifth year as an independent by releasing two new albums Jan. 22 by the label's co-founder and best-selling artist, the prolific **D.J. Magic Mike**. Both "Bass: The Final Frontier" and "This Is How It Should Be Done" will be double albums. Magic Mike has already garnered three gold albums . . . Not just another music conference, the Marketing Opportunities In Black Entertainment (MOBE) meet is a two-day advanced entertainment symposium scheduled for March 19-20 in Chicago. Among the topics: marketing through music, apparel marketing, retail marketing, video release tie-ins, and alternatives in sports marketing. Speakers and presenters include representatives of Columbia Pictures, TriStar Pictures, Def Jam, Warner Bros. Television, 40 Acres & A Mule Film Works, Motown, RCA, McDonald's Corp., and the NBA. Call **Yvette** and **Kofi Moyo** at Resource Associates International in Chicago for information.



**Sisters With Songs.** ASCAP members SWV (Sisters With Voices) are greeted by ASCAP staffers at Sweetwater's in New York. The RCA Records signees are promoting their debut album, "It's About Time." From left are attorney David Chickadel; Jonathan Love and Audra Washington, ASCAP; Coko, Taj, and Lelee of SWV; Dwayne Alexander, ASCAP; and attorney Michael Panteloni.





“Precious is the title  
of Chanté Moore's  
awesome debut album,  
and the word  
also describes the stunningly  
attractive lady's inherent talent.

This is no 'fast food muzak'  
from yet another  
dance music singer  
— it's 'real music',  
performed with style  
and a whole lot of soul.”

— Blues & Soul

# CHANTÉ MOORE

“IT'S ALRIGHT”

MCA/MS-54558

THE NEXT HIT

FROM HER DEBUT ALBUM

PRECIOUS

MCA/D-10605

PRODUCED AND ARRANGED BY  
VASSAL BENFORD  
FOR PALM TREE PRODUCTIONS

ACOUSTIC PIANO BY GEORGE DUKE

LEAD VOCAL CO-PRODUCED BY  
LOUIL SILAS, JR.

VOCAL ARRANGEMENT AND MELODY BY  
CHANTÉ MOORE

MANAGEMENT FRED MOULTRIE  
FOR MOULTRIE ENTERTAINMENT GROUP

SILAS  
  
RECORDS  
MCA



# Billboard® TOP R&B ALBUMS

FOR WEEK ENDING FEB. 6, 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
				★ ★ ★ No. 1 ★ ★ ★		
1	2	2	6	<b>DR. DRE</b> DEATH ROW/INTERSCOPE 57128/PRIORITY (9.98/16.98)	1 week at No. 1 THE CHRONIC	1
2	1	1	10	<b>SOUNDTRACK</b> ▲ <sup>6</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
3	3	4	10	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA 18646* (10.98/15.98)	BREATHLESS	2
4	4	3	5	<b>SHAI</b> GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
5	6	5	26	<b>MARY J. BLIGE</b> ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1
6	5	6	12	<b>SADE</b> ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	2
7	8	13	10	<b>SILK</b> KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
8	7	—	2	<b>HEAVY D. &amp; THE BOYZ</b> UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	7
9	11	11	22	<b>BOBBY BROWN</b> ▲ MCA 10417 (10.98/15.98)	BOBBY	1
10	9	9	9	<b>WRECKX-N-EFFECT</b> ▲ MCA 10566 (9.98/15.98)	HARD OR SMOOTH	6
11	12	8	43	<b>ARRESTED DEVELOPMENT</b> ▲ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
12	10	7	11	<b>ICE CUBE</b> ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
13	13	12	4	<b>CHRISTOPHER WILLIAMS</b> UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	12
14	14	10	30	<b>SOUNDTRACK</b> ▲ <sup>2</sup> LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
15	15	14	47	<b>TLC</b> ▲ <sup>2</sup> LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH...ON THE TLC TIP	3
16	18	18	12	<b>PORTRAIT</b> CAPITOL 93496* (9.98/13.98)	PORTRAIT	16
17	19	17	44	<b>EN VOGUE</b> ▲ <sup>2</sup> ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
18	17	16	15	<b>PRINCE AND THE NEW POWER GENERATION</b> ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	♀	8
19	20	20	10	<b>JADE</b> GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
20	22	27	13	<b>SWV</b> RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	20
21	16	15	6	<b>EAZY E</b> RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	15
22	23	19	88	<b>BOYZ II MEN</b> ▲ <sup>4</sup> MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
23	24	30	16	<b>CHANTE MOORE</b> SILAS 10605/MCA (9.98/15.98)	PRECIOUS	23
24	21	22	17	<b>SHABBA RANKS</b> ● EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11
25	25	24	26	<b>HOUSE OF PAIN</b> ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	16
26	<b>NEW</b> ▶	1	1	<b>SNOW</b> ATCO EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	26
27	26	23	16	<b>REDMAN</b> RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	5
28	28	29	15	<b>LO-KEY?</b> PERSPECTIVE 1003*/PLG (9.98/13.98)	WHERE DEY AT?	18
29	30	25	43	<b>KRIS KROSS</b> ▲ <sup>4</sup> RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
30	32	28	22	<b>AFTER 7</b> VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8
31	42	—	2	<b>DUICE</b> TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	31
32	31	31	11	<b>GETO BOYS</b> RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOY'S THE BEST UN CUT DOPE	31
33	27	26	18	<b>DA LENCH MOB</b> STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST	4
34	35	32	52	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b> ▲ JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
35	36	35	70	<b>CYPRESS HILL</b> ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
36	37	42	16	<b>GEORGE DUKE</b> WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	36
37	33	37	10	<b>KOOL G RAP &amp; D.J. POLO</b> COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE	18
38	34	33	31	<b>NZDEEP</b> PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
39	57	54	59	<b>MICHAEL JACKSON</b> ▲ <sup>4</sup> EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
40	38	36	85	<b>JODECI</b> ▲ <sup>2</sup> UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
41	29	21	9	<b>SOUNDTRACK</b> SIRE 26978/WARNER BROS. (10.98/15.98)	TRESPASS	16
42	50	38	14	<b>GRAND PUBA</b> ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	14
43	51	59	22	<b>FATHER M.C.</b> UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34
44	46	34	18	<b>AL B. SURE!</b> WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	2
45	41	40	9	<b>STEPHANIE MILLS</b> MCA 10690 (10.98/15.98)	SOMETHING REAL	22
46	48	44	28	<b>MARIAH CAREY</b> ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16
47	39	45	9	<b>PARIS</b> SCARFACE 100 (5.98/8.98)	SLEEPING WITH THE ENEMY	23
48	45	39	17	<b>COMPTON'S MOST WANTED</b> ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY	20
49	47	49	24	<b>HI-FIVE</b> JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9

50	44	55	29	<b>MEN AT LARGE</b> ATCO EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
51	40	43	19	<b>MIKI HOWARD</b> GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	7
52	43	41	20	<b>MAD COBRA</b> COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	17
53	64	65	12	<b>POSITIVE K</b> ISLAND 514057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	53
54	55	48	11	<b>BASS OUTLAWS</b> NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	48
55	54	58	11	<b>UNDERGROUND KINGZ</b> BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
56	56	53	11	<b>PATTI LABELLE</b> MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	18
57	52	50	74	<b>VANESSA WILLIAMS</b> ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
58	49	62	15	<b>RACHELLE FERRELL</b> MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
59	61	63	27	<b>LORENZO</b> ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
60	53	46	40	<b>SPICE 1</b> TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
61	58	56	28	<b>TOO SHORT</b> ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
62	59	51	17	<b>BUSHWICK BILL</b> RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	15
63	60	57	57	<b>NATALIE COLE</b> ▲ <sup>4</sup> ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
64	62	47	18	<b>CHUCKII BOOKER</b> ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WILD	13
65	71	67	26	<b>EPMD</b> ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	5
66	67	61	62	<b>TEVIN CAMPBELL</b> ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
67	68	60	49	<b>SIR MIX-A-LOT</b> ▲ DEF AMERICAN/REPRISE 26765*/WARNER BROS. (9.98/15.98)	MACK DADDY	19
68	66	76	11	<b>D.J. JIMI</b> AVENUE 9105* (9.98/14.98)	IT'S JIMI	66
69	65	66	42	<b>DAS EFX</b> ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	1
70	69	72	24	<b>FREDDIE JACKSON</b> CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	7
71	63	52	12	<b>BOB MARLEY</b> ▲ TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	24
72	73	81	29	<b>NAJEE</b> EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
73	72	69	27	<b>DJ QUIK</b> ● PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	13
74	84	87	12	<b>DIAMOND AND THE PSYCHOTIC NEUROTICS</b> CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98)	STUNTS, BLUNTS & HIP HOP	47
75	70	77	16	<b>TREY LORENZ</b> EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	32
76	76	71	5	<b>SOUNDTRACK</b> MCA 10671* (10.98/15.98)	LEAP OF FAITH	71
77	78	74	29	<b>BRIAN MCKNIGHT</b> MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
78	90	89	7	<b>THE PHARCYDE</b> DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	78
79	77	70	36	<b>SUPER CAT</b> COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37
80	74	68	49	<b>CECE PENISTON</b> ● A&M 5381* (9.98/13.98)	FINALLY	13
81	92	85	61	<b>KEITH SWEAT</b> ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
82	82	91	23	<b>DAVID SANBORN</b> ELEKTRA 61272* (10.98/15.98)	UPFRONT	60
83	88	88	38	<b>ICE CUBE</b> ▲ PRIORITY 57155 (9.98/15.98)	DEATH CERTIFICATE	1
84	97	92	4	<b>DJ FURY</b> JOEY BOY 3006* (9.98/15.98)	BASS MAN	84
85	83	86	34	<b>LIONEL RICHIE</b> ▲ MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	7
86	79	78	28	<b>BEASTIE BOYS</b> CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	37
87	94	64	25	<b>EAST COAST FAMILY</b> ● BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	12
88	89	98	10	<b>THE 2 LIVE CREW</b> LUKE 122 (9.98/15.98)	THE 2 LIVE CREW'S GREATEST HITS	62
89	98	—	58	<b>GERALD LEVERT</b> ● ATCO EASTWEST 91777*/AG (10.98/15.98)	PRIVATE LINE	1
90	85	83	19	<b>WILLIE D</b> RAP-A-LOT 57188/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	27
91	75	79	33	<b>PETE ROCK &amp; C.L. SMOOTH</b> ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
92	80	75	10	<b>SOUNDTRACK</b> QWEST/REPRISE 45130*/WARNER BROS. (10.98/15.98)	MALCOLM X	23
93	93	84	12	<b>VARIOUS ARTISTS</b> TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	67
94	81	80	12	<b>MAXI PRIEST</b> VIRGIN 86500 (9.98/13.98)	FE REAL	46
95	<b>RE-ENTRY</b>	2	2	<b>R.B.L. POSSE</b> IN-A-MINUTE 8000* (9.98/14.98)	A LESSON TO BE LEARNED	85
96	91	99	3	<b>E-40</b> SIC WID IT 711* (9.98/13.98)	FEDERAL	91
97	86	73	19	<b>PUBLIC ENEMY</b> ● DEF JAM 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	10
98	100	—	2	<b>JACCI MCGHEE</b> MCA 10291* (9.98/15.98)	JACCI MCGHEE	98
99	<b>RE-ENTRY</b>	11	11	<b>NORMAN BROWN</b> MOJAZZ 7000*/MOTOWN (9.98/13.98)	JUST BETWEEN US	51
100	<b>RE-ENTRY</b>	35	35	<b>AMG</b> SELECT STREET 21642*/SELECT (9.98/15.98)	BITCH BETTA HAVE MY MONEY	20

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

## James Brown Is R&B Foundation's 1992 Lifetime Achiever

NEW YORK—The Rhythm & Blues Foundation has an exciting lineup of awards recipients for its fourth annual Pioneer Awards. James Brown is to be the foundation's lifetime achievement honoree at the presentation, which will take place on the West Coast for the first time, Feb. 25 at Los Angeles' Palace Theatre.

The Rhythm & Blues Foundation honors men and women who created or influenced R&B music from the '40s-'60s, giving awards and cash prizes. This year, the foundation plans to

award more than \$190,000 to nine outstanding individuals and two groups.

This year's Pioneer Award recipients: Hadda Brooks, dubbed "Queen Of The Boogie," who was the first black performer to have her own weekly TV variety show; Solomon Burke, the great king of rock'n'soul who serenaded fans with "Cry To Me" and "Everybody Needs Somebody To Love"; Dave Clark, a pioneer in black record promotion, who worked the records of artists like Louis Armstrong, Billie Holiday, Mahalia Jackson, and Nat King Cole.

Floyd Dixon, a '50s star who thrilled with his rambunctious "Tight Skirts," "Redhead N Cadillac," and "Tired, Broke, And Busted"; Lowell Fulson, an innovator in Southern blues and R&B, who worked with Ivory Joe Hunter, Hot Lips Page, and Clifton Chenier, and recorded hits "Everyday I Have The Blues" and "Tramp"; Erskine Hawkins, swing band leader and jazz trumpet virtuoso; Wilson Pickett, whose tenure at Stax was filled with great soul hits like "In The Midnight Hour" and "Mustang Sally."

Carla Thomas, daughter of Pioneer Award recipient Rufus Thomas, who scored a string of hits like "Let Me Be Good To You" and "B-A-B-Y," on Stax; Jimmy Witherspoon, R&B bass vocalist with classic tunes like "Ain't Nobody's Business" and "When The Evening Sun Goes Down"; Little Anthony & The Imperials, led by the singular vocalist Anthony Gourline, who ruled airwaves in the '50s with "Tears On My Pillow," "Shimmy Shimmy Ko-Ko-Bop," and "Hurt So Bad"; Martha and the Vandellas, who helped crystallize the girl-

group formula at Motown by scoring with "Dancing In The Street," "Nowhere To Run," and "Heat Wave."

Even more exciting is the Ray Charles Lifetime Achievement Award recipient. Often called the hardest-working man in show biz, godfather of soul James Brown will receive the honor. Brown, who first charted nationally in 1956 with "Please, Please, Please," has the longest string of top 10 R&B-charted hits, and is still recording.

Bonnie Raitt hosts, with a number of guest presenters. JANINE McADAMS





## TERRI ROSSI'S RHYTHM SECTION

**RECORD SALES HAVE BEGUN** to turn around following the post-Christmas slump. This week's bullets on the SoundScan singles chart are based on a 20% increase in sales, which produced one backward bullet. "Mr. Wendal" by Arrested Development (Chrysalis) increased by almost 24%, yet is pushed back 6-8. New singles by Dr. Dre and Naughty By Nature made excellent debuts, at No. 11 and No. 2, respectively, following their first week of commercial availability.

Dr. Dre's "Nuthin' But A 'G' Thang" (Death Row) qualifies as Power Pick/Sales single on the Hot R&B Singles chart. With a 26% increase in monitored airplay, it advances 67-28. "Hip Hop Hooray" by Naughty by Nature (Tommy Boy) sprints up the R&B Singles chart 65-12. Its upward movement is aided by a 46% increase in monitored airplay. Even though the weekly sales of "I Will Always Love You" by Whitney Houston (Arista) are diminishing, its total this week is still more than twice that of "Hip Hop Hooray".

**MORE SALES NEWS:** On the Top R&B Albums chart, "The Chronic," by Dr. Dre, displaces the soundtrack from "The Bodyguard" (Arista) as the No. 1 R&B album. Often, charts compiled with the new SoundScan sales data show new records debuting high on the chart and in following weeks slowly dropping down the chart. Therefore, this No. 1 follows an unusual pattern, but it proves that it is possible to sustain sales growth and move up the chart to the No. 1 position.

The highest album debut, "12 Inches Of Snow," is by Canadian dancehall-reggae artist Snow, who raps and sings. It enters at No. 26. Snow's name comes from the dancehall club circuit in Toronto. Jamaican clubgoers and other Jamaican dancehall artists would call out to him to freestyle on the mike, and since they did not know his name, they assigned the apt nickname.

**BACK TO THE HOT R&B SINGLES CHART:** Last week's Hot Shot Debut, "Ditty" by Paperboy (Next Plateau/FFRR), drops back on the chart due to a decrease in sales. This record exploded recently, creating a tremendous demand. Once stock levels even out, "Ditty" should turn around on the chart in coming weeks.

**ALL THE WAY:** Two records continue to forge their way to the top of the singles chart. "Quality Time" by Hi-Five (Jive) moves 4-3, making its strongest gain in monitored airplay. "Don't Walk Away" by Jade (Giant) leap-frogs "Quality" 5-2, with a strong thrust from sales activity. "Don't Walk Away" has made great strides each week, but it could take a couple of weeks to dethrone Whitney Houston's "I Will Always Love You," which is in its 10th week at No. 1 and could hold that spot for a couple more weeks. Its point total is a little less than twice that of "Don't Walk Away." Houston's "I'm Every Woman" is finding radio and sales success, but "Love You" continues to be the popular favorite.

**"COMFORTER"** by Shai (Gasoline Alley) makes a strong move in its third week on the Hot R&B Singles chart. It had an excellent first week of sales, entered the SoundScan singles chart at No. 36, and with a 33% increase in BDS Monitored airplay, it bounds 58-35. The effect of the performance of this single, along with the singles by Dr. Dre and Naughty By Nature, keeps a number of records in place in the 30s and 40s, despite reasonably good gains.

## MTV EXPANSION

(Continued from page 1)

Music Television, MTV Europe, MTV Japan, MTV Brazil, and MTV Asia.

The target audience for MTV Latin America is actually double the number of cable homes that were in Europe five years ago when MTV Europe was launched, according to MTV, which estimates there are now 42 million cable households in Europe.

MTV has been in Brazil since 1990, but its only previous excursion into Spanish-speaking Latin America began five years ago when the one-hour, Spanish-language music video program "MTV Internacional" was launched. "MTV Internacional" currently can be seen on broadcast stations in Latin America, as well as on the U.S. Spanish-language network Telemundo.

Because of a lack of outlets, Latin video projects have been at a low ebb, but Sara Levinson, executive VP, MTV Music Television, expects MTV's presence will boost music video productions. "MTV sees its role as being a real catalyst for increasing production of music videos," she says. "We find when we go into a territory, if there isn't sufficient video production, then not too long after we've launched, when there's an outlet for it, production follows. It's not a chicken-and-egg thing. The egg is MTV and the chicken is the music video production that follows."

Levinson notes, "By having a pan-Latin service, it makes economic sense [for record companies] to produce videos that will go into rotation more than once a week and it will be seen outside of the [home] territory."

No Spanish-language musical blend has been scripted for MTV Latin America, according to Levinson. The channel will be tailored to appeal to the region's cultural interests and tastes, she notes, and will somewhat resemble "MTV Internacional." In the past, that program has featured pan-Latin icons such as pop crooner Luis Miguel and merengue singer/songwriter Juan Luis Guerra, as well as videosavvy, pop/rock acts exemplified by Soda Stereo and Maldita Vecindad, while its English-language fare has leaned toward pop, dance, and rap acts.

An improving Latin American economy and familiarity with the region helped solidify the company's decision to expand into South America, according to Levinson. "The economy has changed and you're seeing growth in cable and satellite distribution," she says. "When we started programming to Latin America over five years ago, we realized that there was a growing popularity of MTV on a worldwide basis and realized that the only way to get into Latin America at the time was with a one-hour syndicated program."

The company plans to continue offering "MTV Internacional," "if broadcast stations are still interested in carrying it," says Levinson. "The program itself has been met with tremendous popularity the last few years. So what this showed us is that we really do have high visibility in Latin America and a very strong demand for the channel. One hour isn't enough."

Billboard®

FOR WEEK ENDING FEBRUARY 6, 1993

## Hot Rap Singles™

				COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	8	★★★ NO. 1 ★★★ REBIRTH OF SLICK (COOL LIKE DAT) ◆ DIGABLE PLANETS (C) (M) (T) PENDULUM 64674/ELEKTRA	◆ 1 week at No. 1
2	1	1	12	I GOT A MAN (C) (T) ISLAND 864 305/PLG	◆ POSITIVE K
3	5	6	10	STRAIGHT OUT THE SEWER (C) (M) (T) (X) ATCO EASTWEST 98465/AG	◆ DAS EFX
4	4	5	11	LETTERMAN (M) (T) ATLANTIC 85803*/AG	◆ K-SOLO
5	6	7	8	EVERYTHING'S GONNA BE ALRIGHT (C) (M) (T) (X) UPTOWN 54523/MCA	◆ FATHER M.C.
6	8	10	8	INFORMER (C) (M) (T) ATCO EASTWEST 98471	◆ SNOW
7	3	2	13	PUNKS JUMP UP TO GET BEAT DOWN (C) (T) ELEKTRA 64687	◆ BRAND NUBIAN
8	11	13	4	MR. WENDAL (C) (D) (T) CHRYSALIS 24810/ERG	◆ ARRESTED DEVELOPMENT
9	13	20	4	WHO'S THE MAN? (C) (M) (T) (X) UPTOWN 54543/MCA	◆ HEAVY D. & THE BOYZ
10	10	15	5	TAP THE BOTTLE (C) (M) (T) SOUL 54535/MCA	◆ YOUNG BLACK TEENAGERS
11	14	17	5	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541*	◆ APACHE
12	18	22	5	HALF TIME (M) (T) RUFFHOUSE 74777*/COLUMBIA	◆ NASTY NAS
13	15	16	7	HOMIES (C) (T) (X) PUMP 19134/QUALITY	◆ A LIGHTER SHADE OF BROWN
14	9	8	9	FAT POCKETS (C) (T) PAYDAY/LONDON 869 930/PLG	◆ SHOWBIZ & A.G.
15	7	4	12	WICKED (M) (T) (X) PRIORITY 53813*	◆ ICE CUBE
16	12	11	9	HEAD BANGER (M) (T) (X) RAL/CHAOS 74700*/COLUMBIA	◆ EPMD
17	16	21	10	DEM NO WORRY WE (C) (M) (T) (X) COLUMBIA 74720	◆ SUPER CAT
18	20	24	4	CHECK DA BACKPACK (C) (T) RELATIVITY 1140	◆ ROUGH HOUSE SURVIVERS
19	25	27	3	FREEDOM GOT AN A.K. (M) (T) ATCO EASTWEST 96090*/AG	◆ DA LENCH MOB
20	17	14	18	RUMP SHAKER ▲ (C) (M) (T) MCA 54388	◆ WRECKX-N-EFFECT
21	19	9	15	FLEX ● (C) (M) (T) (X) COLUMBIA 74373	◆ MAD COBRA
22	29	—	2	A.D.A.M. (C) (T) POLYDOR 861 088/PLG	◆ XCLAN
23	27	28	3	85 SOUTH (C) (M) (T) (X) ROWDY 75444/ARISTA	◆ Y'ALL SO STUPID
24	NEW ►	1	1	THROW YOUR GUNZ (M) (T) JMJ/RAL 74766*/COLUMBIA	◆ ONYX
25	30	29	3	DITTY (C) (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ PAPERBOY
26	NEW ►	1	1	CHECK IT OUT (C) (T) ELEKTRA 64671	◆ GRAND PUBA
27	NEW ►	1	1	YABADABADOO (M) (T) SELECT 66349*/ELEKTRA	◆ CHUBB ROCK
28	23	18	14	PICK IT UP (M) (T) LUKE 454*	◆ HOME TEAM
29	NEW ►	1	1	I GET WRECK (M) (T) ELEKTRA 66334*	◆ HEATHER B.
30	24	19	16	NOT GONNA BE ABLE TO DO IT (C) (M) (T) BIG BEAT 10076	◆ DOUBLE XX POSSE

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

## BUBBLING UNDER HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	6	A.D.A.M. XCLAN (POLYDOR/PLG)
2	—	1	WHO GOT THE PROPS BLACK MOON (NERVOUS)
3	11	2	IF I WERE YOU WAILING SOULS (CHAOS/COLUMBIA)
4	—	1	THIS ONE'S FOR YOU JOE PUBLIC (COLUMBIA)
5	—	1	SISTA, SISTA FORCE ONE NETWORK (QWEST/WB)
6	4	9	GIMME WHAT YOU GOT! FM (AVENUE)
7	20	2	APPARENTLY NOTHIN' YOUNG DISCIPLES (TALKIN' LOUD)
8	2	8	OH MY GOSH DON-E (GEE STREET/ISLAND/PLG)
9	—	1	GOOD 4 WE D-INFLUENCE (ATCO EASTWEST)
10	—	1	SWEAT MY DAZZY DUKES THE REPO CREW (PANDISC)
11	—	1	NEVER BEFORE SIMPLE PLEASURE (REPRISE)
12	—	1	IF YOU EVER LOVED SOMEONE... WALTER BEASLEY (MERCURY)
13	23	2	THROW YA GUNZ ONYX (CHAOS/COLUMBIA)

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



## Bowie's Chameleon Act Can't Hide New Single

**WHO'S THAT MAN?:** A mystery record, bearing only the name **Pallas Athena**, has begun to leak into the U.S. from the U.K. No information to discern, just a tasty tribal/trance groove, awash with jazz-inflected sax lines.

A little investigation reveals that the track is actually the creation of chameleon rocker **David Bowie** and **Nile Rodgers**, and Bowie is among the sax players featured. The 12-inch white-label, which has mixes by **Jack Dangerous of Meat Beat Manifesto**, was leaked onto the street by the U.K. branch of **Arista**, and is rumored to be the flipside to "Jump," Bowie's first **Savage U.S.** single in April. A full-fledged stateside club campaign is said to be in the works. Naturally, no one at **Savage** will confirm or deny any of this.



RUPAUL

Of course, we're pleased that Bowie is so clearly intrigued and inspired by club culture, and chose to at least momentarily embrace it as a part of his ever-evolving persona. However, it would have been mutually beneficial for his name to appear somewhere on the actual record. Our community is in dire need of the vocal support of artists with such stature in the pop mainstream. It's not enough to glean a bit of hipness without giving something back.

Either way, this is a highly potent track that DJs are justifiably clamor-

ing for. If you spot one, snatch it immediately.

**FLIP YOUR WIG:** Some trends are just *too* deep to consider. For example, take the flood of "drag disco" tracks that are fast descending upon poor, unsuspecting DJs. The ingredients are simple: Take a house or garage beat, add a finger-snappin' female impersonator with talent for nasty "bitch-talk," and you're ready for action.

Needless to say, some of these cuts work better than others. What it all boils down to, though, is not the strength of the groove, but rather the depth of dish each vocalist serves. Twirling at the top of the heap is **RuPaul**, whose **Tommy Boy** single "Supermodel (You Better Work!)" is a bonafide club hit—thanks, in part, to several smokin' new remixes by **DJ Digit & DJ EFX**—and is showing healthy signs of pop crossover. The New York-based performer is currently dividing her time between a U.S. club tour, and recording her first album. Word has it that she is taking a serious stab at vocalizing. Something for the up-and-comers to strive toward.

Next is "Get Her" by **The Ride Committee Featuring Roxy (E-Legal, New York)**, which is easily the best of the bunch. Though the track is not yet out commercially, bootleg tapes are a hot commodity in most major cities around the country. Several majors are sniffing around this one for a possible deal; a wise choice, especially given **Junior Vasquez's** slamin' remix. And as for **Roxy**, she is way too many things, slicing up the competition with a ruthless line like, "I'll rip out her eyes and put them in the punchbowl!" And that's the printable stuff.

Chicago producer/remixer **Ralphie Rosario** is the man behind the notorious **Byrd Bardot**, who strikes a pose somewhere between **Eartha Kitt** and **Charo**. On the fun "Quentagious," (**DJ World, Chicago**) a new one that is starting to garner much-deserved play, **Bardot** gives fever to anyone bold enough to step in her path, while an insinuating bassline envelops smooth synths and a memorable hook. Any of the four versions will do just fine. Pick one.

Less interesting, but worth a spin or two are "Miss Honey" by **Moi Renee (Project X, New York)**, and



by Larry Flick

"Work It Girlfriend" by **Jack & Jill Featuring DaWaane (Strictly Rhythm, New York)**. The former is heavy on throaty raps, while the latter places more emphasis on a workable garage groove than anything else.

**THE SINGLE LIFE:** The underrated **Boys Own Productions** posse in the U.K. issues what may be its long-awaited first mainstream hit, "Strong" by the **Black Science Or-**



**All The Rave.** Los Angeles-based techno indie **Crap Records** has been building a strong rave following with a string of sturdy 12-inch singles. Label president **Randy Sills**, center, with partner **Roger LaRocque**, left, celebrate the release of **Middle Finger's** second single, "It's Gonna Be A Brighter Day." Next from the label is "Nasty Groove" by **Automatic Eyes**, which is due out next month. Also pictured is **Rick Squillante**, director of national dance music promotion, **Virgin Records**.

**Billboard. Dance Breakouts**  
FOR WEEK ENDING FEB. 6, 1993  
**CLUB PLAY**

1. GIVE IT TO YOU MARTHA WASH RCA
2. FOREVERGREEN FINITRIBE EPIC
3. GUILTY OF LOVE D.O. DEF AMERICAN
4. HIP HOP HOORAY NAUGHTY BY NATURE TOMMY BOY
5. RESPECT MICHELLE AYERS EMOTIVE

**MAXI-SINGLES SALES**

1. MUSCLE GRIP SHABBA RANKS EPIC
2. TIME 4 SUM AKSION REDMAN CHAOS
3. HIP HOP HOORAY NAUGHTY BY NATURE TOMMY BOY
4. WHAT CAN I DO FOR YOU TAANA GARDNER E-LEGAL
5. STEAM PETER GABRIEL GEFEN

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

into a rousing house anthem. His rich voice is surrounded by a rush of disco strings and gospel-spiced organ designed to fuel peak-hour programs. You know, O'Neal sounds so comfy in a house setting, we can't help wondering why he doesn't just go ahead and record a club jam from scratch. Regardless, a track not to be missed.

After a successful run on import, Scottish band **Finitribe** takes on stateside DJs with "Forevergreen" (**Epic**), a complex jam that deftly interweaves techno aggression and softer trance tones. A boatload of vocal samples and loops seep into an urgent beat, while a memorable hook swirls about. Track is equipped with six sturdy remixes (most notably **Justin Robertson's** dreamy, cinematic "Foreveregocentric Dub") that DJs at most formats should find hard to resist. A promising peek into the act's upcoming debut album, "An Unexpected Groovy Treat."

Renegade alternative/club clique **Consolidated** dips one more time into its brilliant "Play More Music" set, and pulls out "Crackhouse," a scathing diatribe on the current state of race relations. The already slamin' hip-hop album version is given further depth by **Tim Simenon of Bomb The Bass** fame, who gives the groove a brutally raw militaristic edge. Not a bum mix in the bunch. So just drop the needle, and let it work.

Not long after winning the hearts of underground pundits on the East Coast, "Some Lovin'" by **Liberty City**, has moved from the small **Murk** label to **Tribal America**. **Danny Tenaglia** reconstructs this deep-house romp with a more complex and hypnotic hand. Newcomers to the track should, however, take a moment to delve into the deliciously spare original rendering. An enticing package that begs for your immediate approval.

Former **Soul II Soul** chanteuse **Caron Wheeler** previews her second **EMI** solo album, "Beach Of The War Goddess," with "In Our Love," a sleaze-speed hip-hop/dance jam that

wisely places much emphasis on her delicious alto. Keen ears may detect a similarity to **Mary J. Blige's** hits, "Reminisce" and "Real Love"—particularly on **Jermaine Dupri's** extended remix. A fine way to start an evening.

**A CALL FOR UNITY:** Dutch techno/house act **Fierce Ruling Diva** has launched "House Against Hate," a multi-faceted campaign against racism in the European club community.

According to **Matt E. Silver**, the group's manager, the project was triggered by a recent spate of anti-Semitic outbursts during raves in Rotterdam, Holland. "We need to let the kids in the clubs know that this is not acceptable behavior. It has nothing to do with what we see as being the philosophy of dance music, which is peace and unity."

An eight-track two-record set of the same name is being readied for late February release on the **Benelux Hypercycle** label. A stateside home for the project is still in the works. In addition to **Fierce Ruling Diva**, confirmed participants are **DJ Dano & The Peace Foundation**, **DJ Prophet**, **Human Resource**, **Charley Casanova**, **Sequential**, **First Contact**, and **DJ Paradise**.

Also on the agenda is the "House Against Hate Dance-athon" on Feb. 26. On that day, clubs throughout Europe will host parties to raise consciousness on this issue, and generate money to support several anti-racism groups. A similar event is being considered for the U.S.

**BIRTH PATROL:** Hearty congrats to former **Billboard** dance chart manager **Karen Fulgenzio** and **Crazy Rhythms** store manager **Frank Balesteri** on the birth of their daughter, **Zoe Angelika**, on Jan. 22. Also, producer/remixer **Eric** and **Gianna Kupper** on the birth of their daughter, **Zoe Chiara**, on Jan. 6.

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## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

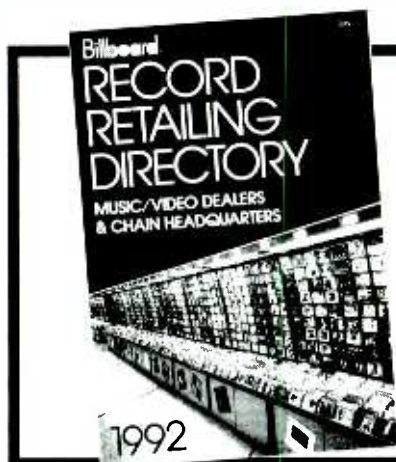
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	2	3	10	<b>DON'T YOU WANT ME</b> PYROTECH 10081/ATLANTIC 1 week at No. 1	FELIX FEATURING JOMANDA
2	3	4	9	<b>GONNA GET BACK TO YOU</b> ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
3	4	5	8	<b>I GOT MY EDUCATION</b> A&M 8077	UNCANNY ALLIANCE
4	5	7	8	<b>ALWAYS</b> VIRGIN 12625	MK FEATURING ALANA
5	1	2	8	<b>DEEPER AND DEEPER</b> MAVERICK/SIRE 40722/WARNER BROS.	MADONNA
6	7	9	9	<b>SUPERMODEL (YOU BETTER WORK)</b> TOMMY BOY 542	RUPAUL
7	11	11	5	<b>SUNSHINE AND LOVE</b> ELEKTRA 66345	HAPPY MONDAYS
8	10	10	8	<b>NEXT IS THE E</b> INSTINCT 247	MOBY
9	6	1	11	<b>I'M GONNA GET YOU</b> COLUMBIA 74490	BIZARRE INC FEATURING ANGIE BROWN
10	12	31	4	<b>MR. WENDAL</b> CHRYSALIS 24805/ERG	ARRESTED DEVELOPMENT
11	13	21	5	<b>BRUTAL-8-E</b> VIRGIN 12642	ALTERN 8
12	18	34	5	<b>LOVE IS EVERYWHERE</b> NOVAMUTE 113	G.T.O.
13	29	48	3	<b>I'M EVERY WOMAN</b> ARISTA PROMO	WHITNEY HOUSTON
14	21	35	4	<b>THING GOIN' ON</b> SIRE 40639/WARNER BROS.	BETTY BOO
15	17	24	5	<b>HOW DOES IT FEEL?</b> FFRR 350 013/LONDON	ELECTROSET
16	9	6	9	<b>PUSSYCAT MEOW</b> ELEKTRA 66331	DEEE-LITE
17	15	22	7	<b>GET UP (MOVE BOY MOVE)</b> INTERSCOPE 96096/ATLANTIC	AB LOGIC
18	23	39	4	<b>LET ME BE YOUR UNDERWEAR</b> FFRR 350 016/LONDON	CLUB 69
19	33	—	2	<b>LOVE U MORE</b> COLUMBIA 74807	SUNSCREAM
20	19	27	5	<b>THE MUSIC IS MOVIN'</b> RADIKAL 12358	FARGETTA
21	27	45	3	<b>PUSH THE FEELING ON</b> GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
<b>*** POWER PICK ***</b>					
22	34	—	2	<b>GET AWAY</b> MCA 54512	BOBBY BROWN
23	8	8	12	<b>IT'S GONNA BE A LOVELY DAY</b> ARISTA 1-2485	THE S.O.U.L. S.Y.S.T.E.M.
24	14	15	7	<b>SHAMROCKS AND SHENANIGANS</b> TOMMY BOY 543	HOUSE OF PAIN
25	24	29	7	<b>LIVING IN ECSTASY</b> QUALITY 19133	BKS
26	20	23	7	<b>JUST US</b> STRICTLY RHYTHM 007	JOEY WASHINGTON FEATURING THE MENS CLUB
27	35	—	2	<b>IF YOU WANT MY LOVE (HERE IT IS)</b> EPIC 74835	THE COVER GIRLS
28	37	—	2	<b>FEEL LIKE SINGIN'</b> NERVOUS 864 905/MERCURY	SANDY B.
29	28	33	7	<b>BINGO</b> SUNSHINE 2502/ARISTA	THE MOVEMENT
30	36	46	4	<b>LONELY FADER</b> 920 501/MERCURY	JAZZY
31	41	49	3	<b>DJAPANA</b> HOLLYWOOD 66358/ELEKTRA	YOTHU YINDI
32	45	—	2	<b>I STILL WANT YA</b> GUERRILLA 13878/I.R.S.	OUTER MIND
33	16	13	10	<b>FRUIT OF LOVE</b> SONIC 2016/INSTINCT	TRANSFORMER 2
34	22	12	12	<b>I NEED YOU</b> ZYX 6663	SPACE MASTER
35	25	18	11	<b>EASY WAY OUT</b> GIANT 40536/WARNER BROS.	PRAISE
36	30	38	5	<b>HERE WE GO AGAIN!</b> CAPITOL 15887	PORTRAIT
37	47	—	2	<b>NUSH X-TREME</b> 002	NUSH
38	32	19	11	<b>DUELLING TECHNO</b> ZOO 14065	POOD, BHUD 'N' PFLUG
39	39	30	9	<b>JOY PERSPECTIVE</b> 8069/A&M	SOUNDS OF BLACKNESS
40	31	17	14	<b>RUMP SHAKER</b> MCA 54389	WRECKX-N-EFFECT
<b>*** HOT SHOT DEBUT ***</b>					
41	<b>NEW</b>		1	<b>PHOTOGRAPH OF MARY</b> EPIC 74782	TREY LORENZ
42	43	28	10	<b>DEM NO WORRY WE</b> COLUMBIA 74449	SUPER CAT
43	40	20	9	<b>I MUST INCREASE MY BUST</b> CAROLINE 2525	LORDS OF ACID
44	<b>NEW</b>		1	<b>TAP THE BOTTLE</b> SOUL 54536/MCA	YOUNG BLACK TEENAGERS
45	26	14	13	<b>LOVE CAN MOVE MOUNTAINS</b> EPIC 74378	CELINE DION
46	<b>NEW</b>		1	<b>MINDSTREAM</b> MUTE 66343/ELEKTRA	MEAT BEAT MANIFESTO
47	<b>NEW</b>		1	<b>UNIQUE</b> TRIBAL AMERICA 13879/I.R.S.	DANUBE DANCE
48	42	37	10	<b>THE MESSAGE</b> WARNER BROS. 40534	SOFIA SHINAS
49	<b>NEW</b>		1	<b>REBIRTH OF SLICK (COOL LIKE DAT)</b> PENDULUM 66369/ELEKTRA	DIGABLE PLANETS
50	38	16	13	<b>THEY'RE HERE</b> EMI 56256/ERG	EMF

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	2	5	<b>DEEPER AND DEEPER</b> (M) (T) (X) MAVERICK/SIRE 40722/WARNER BROS. 2 weeks at No. 1	MADONNA
2	3	4	9	<b>SHAMROCKS AND SHENANIGANS</b> (M) (T) (X) TOMMY BOY 543	HOUSE OF PAIN
3	2	1	10	<b>IT'S GONNA BE A LOVELY DAY</b> (M) (T) (X) ARISTA 1-2485	THE S.O.U.L. S.Y.S.T.E.M.
4	4	9	9	<b>SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE</b> (M) (T) (X) TOMMY BOY 542	RUPAUL
5	6	14	5	<b>REBIRTH OF SLICK (COOL LIKE DAT)</b> (M) (T) PENDULUM 66369/ELEKTRA	DIGABLE PLANETS
6	7	11	7	<b>GANGSTA BITCH</b> (M) (T) (X) TOMMY BOY 541	APACHE
7	5	8	8	<b>REMINISCE</b> (M) (T) (X) UPTOWN 54525/MCA	MARY J. BLIGE
8	12	21	4	<b>INFORMER</b> (M) (T) ATCO EASTWEST 96112/AG	SNOW
9	9	12	10	<b>EVERYTHING'S GONNA BE ALRIGHT</b> (M) (T) (X) UPTOWN 54524/MCA	FATHER M.C.
10	8	13	5	<b>7</b> (M) (T) (X) PAISLEY PARK 40574/WARNER BROS.	PRINCE & THE N.P.G.
11	20	25	4	<b>IF YOU WANT MY LOVE (HERE IT IS)</b> (M) (T) EPIC 74835	THE COVER GIRLS
12	18	17	5	<b>I GOT MY EDUCATION</b> (T) (X) A&M 8077	UNCANNY ALLIANCE
13	15	18	10	<b>DON'T YOU WANT ME</b> (M) (T) (X) PYROTECH 10081/AG	FELIX FEATURING JOMANDA
14	17	20	9	<b>I'M GONNA GET YOU</b> (M) (T) (X) COLUMBIA 74490	BIZARRE INC FEATURING ANGIE BROWN
15	19	19	9	<b>SYMPHONY</b> (M) (T) I.D. 62421/RCA	DONELL RUSH
16	22	23	13	<b>UNDERSTAND THIS GROOVE</b> (T) (X) RCA 62371	SOUND FACTORY
17	23	24	7	<b>GET UP (MOVE BOY MOVE)</b> (M) (T) INTERSCOPE 96096/AG	AB LOGIC
18	37	—	2	<b>GET AWAY</b> (M) (T) (X) MCA 54512	BOBBY BROWN
19	28	47	3	<b>PHOTOGRAPH OF MARY</b> (M) (T) EPIC 74782	TREY LORENZ
20	14	7	10	<b>IF I EVER FALL IN LOVE</b> (M) (T) (X) GASOLINE ALLEY 54546/MCA	SHAI
21	24	27	8	<b>GONNA GET BACK TO YOU</b> (T) ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
22	11	5	11	<b>WHAT ABOUT YOUR FRIENDS</b> (M) (T) (X) LAFACE 24033/ARISTA	TLC
23	10	3	13	<b>LOVE CAN MOVE MOUNTAINS</b> (T) EPIC 74378	CELINE DION
24	25	29	5	<b>TEMPLE OF DREAMS</b> (T) (X) DEF AMERICAN 40655/WARNER BROS.	MESSIAH
25	16	10	19	<b>RUMP SHAKER</b> (M) (T) MCA 54389	WRECKX-N-EFFECT
26	13	6	14	<b>CARRY ON</b> (M) (T) (X) RCA 62367	MARTHA WASH
<b>*** POWER PICK ***</b>					
27	33	45	3	<b>WHO'S THE MAN?</b> (M) (T) (X) UPTOWN 54545/MCA	HEAVY D. & THE BOYZ
28	21	16	12	<b>HERE WE GO AGAIN!</b> (T) CAPITOL 15887	PORTRAIT
29	31	34	3	<b>DITTY</b> (M) (T) (X) NEXT PLATEAU/FFRR 350 012	PAPERBOY
30	30	35	3	<b>BINGO</b> (M) (T) SUNSHINE 2502/ARISTA	THE MOVEMENT
31	32	39	3	<b>SPEED</b> (M) (T) STRICTLY HYPE 106	ALPHA TEAM
32	27	33	4	<b>MR. WENDAL</b> (T) CHRYSALIS 24805/ERG	ARRESTED DEVELOPMENT
33	35	—	2	<b>LET ME BE YOUR UNDERWEAR</b> (T) FFRR 350 016/LONDON	CLUB 69
34	36	—	2	<b>TAP THE BOTTLE</b> (M) (T) SOUL 54536/MCA	YOUNG BLACK TEENAGERS
35	34	31	5	<b>WALK AWAY</b> (M) (T) VIBE 271/CUTTING	JAMMY
<b>*** HOT SHOT DEBUT ***</b>					
36	<b>NEW</b>		1	<b>LOVE U MORE</b> (M) (T) (X) COLUMBIA 74807	SUNSCREAM
37	42	40	4	<b>DON'T WALK AWAY</b> (M) (T) (X) GIANT 40669/WARNER BROS.	JADE
38	38	44	3	<b>PUSH THE FEELING ON</b> (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
39	39	42	3	<b>HOW DOES IT FEEL?</b> (M) (T) (X) FFRR 350 013/LONDON	ELECTROSET
40	26	15	9	<b>GIVE IT UP, TURN IT LOOSE</b> (M) (T) (X) ATCO EASTWEST 96091/AG	EN VOGUE
41	<b>NEW</b>		1	<b>GIVE 'EM WHAT YOU GOT</b> (T) SAVAGE 50023	YB
42	44	43	3	<b>WHO GOT THE PROPS</b> (T) NERVOUS 20026	BLACK MOON
43	40	—	2	<b>MURDER SHE WROTE</b> (T) MANGO 530 131	CHAKA DEMUS & PLIERS
44	43	36	7	<b>PICK IT UP</b> (M) (T) LUKE 454	HOME TEAM
45	<b>NEW</b>		1	<b>NOT GONNA BE ABLE TO DO IT</b> (M) (T) BIG BEAT 10076/AG	DOUBLE XX POSSE
46	47	32	15	<b>SLOW AND SEXY</b> (M) (T) (X) EPIC 74742	SHABBA RANKS (FEATURING JOHNNY GILL)
47	<b>NEW</b>		1	<b>SUNSHINE AND LOVE</b> (T) ELEKTRA 66345	HAPPY MONDAYS
48	48	37	14	<b>FLEX</b> (M) (T) (X) COLUMBIA 74390	MAD COBRA
49	29	26	8	<b>PUSSYCAT MEOW</b> (T) ELEKTRA 66331	DEEE-LITE
50	46	30	11	<b>PUNKS JUMP UP TO GET BEAT DOWN</b> (T) ELEKTRA 66365	BRAND NUBIAN

○ 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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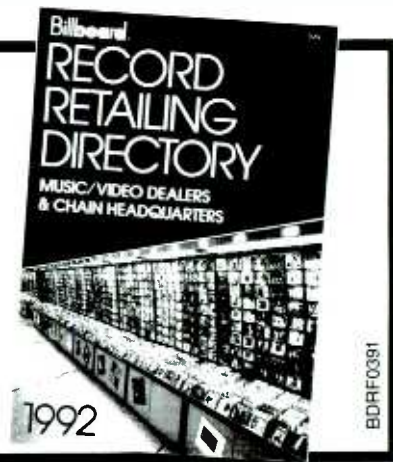
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## Hickory Records Songs Returning Scotti Bros. Issuing Best-Of Albums

NASHVILLE—Scotti Bros. Records, of Santa Monica, Calif., will issue several albums of songs that first appeared on Nashville's historic Hickory Records. The first album, "Best Of Hickory Records Vol. I," will be released in March, and Vol. II will hit the shelves in April.

Future albums will concentrate on such artists as Don Gibson, Ernie Ashworth, and Wilma Lee & Stony Cooper, says a spokesman for Scotti Bros.

Owned by Acuff-Rose Publishing (now a division of Opryland Music), Hickory operated in the U.S. from the mid-'60s until the

late '70s, primarily as a label for songwriters. It still functions in some overseas markets.

Acts that appear on the first two volumes include the Coopers, Gibson, Ashworth, Glenn Barber, Jim Chesnut, Bob Gallion, June Webb, Roy Acuff, Margie Bowes, Don Everly, and Lorrie Morgan. (Morgan, now a platinum seller, first charted on Hickory in 1979.)

After Scotti Bros. reissues Hickory's prime country catalog, it expects to do the same for the label's pop hits.

Dorrit Walsh, a New York-based songwriter, will provide liner notes for the series.

## Presidential Transition: Country To Pop Clinton Inauguration Unveils The New Order

**W**AIL TO THE CHIEF: Songwriter and sage Cliffie Stone phoned us the other day in a state of advanced angst, lamenting that country music was thoroughly snubbed during the recent Inaugural bacchanal. We—as do all people of good ears—share Mr. Stone's distress at this grievous slight. Although our enthusiasm for the George Bush administration was muted to the level of a silent scream, we did appreciate his imperial flacking of our humble format. But what now? Will President Clinton's inexplicable passion for pop doggerel slowly erode the towering base country music has built for itself? Dare we even dream that we shall one day hear the tunes of Boots Randolph coruscating from the First Sax? We can only hope and, in the meantime, gently suggest that our songwriters turn their labors to the crafting of repetitive and infantile lyrics. That should buy us some time.

Ironically, it was avowed Bush supporter Randy Travis who had the No. 1

country song ("Look Heart, No Hands") the week Clinton changed addresses. And since we've brought the subject up, we'll list here, as a service to that vast herd that forages on music trivia, what the No. 1 country tunes were during earlier inauguration weeks: Rodney Crowell's "She's Crazy For Leaving" (Bush, 1989); Alabama's "(There's A) Fire In The Night" (Ronald Reagan, 1985); Dolly Parton's "9 To 5" (Reagan, 1981); and Conway Twitty's "I Can't Believe She Gives It All To Me" (Jimmy Carter, 1977).

**M**AKING THE ROUNDS: In a survey conducted for Country Music magazine, Simmons Market Research looked into what other products the buyers of country albums most favor. The study says that a country consumer is 2-2½ times more likely to purchase Memorex audiotapes, Chevy trucks, British Sterling cologne, Slim Fast diet aid, Diet Cherry RC Cola, and Cool Ranch Doritos than non-country consumers. In all, the study listed 75 products that enjoyed particular appeal for country fans, ranging from Lee's Famous Recipe Chicken at the high end and Vanderbilt perfume at the low . . . "Crook & Chase" reporter, producer, and occasional anchor John Davis has left that show to open RedDog Productions in Nashville. It is described



by Edward Morris



as "a full-service television and radio production company." Davis has also signed on to host the nationally syndicated TV series "America's New Country," which runs in 96 markets . . . Talent seeking to perform at the Dallas Fan Jam (Billboard, Jan. 30) may pitch to Susan Collier at Gurley & Co., Nashville, or Jolene Mercer at Mercer & Assocs., Dallas . . . Sam Lovullo, producer of "Hee Haw," earned a trophy for his achievements at the Mid-South Emmy Awards Jan. 9 . . . Ricky Tripp is the grand-prize winner of the 1992 True Value/GMC Truck Country Showdown. His prizes include \$50,000 in cash, a truck, and a recording contract with BNA Entertainment . . . Melissa Hambrick, formerly with AristoMedia, has joined Intersound International in Atlanta as director of press and publicity.

In its wrap-up of activity for 1992, Country Music Television reports that it added a total of 237 videos to its playlist, a jump of nine from the number

added in 1991. MCA Records had the most adds, with 29, followed by Mercury, 24; Liberty, 22; Warner Bros., 20; Arista, 18; RCA, 17; Epic, 17; Curb, 15; Columbia, 12; Atlantic, 10; BNA, 7; Giant, 6; and all other labels, 40. Scene Three produced the most videos, 37; followed by Planet, 23; Studio, 17; Pecos, 15; Flashframe, 13; Bill Young, 11; Deaton Flanigen, 10; and others with fewer titles.

Renfro Valley Entertainment, in Renfro Valley, Ky., will stage one of its most ambitious concert series to date this year, beginning with an April 18 show with Patty Loveless, and concluding Nov. 14 with performances by Conway Twitty. Other acts scheduled for the series include Steve Wariner, Collin Raye, Ronnie McDowell, and Don Williams. Each act will perform two concerts.

**M**ARK YOUR CALENDAR: ASCAP's 12th annual Country Songwriters' Workshop begins March 18 at the society's Nashville offices. It will meet from 7-9 p.m. on six consecutive Thursdays. Songwriter Steve Bogard will host the sessions.

**S**IGNINGS: Karen Staley to an exclusive writing and joint publishing venture with Little Big Town Music.

## Bluegrass Vet Stanley Doubles Up 2-Disc Set Boasts Wealth Of Star Partners

BY EDWARD MORRIS

NASHVILLE—When bluegrass titan Ralph Stanley issued the call for guest singing partners for his new album, there was no shortage of volunteers. In fact, so many stars signed on for the project that it ultimately burgeoned into the just-released double-album, "Saturday Night & Sunday Morning."

Dick Freeland produced the collection for his Freeland Recording Co. label, based in Asbury, W.Va. California Record Distributors, a division of the INDI network, is distributing the album.

Among fans of traditional bluegrass, the 65-year-old Stanley has few peers as a vocalist. He is also widely respected as a stylist by artists out-

side the genre. His infinitely mournful, dirge-like moans make Bill Monroe's characteristic "high lonesome" sounds seem comparatively festive.

Stanley's singing partners on the 31-song set include such country music luminaries as his onetime band member Ricky Skaggs, Dwight Yoakam, Emmylou Harris, George Jones, Vince Gill, Tom T. Hall, and Patty Loveless, as well as bluegrass stalwarts Monroe, Alison Krauss, Jimmy Martin, Judy Marshall, Charlie Waller, Larry Sparks, and Charlie Sizemore.

As the title suggests, "Saturday Night & Sunday Morning" is a combination of secular and sacred songs, most of them standards. Highlights include "Down Where The River Bends" and "Miner's Prayer" (both with Yoakam), "All I Ever Loved Was You" (with Skaggs), "Wonderful World Outside" (with Jones), "Angel Band" (with Jones and Gill), and "The Water Lilly" (with Hall and Marshall).

"Both of us had something of a much more limited scope in mind," Freeland says, recalling how the album originated while he and Stanley were meeting at a restaurant in Abingdon, Va. "I wanted to do a project with one, or perhaps two guests on it. I guess he had the same thing in mind."

Stanley subsequently went to Nashville to perform on The Nashville Network's "American Music Shop" with Yoakam, Harris, and Loveless. Harris, whom Freeland knew from her early days as a singer at the Red Fox in Washington, D.C., was an early choice for the album.

"It hit me then," Freeland continues, "if we're going to do this, why don't we? So I just went up and renewed acquaintances with Emmylou

and asked her if she would be interested. She said sure. At the same time, I thought Dwight and Patty are here, why not [approach them]? It came out of meetings at that show and just sort of mushroomed and went on from there."

The album was recorded in Nashville last year in a series of sessions between May and October.

Freeland, who founded the legendary Rebel Records label, has had a long association with Stanley, stretching back to the '60s, when Stanley and his brother Carter recorded for Rebel. After operating the label for 20 years, Freeland sold it in 1979.

Mike Kelly, who is promoting the album, says several activities are already under way. One cut, still to be chosen, will be included on the Feb. 22 CDX collection of country singles to be mailed to more than 2,100 radio stations. According to Freeland, the cut will be either "Wonderful World Outside" or "The Water Lilly."

On April 3, Stanley will play an indoor bluegrass festival in Fairfax, Va., which is being co-promoted by WAMU-FM, Washington, D.C. Ticket buyers will be given chances to win copies of the album.

Features on the package are also in the works, Kelly adds, for ABC Radio, National Public Radio's "Morning Edition," and "Newsweek." A Japanese record club has added the album to its offerings.

The usually taciturn Stanley says he is "real proud" of the way the album turned out. He notes that Bob Dylan was initially interested in being a part of the project but that their schedules couldn't be reconciled. "We could have got some more acts, I think, but, actually, we filled up all the spaces."

## Warner/Reprise Nashville Reports '92 Revenue Jump

NASHVILLE—The Warner/Reprise Nashville division reports that its revenues for 1992 were 20% above those of the year before. Company officials cite a number of reasons for the jump, including gold and platinum albums from Randy Travis, Travis Tritt, Kenny Rogers, Dwight Yoakam, and Take 6, as well as heavy activity in home video and catalog titles.

"Warner/Reprise had one of its best years ever in Music City," VP/GM Eddie Reeves said in a prepared statement. In addition to superstar sales, Reeves pointed out, "Little Texas also contributed to the bottom line, and don't forget that even though Hank Williams Jr. has signed with Capricorn Records, he's still a part of the Warner family through our distribution agreement with Capricorn."

The label's active catalog sellers included John Anderson, Emmylou Harris, Conway Twitty, and the For-

ester Sisters. Reeves noted that Warner Bros.'s country presence dates back only to 1974 and thus has a relatively "young catalog" to draw from.

Travis Tritt's new "T-R-O-U-B-L-E" album has been certified gold, as has his home video package, "It's All About To Change."

Upcoming Warner and Warner-distributed product includes albums from Yoakam, Williams, Beth Nielsen Chapman, Little Texas, Mark O'Connor, Take 6, Holly Dunn, Michael Martin Murphey, and Dan Seals. There is also a new Travis Tritt home video in the pipeline called "Celebration: A Musical Tribute To The Spirit Of The Disabled American Veteran."

The company is preparing a boxed set to showcase Emmylou Harris' 20 years with the label, and its Warner Western division will release six more albums in 1993.



# JOHN ANDERSON

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	5	14	<b>*** NO. 1 ***</b> TOO BUSY BEING IN LOVE D. JOHNSON (V. SHAW, G. BURR)	◆ DOUG STONE (V) EPIC 74761
2	1	1	12	LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	◆ RANDY TRAVIS (V) WARNER BROS. 18709
3	6	10	10	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 18669
4	9	12	12	IN A WEEK OR TWO M. POWELL, T. DUBOIS (J. HOUSE, G. BURR)	◆ DIAMOND RIO (V) ARISTA 1-2457
5	5	7	16	WILD MAN S. BUCKINGHAM (S. LONGACRE, R. GILES)	◆ RICKY VAN SHELTON (V) COLUMBIA 74731
6	7	9	12	TAKE IT BACK T. BROWN, R. MCENTIRE (K. JACKSON)	◆ REBA MCENTIRE (V) MCA 54544
7	4	6	19	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
8	3	2	14	WALKAWAY JOE G. FUNDIS (V. MELAMED, G. BARNHILL)	◆ TRISHA YEARWOOD (V) MCA 54495
9	13	16	10	MY STRONGEST WEAKNESS T. BROWN (N. JUDD, M. REID)	◆ WYONNNA (V) CURB 54516/MCA
10	12	14	12	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 87404
11	15	15	11	LET GO OF THE STONE J. STROUD, J. ANDERSON (M. D. BARNES, M. T. BARNES)	◆ JOHN ANDERSON (V) BNA 62410
12	14	17	10	DRIVE SOUTH J. BOWEN, S. BOGGUSS (J. HIATT)	◆ SUZY BOGGUSS (V) LIBERTY 56786
13	16	24	8	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	◆ LORRIE MORGAN (V) BNA 62414
14	8	3	17	SOMEWHERE OTHER THAN THE NIGHT A. REYNOLDS (K. BLAZY, G. BROOKS)	◆ GARTH BROOKS (V) LIBERTY 56824
15	19	22	11	ALL THESE YEARS R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
16	17	20	9	TRYIN' TO HIDE A FIRE IN THE DARK J. BOWEN, B. DEAN (B. DEAN, T. NICHOLS)	◆ BILLY DEAN (V) SBK 56804/LIBERTY
17	20	23	10	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP)	◆ COLLIN RAYE (V) EPIC 74786
18	23	30	7	PASSIONATE KISSES J. JENNINGS, M. C. CARPENTER (L. WILLIAMS)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 74795
19	10	4	17	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WÄSNER)	◆ VINCE GILL (V) MCA 54489
20	22	26	13	JUST ONE NIGHT S. GIBSON, T. BROWN (T. MCBRIDE)	◆ MCBRIDE & THE RIDE (V) MCA 54494
21	21	27	11	LEAVIN'S BEEN A LONG TIME COMIN' R. BYRNE, K. STEGALL (M. MCGUIRE, C. CRAIG, S. DAILEY)	◆ SHENANDOAH (V) RCA 62397
22	18	21	14	CADILLAC RANCH J. BOWEN, J. CRUTCHFIELD (C. WATERS, C. JONES)	◆ CHRIS LEDOUX (V) LIBERTY 56787
23	24	31	7	ONCE UPON A LIFETIME J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. J. MYERS)	◆ ALABAMA (V) RCA 62428
24	27	33	13	BOOM! IT WAS OVER S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, B. LLOYD)	◆ ROBERT ELLIS ORRALL (V) RCA 62335
25	28	37	9	HIGH ON A MOUNTAIN TOP R. BENNETT, T. BROWN (O. B. REED, A. CAMPBELL)	◆ MARTY STUART (V) MCA 54538
26	33	47	6	<b>*** AIRPOWER ***</b> HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	◆ GEORGE STRAIT (V) MCA 54563
27	34	42	6	<b>*** AIRPOWER ***</b> LET THAT PONY RUN P. WORLEY, E. SEAY (G. PETERS)	◆ PAM TILLIS (V) ARISTA 1-2506
28	37	43	6	<b>*** AIRPOWER ***</b> OL' COUNTRY M. WRIGHT (B. LAMOYN HARDIN)	◆ MARK CHESNUTT (V) MCA 54539
29	11	8	19	LOVE WITHOUT MERCY S. HENDRICKS, B. BECKETT (D. PFIMMER, M. REID)	◆ LEE ROY PARNELL (V) ARISTA 1-2462
30	25	18	16	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON (V) ARISTA 1-2463
31	26	11	20	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	◆ HAL KETCHUM (V) CURB 87243
32	45	59	4	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	◆ TANYA TUCKER LIBERTY ALBUM CUT
33	30	29	19	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT (V) MCA 54478
34	29	25	20	BURN ONE DOWN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, F. MILLER)	◆ CLINT BLACK (V) RCA 62337
35	40	40	10	ROCK ME (IN THE CRADLE OF LOVE) R. VAN HOY (R. VAN HOY, D. ALLEN)	◆ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
36	42	57	4	SHE'S NOT CRYIN' ANYMORE J. SCAIFE, J. COTTON (B. R. CYRUS, T. SHELTON, B. CANNON)	◆ BILLY RAY CYRUS (V) MERCURY 864 778
37	38	39	13	BIG HEART D. JOHNSON (D. GIBSON, B. MILLER, F. WELLER)	◆ GIBSON/MILLER BAND (V) EPIC 74739
38	32	32	20	TWO SPARROWS IN A HURRICANE J. CRUTCHFIELD (M. A. SPRINGER)	◆ TANYA TUCKER (V) LIBERTY 56825
39	35	34	20	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	◆ ALABAMA (V) RCA 62236

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	51	70	4	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 62429
41	48	56	3	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	◆ RADNEY FOSTER (V) ARISTA 1-2512
42	41	41	8	STARTIN' OVER BLUES B. MONTGOMERY, J. SLATE (L. WILLIAMS, S. D. SHAFER)	◆ JOE DIFFIE (V) EPIC 74796
43	31	13	19	ANYWHERE BUT HERE B. CANNON, N. WILSON (B. CANNON, J. S. SHERRILL, B. DIPIERO)	◆ SAMMY KERSHAW (V) MERCURY 864 316
44	44	45	10	CHEAP WHISKEY P. WORLEY, E. SEAY (E. GORDY, JR., J. RUSHING)	◆ MARTINA MCBRIDE (V) RCA 62398
45	50	66	3	MENDING FENCES J. LEO, RESTLESS HEART (A. BYRD, J. ROBINSON)	◆ RESTLESS HEART (V) RCA 62419
46	49	60	3	STANDING KNEE DEEP IN A RIVER (DYING OF THRIST) B. MAHER (B. JONES, B. MCDILL, D. LEE)	◆ KATHY MATTEA (V) MERCURY 864 810
47	36	19	18	SOMEBODY PAINTS THE WALL J. STROUD (E. KAHANEK, N. LARKIN, T. SMITH, C. BROWDER)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
48	<b>NEW</b>		1	<b>*** HOT SHOT DEBUT ***</b> LEARNING TO LIVE AGAIN A. REYNOLDS (S. DAVIS, D. SCHLITZ)	◆ GARTH BROOKS LIBERTY ALBUM CUT
49	53	50	9	I WILL STAND BY YOU H. SHEDD, J. SCAIFE, J. COTTON, CORBIN, HANNER (B. CORBIN)	◆ CORBIN/HANNER MERCURY ALBUM CUT
50	47	35	17	I DON'T NEED YOUR ROCKIN' CHAIR E. GORDY, JR. (B. YATES, F. DYCUS, K. K. PHILLIPS)	◆ GEORGE JONES (V) MCA 54470
51	55	52	9	BEST MISTAKES I EVER MADE W. WALDMAN (R. VINCENT)	◆ RICK VINCENT CURB ALBUM CUT
52	43	28	18	WHAT WERE YOU THINKIN' J. STROUD, C. DINAPOLI, D. GRAU (C. DINAPOLI, P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS (V) WARNER BROS. 18741
53	52	48	7	IN THE BLOOD S. HENDRICKS (M. SANDERS, B. DIPIERO, J. JARRARD)	◆ ROB CROSBY (V) ARISTA 1-2481
54	63	—	2	BORN TO LOVE YOU D. COOK (M. COLLIE, D. COOK, C. RAINS)	◆ MARK COLLIE (V) MCA 54515
55	54	51	7	GOLDEN YEARS H. DUNN, P. WORLEY, E. SEAY (S. HOGIN, G. PETERS)	◆ HOLLY DUNN WARNER BROS. PROMO SINGLE
56	57	54	6	IF I COULD STOP LOVIN' YOU J. STROUD, L. PETERZEL (C. WRIGHT, B. SPENCER, R. E. ORRALL)	◆ CURTIS WRIGHT LIBERTY ALBUM CUT
57	<b>NEW</b>		1	<b>NEW</b> HARD WORKIN' MAN D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2513
58	46	44	12	CALL HOME P. BUNETTA, R. CHUDACOFF (M. REID, T. SEALS)	◆ MIKE REID (V) COLUMBIA 74771
59	65	—	2	I'D RATHER MISS YOU J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 18668
60	58	61	7	POOR MAN'S ROSE B. MAHER (S. D. CAMPBELL, B. OWLSLEY, J. SPENCE)	◆ STACY DEAN CAMPBELL (V) COLUMBIA 74803
61	56	49	20	LONESOME STANDARD TIME B. MAHER (J. RUSHING, L. CORDLE)	◆ KATHY MATTEA (V) MERCURY 868 343
62	64	68	4	WHY BABY WHY C. HOWARD, K. FOLLESE, T. MCHUGH (G. JONES, D. EDWARDS)	◆ PALOMINO ROAD LIBERTY PROMO SINGLE
63	60	62	17	WHEN I GONNA LIVE? J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (V) MERCURY 864 502
64	75	—	2	MY BLUE ANGEL E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS)	◆ AARON TIPPIN (V) RCA 62430
65	62	63	16	SUSPICIOUS MINDS (FROM "HONEYMOON IN VEGAS") P. ANDERSON (M. JAMES)	◆ DWIGHT YOAKAM (V) EPIC 74753
66	61	64	8	WHAT KIND OF MAN B. MEVIS (K. BEARD, J. F. KEUS)	◆ MARTIN DELRAY ATLANTIC ALBUM CUT
67	68	73	3	SOMEBODY LIKE THAT J. CRUTCHFIELD (L. BRYANT, G. THURMAN)	◆ GLEN CAMPBELL LIBERTY ALBUM CUT
68	59	46	15	HE WOULD BE SIXTEEN S. BOGARD, R. GILES (J. COLUCCI, C. BLACK, A. ROBERTS)	◆ MICHELLE WRIGHT (V) ARISTA 1-2480
69	69	—	2	TRUE CONFESSIONS B. CHANCEY, P. WORLEY (KOSTAS, M. STUART)	◆ JOY WHITE (V) COLUMBIA 74845
70	<b>NEW</b>		1	<b>NEW</b> NOBODY LOVES YOU WHEN YOU'RE FREE L. M. LEE (R. MAINEGRA, R. YANCEY, J. GRIFFIN)	◆ THE REMINGTONS (V) BNA 62431
71	71	75	3	IDLE HANDS R. LANDIS (R. NIELSEN)	◆ TIM RYAN (V) BNA 62413
72	66	65	20	WHO NEEDS IT R. PENNINGTON (B. MASON, J. MEHAFFEY)	◆ CLINTON GREGORY (V) STEP ONE 442
73	<b>NEW</b>		1	<b>NEW</b> TONIGHT I CLIMBED THE WALL K. STEGALL, S. HENDRICKS (A. JACKSON)	◆ ALAN JACKSON (V) ARISTA 1-2514
74	67	69	6	TWO SHIPS THAT PASSED IN THE MOONLIGHT J. BOWEN, C. CHAPMAN (H. PRESTWOOD)	◆ CEE CEE CHAPMAN CURB PROMO SINGLE
75	70	67	15	STANDING ON THE PROMISES B. BECKETT (L. CARTWRIGHT, A. SHAMBLIN)	◆ LIONEL CARTWRIGHT (V) MCA 54514

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

## HOT COUNTRY RECURRENTS

1	2	2	6	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	◆ WYONNNA CURB
2	1	1	4	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE MCA
3	—	—	1	LOST AND FOUND S. HENDRICKS, D. COOK (D. COOK, K. BROOKS)	◆ BROOKS & DUNN ARISTA
4	3	3	3	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	◆ LORRIE MORGAN BNA
5	7	6	18	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
6	4	5	6	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON BNA
7	5	4	4	IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLARD)	◆ BILLY DEAN SBK
8	8	7	5	SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD)	◆ PAM TILLIS ARISTA
9	6	—	2	WHEN SHE CRIES J. LEO, RESTLESS HEART (M. BEESON, S. LEMAIRE)	◆ RESTLESS HEART RCA
10	10	9	9	LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN)	◆ ALAN JACKSON ARISTA
11	9	8	6	IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES)	◆ RANDY TRAVIS WARNER BROS.
12	12	13	6	JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS)	◆ RADNEY FOSTER ARISTA
13	11	10	9	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	◆ MARK CHESNUTT MCA

14	13	12	4	LORD HAVE MERCY ON THE WORKING MAN G. BROWN (KOSTAS)	◆ TRAVIS TRITT WARNER BROS.
15	15	16	25	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS MERCURY
16	16	17	17	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
17	14	11	8	IN THIS LIFE G. FUNDIS, J. HOBBS (M. REID, A. SHAMBLIN)	◆ COLLIN RAYE EPIC
18	18	15	14	WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
19	19	14	6	LETTING GO J. BOWEN, S. BOGGUSS (D. CRIDER, M. ROLLINGS)	◆ SUZY BOGGUSS LIBERTY
20	17	20	12	I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS)	◆ VINCE GILL MCA
21	20	—	28	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB
22	—	22	13	RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS)	◆ TRACY LAWRENCE ATLANTIC
23	—	—	9	COULD'VE BEEN ME J. SCAIFE, J. COTTON (R. NIELSEN, M. POWELL)	◆ BILLY RAY CYRUS MERCURY
24	—	—	13	BILLY THE KID C. HOWARD, T. SHAPIRO (B. DEAN, P. NELSON)	◆ BILLY DEAN SBK
25	21	24	12	JESUS AND MAMA B. BECKETT (D. B. MAYO, J. D. HICKS)	◆ CONFEDERATE RAILROAD ATLANTIC

◆ 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.



# Crutchfield Is Back On Top At MCA Music Publishing/N'ville

NASHVILLE—Jerry Crutchfield has returned to his old post as head of MCA Music Publishing/Nashville. Crutchfield was with MCA for more than 25 years prior to leaving in 1989 to take a vice presidency at Capitol/Nashville (now Liberty Records). He recently resigned his post as executive VP at Liberty.

"I think my going back represents the new, aggressive stance MCA's taking in revitalizing its publishing operation," Crutchfield says. When he returns to the office full-time in mid-February, Crutchfield says he will begin looking for acquisitions and the signing of some "real blue-chip writers to supplement the existing roster."

Additionally, he notes, "We will be critiquing the staff and bolstering our muscle a little bit."

Crutchfield confirms that Stephen

Day, who has been running the company, will stay on as VP/GM.

Although Crutchfield stops short of saying he "monitored" MCA activity while he was at Liberty, he does admit he has been "aware of the way things have gone—and right now, they're not doing too badly." He alludes to the company's recent hits for Randy Travis ("Look Heart, No Hands") and Doug Stone ("Too Busy Being In Love").

Crutchfield, who produces Liberty artists Tanya Tucker and Chris LeDoux, says it was his decision to leave Liberty. "During the past several months, I'd had some serious dialog with other record labels. I was also entertaining one of several proposals for a joint-venture publishing company. I was very glad that I had those options. It was only in the latter stages of deci-

sion-making that I was contacted by MCA."

The new job, he says, will enable him to continue to produce his current Liberty acts, plus take on new ones from other labels. "It really enhances my overall effectiveness at MCA Music."

On the matter of acquisitions, Crutchfield concedes that there are few major independents in Nashville left to buy. "But there are certainly some budding situations on the hori-

zon," he asserts, "and I intend to take a very close look at that within the next few weeks. When you have a period of acquisition like we've gone through in the last seven or eight years, when everything gets bought up, then it becomes more fertile ground for [new] independent operations."

Crutchfield explains that he will likely prune as well as add to MCA's writing staff. "I don't want to plant any negative seeds with anybody, but the

reality is that we will have to assess and evaluate what's going on right now. It's a foregone conclusion that we are going to be looking for successful writers who feel that an association with MCA Music will be in their best interest."

Currently, MCA has 12 staff writers, including Gary Burr, Russell Smith (of the new MCA Records group, Run C&W), and Dan Truman (of Arista's Diamond Rio). **EDWARD MORRIS**

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

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

- |  |   |  |
|--|---|--|
| 15 ALL THESE YEARS (Beginner, ASCAP) WBM   | 35 ROCK ME (IN THE CRADLE OF LOVE) (Royzboyz, BMI/Posey, BMI)   | 6 TAKE IT BACK (Fever Pitch, BMI)  |
| 43 ANYWHERE BUT HERE (Pri, ASCAP/Buddy Cannon, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI) WBM/HL | 30 SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sometimes You Win, ASCAP/All Nations, ASCAP) WBM   | 73 TONIGHT I CLIMBED THE WALL (Mattie Ruth, ASCAP/Seventh Son, ASCAP)                                  |
| 51 BEST MISTAKES I EVER MADE (Longitude, BMI/Mike Curb, BMI) WBM   | 36 SHE'S NOT CRYIN' ANYMORE (Pri Songs, BMI/Sly Dog, BMI/Pri, ASCAP/Buddy Cannon, ASCAP) HL   | 1 TOO BUSY BEING IN LOVE (Gary Morris, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL                           |
| 37 BIG HEART (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI/Young World, BMI) HL  | 67 SOMEBODY LIKE THAT (Stonebrook, SESAC/Meadowgreen, ASCAP)  | 69 TRUE CONFESSIONS (Songs Of PolyGram, BMI/Hank's Cadillac, BMI)                                      |
| 24 BOOM! IT WAS OVER (EMI April, ASCAP/JKids, ASCAP/EMI Blackwood, BMI/Okay Then, BMI) WBM   | 47 SOMEBODY PAINTS THE WALL (Lust-4-Fun, ASCAP/Zomba, ASCAP/Joyna, ASCAP/Noted, ASCAP) CPP  | 16 TRYIN' TO HIDE A FIRE IN THE DARK (EMI Blackwood, BMI/Coburn, BMI) HL                               |
| 54 BORN TO LOVE YOU (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI)  | 14 SOMEWHERE OTHER THAN THE NIGHT (Sophie's Choice, BMI/Major Bob, ASCAP/No Fences, ASCAP) CPP  | 74 TWO SHIPS THAT PASSED IN THE MOONLIGHT (Careers, BMI) HL  |
| 34 BURN ONE DOWN (Not Listed) CPP  | 46 STANDING KNEE DEEP IN A RIVER (DYING OF THRIST) (Sony Cross Keys, ASCAP/Bucky Jones, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram, BMI) | 38 TWO SPARROWS IN A HURRICANE (Murray, BMI) CPP   |
| 22 CADILLAC RANCH (Great Cumberland, BMI/Diamond Struck, BMI) CPP  | 75 STANDING ON THE PROMISES (Warner-Tamerlane, BMI/Long Run, BMI/Almo, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP) WBM/CPP         | 8 WALKAWAY JOE (Warner-Tamerlane, BMI/Warner-Refuge, BMI/Patrick Joseph, BMI) WBM                      |
| 58 CALL HOME (BMG, ASCAP/WB, ASCAP/Two Sons, ASCAP) HL/WBM   | 42 STARTIN' OVER BLUES (Acuff-Rose, BMI) CPP  | 66 WHAT KIND OF MAN (Golden Reed, ASCAP/Little General, BMI/Claron, BMI)                               |
| 3 CAN I TRUST YOU WITH MY HEART (Sony Tree, BMI/Post Oak, BMI/Edisto Sound, BMI) HL  | 31 SURE LOVE (Foreshadaw, BMI/Songs Of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP) CLM/HL  | 13 WHAT PART OF NO (Zomba, ASCAP/O-Tex, BMI) CPP   |
| 44 CHEAP WHISKEY (Sony Tree, BMI/Paulding County, BMI/Polygram, ASCAP/Amanda-Lin, ASCAP) HL  | 65 SUSPICIOUS MINDS (FROM HONEYMOON IN VEGAS) (Screen Gems-EMI, BMI) WBM  | 52 WHAT WERE YOU THINKIN' (Square West, ASCAP/Howlin' Hits, ASCAP) CPP                                 |
| 19 DON'T LET OUR LOVE START SLIPPIN' AWAY (Benefit, BMI/Foreshadaw, BMI/Uncle Pete, BMI) CLM/WBM   |   | 40 WHEN MY SHIP COMES IN (Howlin' Hits, ASCAP)   |
| 12 DRIVE SOUTH (Lillybilly, BMI/Bug, BMI)  |   | 63 WHEN I'M GONNA LIVE? (Pri, BMI/Sly Dog, BMI/Pri, ASCAP/Music Express, ASCAP) HL                     |
| 55 GOLDEN YEARS (Sony Tree, BMI/Gold Line, ASCAP) HL/WBM   |   | 72 WHO NEEDS IT (Movieville, BMI/Careers-BMG, BMI/Monk Family, BMI) HL                                 |
| 57 HARD WORKIN' MAN (Sony Tree, BMI)   |   | 62 WHY BABY WHY (Trio, BMI/Fort Knox, BMI) HL  |
| 26 HEARTLAND (Warner-Tamerlane, ASCAP/Nocturnal Eclipse, BMI/WB, ASCAP/John Bettis, ASCAP)   |   | 5 WILD MAN (WB, ASCAP/Long Acre, SESAC/Great Cumberland, BMI/Diamond Struck, BMI/Patrick, BMI) WBM/CPP |
| 68 HE WOULD BE SIXTEEN (EMI April, ASCAP/Heartland Express, ASCAP/Five Bar-B, ASCAP/Sony Cross Keys, ASCAP/My Lady, ASCAP/Waltrak, ASCAP) HL/WBM                   |   |  |
| 25 HIGH ON A MOUNTAIN TOP (Midstream, BMI)   |   |  |
| 33 I CROSS MY HEART (Warner-Elektra-Asylum, BMI/Dorff, BMI/Zena, ASCAP) WBM/CPP  |   |  |
| 71 IDLE HANDS (Englistown, BMI)  |   |  |
| 50 I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars, BMI/Warner, SESAC/Norale, SESAC/Dyinda Jam, SESAC/Texas Wedge, ASCAP) HL/WBM   |   |  |
| 59 I'D RATHER MISS YOU (Square West, ASCAP/Howlin' Hits, ASCAP)  |   |  |
| 56 IF I COULD STOP LOVIN' YOU (David N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP/BMG, ASCAP/2 Kids, ASCAP) WBM/HL   |   |  |
| 39 I'M IN A HURRY (AND DON'T KNOW WHY) (Murray, BMI/VanWarmer, ASCAP) CPP  |   |  |
| 4 IN A WEEK OR TWO (Madwomen, BMI/MCA, ASCAP/Gary Burr, ASCAP/Sony Tree, BMI) HL   |   |  |
| 53 IN THE BLOOD (MCA, ASCAP/Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP) HL/WBM  |   |  |
| 32 IT'S A LITTLE TOO LATE (Castle Street, ASCAP/End Of August, ASCAP/Murray, BMI)  |   |  |
| 17 I WANT YOU BAD (AND THAT AIN'T GOOD) (Harlan Howard, BMI/Tree, BMI) HL  |   |  |
| 49 I WILL STAND BY YOU (Famous, ASCAP/Bob Corbin, ASCAP) CPP   |   |  |
| 20 JUST ONE NIGHT (Songs Of PolyGram, BMI/Songs Of McBride, BMI) HL  |   |  |
| 48 LEARNING TO LIVE AGAIN (EMI Blackwood, BMI/Beartooth, BMI/Don Schlitz, ASCAP/Almo, ASCAP)   |   |  |
| 21 LEAVIN'S BEEN A LONG TIME COMIN' (Shenandoah's, ASCAP/Ark, ASCAP/Judy Judy Judy, ASCAP/Four Of A Kind, BMI) HL  |   |  |
| 11 LET GO OF THE STONE (Irving, BMI/Hardtotsch, BMI/WB, ASCAP/Two Sons, ASCAP) WBM/CPP   |   |  |
| 27 LET THAT PONY RUN (Sony Cross Keys, ASCAP) HL   |   |  |
| 7 LIFE'S A DANCE (Hayes Street, ASCAP/Almo, ASCAP/Love This Town, ASCAP) WBM/CPP   |   |  |
| 61 LONESOME STANDARD TIME (EMI April, ASCAP/The Old Professor's Music, ASCAP/BMG Songs, ASCAP/Mighty Chord, ASCAP) WBM/HL  |   |  |
| 2 LOOK HEART, NO HANDS (MCA, ASCAP) HL   |   |  |
| 29 LOVE WITHOUT MERCY (Polygram, ASCAP/Lodge Hall, ASCAP/BMG, ASCAP) HL  |   |  |
| 45 MENDING FENCES (WB, ASCAP)  |   |  |
| 64 MY BLUE ANGEL (Acuff-Rose, BMI/Sony Cross Keys, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP)   |   |  |
| 9 MY STRONGEST WEAKNESS (Kentucky Sweetheart, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP   |   |  |
| 70 NOBODY LOVES YOU WHEN YOU'RE FREE (Maypop, BMI/Widdcountry, BMI/Careers-BMG, BMI/Rita's Cloud Nine, BMI)  |   |  |
| 41 NOBODY WINS (Polygram, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI)  |   |  |
| 28 OL' COUNTRY (EMI April, ASCAP/K-Mark, ASCAP) WBM  |   |  |
| 23 ONCE UPON A LIFETIME (Zomba, ASCAP/Dixie Stars, ASCAP) HL/CPP   |   |  |
| 18 PASSIONATE KISSES (Lucy Jones, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) CLM/WBM  |   |  |
| 60 POOR MAN'S ROSE (Sony Tree, BMI/Coupe Oeville, BMI/Sony Songs, BMI) HL  |   |  |
| 10 QUEEN OF MEMPHIS (Nocturnal Eclipse, BMI/Union County, BMI/Tillis, BMI)   |   |  |



by Lynn Shults

**REACHING NO. 1** FOR the third time is **Doug Stone** with "Too Busy Being In Love" (2-1). Stone debuted in March 1990 with "I'd Be Better Off In A Pine Box," peaking at No. 4. He has now charted nine consecutive singles inside the top 10. The track is the second single from his "From The Heart" album and was co-written by **Victoria Shaw** and **Gary Burr** and produced by **Doug Johnson**.

**THE MOST ACTIVE TRACK** on the Hot Country Singles & Tracks chart is "When My Ship Comes In" (51-40) by **Clint Black**. Also showing strong gains are "Learning To Live Again" (debut-48) by **Garth Brooks**; "It's A Little Too Late" (45-32) by **Tanya Tucker**; "Heartland" (33-26) by **George Strait**; "In A Week Or Two" (9-4) by **Diamond Rio**; "Let That Pony Run" (34-27) by **Pam Tillis**; "Hard Workin' Man" (debut-57) by **Brooks & Dunn**; "She's Not Cryin' Anymore" (42-36) by **Billy Ray Cyrus**; "Ol' Country" (37-28) by **Mark Chesnutt**; and "Nobody Wins" (48-41) by **Radney Foster**.

**NEW ARTISTS CONTINUE** to make strides on the Top Country Albums chart. In a week where sales were continuing to spiral downward, two albums were showing gains. "Life's A Dance" (36-25) by **John Michael Montgomery** and "Mark Collie" (50-43). Other albums holding their own against the typical January slowdown are "Big Iron Horses" (34-28) by **Restless Heart**; "Confederate Railroad" (42-36); and "Cafe On The Corner" (38-34) by **Sawyer Brown**.

"Some Gave All" by **Billy Ray Cyrus** not only held on to the No. 1 position, but also increased its lead, by 12%, over "The Chase" (2-2), by **Garth Brooks**. What makes the situation so interesting is that both have single tracks that will be fighting their way up the charts. Billboard's Hot Country Singles & Tracks chart will be telling you what is happening at radio while the Top Country Albums chart will be tabulating consumer purchases.

**WORD OF MOUTH:** It is amazing how fast a buzz can spread when the song is right. The latest example is the release of "Romeo," by **Dolly Parton**. "Romeo" is an event record. It features Parton, along with **Mary-Chapin Carpenter**, **Kathy Mattea**, **Pam Tillis**, **Tanya Tucker**, and **Billy Ray Cyrus**. The track was rush-released to radio this past week, two weeks in front of its originally scheduled Feb. 8 release date. The accompanying video is scheduled to premiere Feb. 17 on **Cyrus' ABC-TV special**. Parton's album, "Dancing With The Moon," will be released Feb. 23. In releasing the track to radio stations early, three weeks in front of the video, Sony is going against the grain of what has become an accepted industry practice of obtaining video exposure first—"Romeo" will be exclusively entrusted to radio's PDs, MDs, and consultants for three weeks. With its tongue-in-cheek gender humor, the track could also prove to be a political football. One play on **WSIX Nashville** generated phone calls, some negative, says station PD **Doug Baker**. "It's a fun thing, it's unique," he says. "Up until the last few years artists couldn't have done something like this. This record will be the target of a lot of research." Meanwhile, we'll just have to wait to see the video.



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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	
				<b>★ ★ ★ No. 1 ★ ★ ★</b>			
1	1	2	36	<b>BILLY RAY CYRUS</b> ▲ <sup>5</sup> MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
2	2	1	18	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 98743* (10.98/16.98)	THE CHASE	1	
3	3	3	6	<b>REBA MCENTIRE</b> MCA 10673* (10.98/15.98)	IT'S YOUR CALL	3	
4	4	4	19	<b>GEORGE STRAIT</b> ▲ MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3	
5	5	5	76	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3	
6	9	12	43	<b>WYNONNA</b> ▲ <sup>2</sup> CURB 10529*/MCA (10.98/15.98)	WYNONNA	1	
7	10	11	124	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
8	7	7	21	<b>VINCE GILL</b> ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3	
9	11	9	72	<b>GARTH BROOKS</b> ▲ <sup>8</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
10	8	6	16	<b>ALAN JACKSON</b> ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6	
11	6	10	17	<b>ALVIN &amp; THE CHIPMUNKS</b> ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	6	
12	13	13	50	<b>JOHN ANDERSON</b> ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
13	15	20	30	<b>MARY-CHAPIN CARPENTER</b> ▲ COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
14	14	14	21	<b>TRISHA YEARWOOD</b> ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12	
15	16	16	16	<b>TANYA TUCKER</b> ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12	
16	18	19	24	<b>ALABAMA</b> ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11	
17	19	17	195	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
18	17	15	23	<b>TRAVIS TRITT</b> ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6	
19	21	21	16	<b>LORRIE MORGAN</b> BNA 66047* (9.98/13.98)	WATCH ME	18	
20	22	22	19	<b>RANDY TRAVIS</b> WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20	
21	23	25	23	<b>SOUNDTRACK</b> ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4	
22	26	31	26	<b>CHRIS LEDOUX</b> LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9	
23	12	8	22	<b>GARTH BROOKS</b> ▲ <sup>2</sup> LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2	
24	20	18	28	<b>CLINT BLACK</b> ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2	
(25)	36	42	11	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	25	
26	29	32	24	<b>DOUG STONE</b> EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19	
27	24	28	13	<b>DIAMOND RIO</b> ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	24	
(28)	34	37	15	<b>RESTLESS HEART</b> RCA 66049* (9.98/15.98)	BIG IRON HORSES	28	
29	27	30	24	<b>RICKY VAN SHELTON</b> ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9	
30	25	24	13	<b>GEORGE JONES</b> MCA 10652* (9.98/15.98)	WALLS CAN FALL	24	
31	28	26	89	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
32	30	29	69	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
33	32	36	22	<b>COLLIN RAYE</b> EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
(34)	38	40	22	<b>SAWYER BROWN</b> CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	34	
35	33	39	43	<b>MARK CHESNUTT</b> MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
(36)	42	46	39	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	36	
37	35	33	70	<b>BILLY DEAN</b> SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22	
38	31	27	19	<b>RANDY TRAVIS</b> ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14	
39	41	41	16	<b>SUZY BOGGUSS</b> LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	39	34	17	<b>PAM TILLIS</b> ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
41	37	38	147	<b>DOUG STONE</b> ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
42	40	35	63	<b>SAMMY KERSHAW</b> ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
(43)	50	72	3	<b>MARK COLLIE</b> MCA 10658* (9.98/15.98)	MARK COLLIE	43
44	44	45	29	<b>MARTY STUART</b> MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
45	45	43	87	<b>TRAVIS TRITT</b> ▲ <sup>2</sup> WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
46	47	49	82	<b>TRISHA YEARWOOD</b> ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
47	43	44	61	<b>TRACY LAWRENCE</b> ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
48	46	47	87	<b>DIAMOND RIO</b> ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
49	48	50	65	<b>SUZY BOGGUSS</b> ● LIBERTY 95847* (9.98/13.98)	ACES	15
50	49	48	93	<b>LORRIE MORGAN</b> ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
(51)	55	59	76	<b>HAL KETCHUM</b> ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
52	52	57	18	<b>HAL KETCHUM</b> CURB 77581* (9.98/13.98)	SURE LOVE	36
53	60	63	39	<b>MCBRIDE &amp; THE RIDE</b> MCA 10540* (9.98/13.98)	SACRED GROUND	27
54	58	62	16	<b>KATHY MATTEA</b> MERCURY 512567* (9.98 EQ/13.98)	LONESOME STANDARD TIME	43
55	51	51	98	<b>VINCE GILL</b> ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
56	57	58	116	<b>DWIGHT YOAKAM</b> ● REPRISE 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
57	56	56	233	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
58	53	52	12	<b>VARIOUS ARTISTS</b> K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	50
59	61	55	46	<b>AARON TIPPIN</b> ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
60	62	60	82	<b>TANYA TUCKER</b> ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
61	59	53	29	<b>HANK WILLIAMS, JR. &amp; HANK WILLIAMS</b> CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
62	68	65	68	<b>ALABAMA</b> ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
63	64	66	70	<b>COLLIN RAYE</b> ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
(64)	69	75	119	<b>MARY-CHAPIN CARPENTER</b> ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
65	65	64	151	<b>ALAN JACKSON</b> ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
66	66	70	35	<b>MICHELLE WRIGHT</b> ARISTA 18685* (9.98/13.98)	NOW & THEN	20
67	70	—	5	<b>LEE ROY PARNELL</b> ARISTA 18684* (9.98/13.98)	LOVE WITHOUT MERCY	67
(68)	RE-ENTRY	11		<b>RADNEY FOSTER</b> ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	50
69	72	68	124	<b>REBA MCENTIRE</b> ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
70	73	—	48	<b>SAWYER BROWN</b> CURB 95624* (9.98/13.98)	DIRT ROAD	12
71	67	61	40	<b>VINCE GILL</b> RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
(72)	RE-ENTRY	22		<b>MARTINA MCBRIDE</b> RCA 66002* (9.98/13.98)	THE TIME HAS COME	49
73	71	67	150	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
74	74	—	39	<b>LITTLE TEXAS</b> WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
(75)	RE-ENTRY	194		<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 9668 (9.98/13.98)	KILLIN' TIME	1

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

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING FEBRUARY 6, 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>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12 (4.98/10.98)	GREATEST HITS	90
2	2	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	90
3	5	<b>RAY STEVENS</b> ● MCA 5918* (4.98/11.98)	GREATEST HITS	35
4	3	<b>PATSY CLINE</b> DELUXE 5050*/IMG (7.98/9.98)	20 GOLD HITS	61
5	4	<b>VINCE GILL</b> RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	89
6	12	<b>DOLLY PARTON</b> ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	73
7	10	<b>REBA MCENTIRE</b> ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	88
8	9	<b>GEORGE STRAIT</b> ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	90
9	8	<b>GEORGE JONES</b> ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	75
10	7	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 4939 (7.98/11.98)	ROLL ON	79
11	6	<b>RAY STEVENS</b> CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	30
12	11	<b>REBA MCENTIRE</b> ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	78
13	15	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	88

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	18	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7170 (9.98/13.98)	GREATEST HITS	89
15	16	<b>GEORGE STRAIT</b> ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	67
16	19	<b>ANNE MURRAY</b> ▲ <sup>4</sup> LIBERTY 46058* (7.98/12.98)	GREATEST HITS	89
17	13	<b>THE JUDDS</b> ▲ CURB 5916/RCA (7.98/12.98)	HEARTLAND	83
18	14	<b>REBA MCENTIRE</b> ● MCA 42134 (4.98/11.98)	REBA	64
19	23	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	77
20	24	<b>DWIGHT YOAKAM</b> ● REPRISE 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	47
21	17	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	51
22	21	<b>DOLLY PARTON</b> ● COLUMBIA 44384*/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	3
23	22	<b>ALABAMA</b> ▲ <sup>4</sup> RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	60
24	—	<b>DAVID ALLAN COE</b> COLUMBIA 35627*/SONY (5.98 EQ/9.98)	GREATEST HITS	9
25	—	<b>KENNY ROGERS</b> REPRISE 26711*/WARNER BROS. (7.98/11.98)	20 GREAT YEARS	9

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



BRUSA STEVE LUCKINGHAM  
ALTON TOD DICKIE  
EASTON INGERG SNEY MARGIE HUNT MARK JANESE AUTUMN JESSE BILL JOHNSON  
DOUG JOHNSON DEN KAMEN MIKE KRASKI JAMES LINDERS CARL LINDERS MARLA  
LEVITAN PHILITTLE BETH MASSIE ANGIE MAYE  
MATT MCNEEL RACY GRAMM  
CHRIS MICHAELS  
NANCY POPE  
WENDY HARRISON  
SMITH STRAKA ROLLO WELCH  
DAVID WILLIAMS ROY WUNSCH  
BRUSA STEVE LUCKINGHAM  
CONNERS CINDY SEIBY CUNNINGHAM  
ROB DALTON TODD DICKIE  
ANNIFE GARDNER HILSON GEORGE FEY  
AUTUMN JESSE BILL JOHNSON  
ANDERS MARLA LEVITAN PHILITTLE BET ALLEN MIK  
CONNELL TRACY GRAMM  
CHRIS MICHAELS  
NANCY POPE  
NANCY RAYSON  
STEFAN WUNSCH  
WUNSCH

# WY

## HEART OF FELT

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Nashville family for

their wonderful support.

music, friendship and love ----

Mary-Chapin Carpenter



# Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	1	15	<b>JOHN P. KEE &amp; NEW LIFE COMMUNITY CHOIR</b> TYSCOT 1403*/SPECTRA	<b>WE WALK BY FAITH</b> 9 weeks at No. 1
2	2	29	<b>DARYL COLEY</b> SPARROW 1234*	WHEN THE MUSIC STOPS
3	3	13	<b>GEORGIA MASS CHOIR</b> SAVOY 7102	I SING BECAUSE I'M HAPPY
4	4	47	<b>REV. MILTON BRUNSON &amp; THE THOMPSON COMMUNITY SINGERS</b> WORD 48784*/EPIC	MY MIND IS MADE UP
5	5	23	<b>THE ANOINTED PACE SISTERS</b> SAVOY 14812*/MALACO	U KNOW
6	6	17	<b>MELVIN WILLIAMS</b> BLACKBERRY 2203301211/SPECTRA	IN LIVING COLOR - "LIVE"
7	8	37	<b>REV. JAMES MOORE</b> MALACO 6009	LIVE IN DETROIT
8	11	15	<b>CHICAGO MASS CHOIR</b> LIGHT 750769*/SPECTRA	HE THAT BELIEVETH
9	15	5	<b>REV. CLAY EVANS</b> SAVOY 7106*/MALACO	I'M GOING THROUGH
10	9	57	<b>REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR</b> SAVOY 14804/MALACO	I'M GLAD ABOUT IT
11	10	37	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 8535*/A&M	FOCUS ON GLORY
12	14	35	<b>THE RICHARD SMALLWOOD SINGERS</b> SPARROW 1283*	TESTIMONY
13	13	69	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6008	GOD GETS THE GLORY
14	7	15	<b>VARIOUS ARTISTS</b> REPRISE 26980*/WB	HANDEL'S MESSIAH A SOULFUL CELEBRATION
15	12	47	<b>THOMAS WHITFIELD</b> BENSON 2841*/A&M	ALIVE & SATISFIED
16	17	13	<b>CALVIN BERNARD RHONE</b> CGI 514161111/SPECTRA	IT'S IN THE PRAISE
17	18	57	<b>SHIRLEY CAESAR</b> WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
18	16	15	<b>MARVIN WINANS</b> SELAH 7509*/SPARROW	PERFECTING CHURCH
19	25	21	<b>REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR</b> AIR 10180	STAND STILL UNTIL HIS WILL IS CLEAR
20	22	9	<b>RUBY TERRY</b> MALACO 4455*	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR
21	31	7	<b>TM MASS YOUTH CHOIR</b> TM 2001*	SEND YOUR ANNOINTING
22	20	39	<b>WILLIE NEAL JOHNSON &amp; THE NEW KEYNOTES</b> MALACO 6010	THE COUNTRY BOY GOES HOME
23	26	13	<b>REV. R.L. WHITE JR. &amp; MT. EPHRIAM BAPTIST CHURCH MASS CHOIR</b> FAITH 1992*	THERE IS A FOUNTAIN
24	19	25	<b>FLORIDA MASS CHOIR</b> MALACO 6011	NOW, I CAN SEE
25	21	19	<b>BEAU WILLIAMS</b> LIGHT 730806*/SPECTRA	LOVE
26	28	35	<b>THE NEW YORK RESTORATION CHOIR</b> SAVOY 14811/MALACO	THANK YOU JESUS
27	23	19	<b>SANDRA CROUCH</b> SPARROW 1325*	WITH ALL MY HEART
28	35	19	<b>MISSISSIPPI CHILDREN'S CHOIR</b> MALACO 4454*	CHILDREN OF THE KING
29	27	21	<b>VARIOUS ARTISTS</b> CGI 0004*/A&M	SALUTE TO THE CARAVANS
30	29	29	<b>THE JACKSON SOUTHERNAIRES</b> MALACO 6012	LIVE AND ANOINTED
31	24	77	<b>YOLANDA ADAMS</b> TRIBUTE 0946*/SPECTRA	THROUGH THE STORM
32	34	21	<b>JAMES BIGNON &amp; DELIVERANCE</b> AIR 10181	USE ME
33	33	21	<b>BEN TANKARD</b> TRIBUTE 2000*/SPECTRA	KEYS TO LIFE
34	32	7	<b>HEAVEN SENT</b> CGI 0038*/A&M	KEEP LOVE ALIVE
35	30	19	<b>THE GOSPEL MUSIC WORKSHOP OF AMERICA</b> SAVOY 7105*/MALACO	LIVE FROM SALT LAKE CITY
36	NEW ▶		<b>GREATER VICTORY TEMPLE</b> WORD 53176*/EPIC	HOLD ON
37	RE-ENTRY		<b>REV. PAUL JONES</b> PURE 001	I WON'T COMPLAIN
38	38	3	<b>KEITH DOBBINS AND THE RESURRECTION MASS CHOIR</b> TRIBUTE 3643*/SPECTRA	FILL ME
39	NEW ▶		<b>PH FACTOR</b> WORD 53175*/EPIC	PH FACTOR
40	36	49	<b>NICHOLAS</b> COMMAND/WORD 48786*/EPIC	BACK TO BASICS

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

# Artists & Music



by Lisa Collins

“A MAJOR COUP FOR ATLANTA” is what Mayor **Maynard Jackson** is calling the formal announcement of plans for **Bobby Jones** to relocate to that city both the taping of his popular TV series “Bobby Jones Gospel” and his biannual “Gospel Explosion.” Atlanta officials have rolled out the red carpet for Jones and project a \$13 million boon to the local economy from the weeklong event (to be held Feb. 9-13 this year). Jones is expecting more than 24,000 for the first Atlanta “Explosion.”

Those attending the seminars at the Atlanta Civic Center will have the unparalleled opportunity to see and hear the likes of **Hezekiah Walker, O'Landa Draper & the Associates, John P. Kee, Milton Brunson, Vickie Winans, the Gospel Keynotes, the Anointed Pace Sisters, Henry Porter & the West Coast Center, Daryl Coley, Sandra Crouch, and James Moore.**

Additionally, a “Remember When Night” will feature a number of gospel pioneers, including the **Clara Ward Singers.**

Even though “Bobby Jones Gospel” airs three times weekly on Black Entertainment Television, and he frequently performs live around the country, Jones also finds time to be the driving force behind BET’s “Video Gospel.”

As gospel’s No. 1 TV entity, Jones will flex his muscle even more this year with plans to launch a third show, combining interviews, talk, and music.

And, if that’s not enough, BET has finally given Jones

the green light to host a **Bobby Jones Gospel** awards show, currently set to tape this summer, with an eye toward national syndication.

**I**N OBSERVANCE OF African-American History Month, the Smithsonian National Conference on African-American Gospel Scholarship will be held Thursday (4) through Saturday (6) in Washington D.C.

In the early '70s, **Dr. Bernice Johnson Reagon**, founder and then director of the Smithsonian’s program in Black American Culture, and **Pearl Williams-Jones** organized the nation’s first team of scholars to research and document those composers who created and published classic gospel music.

The conference is organized as a report on the current status of gospel music scholarship and seeks to provide a forum for the exploration of new areas and questions in research and pedagogy. This year’s conference is dedicated to the late **Pearl Williams-Jones**—who once described gospel music as “a crystallization of the Black aesthetic, a synthesis of West African and Afro-American music, dance, poetry, oratory, and drama.”

The Smithsonian Institution Press publication “We’ll Understand It Better By And By: African-American Pioneering Gospel Composers” will be officially released during the three-day confab.

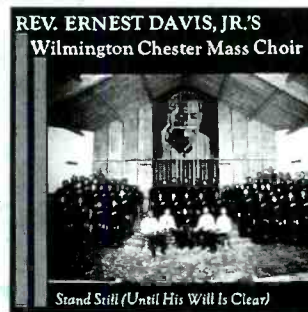
**QUICK SHOTS:** Billboard’s annual gospel roundup issue is set for April 3 . . . Setting the record straight: Jan. 23 was the recording, not the *release*, date of the **Mississippi Mass Choir’s** next live recording . . . And make way for **Whitney!** **Whitney Houston’s** stirring rendition of “Yes, Jesus Loves Me” from “The Bodyguard” soundtrack has become one of the most-added singles to gospel playlists across the country. But then, if you’ve heard the song, you know why.

# Choirs of Excellence

## REV. ERNEST DAVIS, JR.'S Wilmington Chester Mass Choir • STAND STILL •

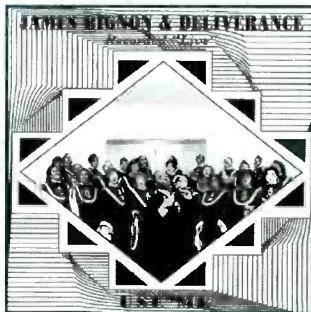
This Billboard charted hit is a follow-up to their Stellar Award Winning Album “He’s Preparing Me”.

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## • USE ME •

## James Bignon & Deliverance

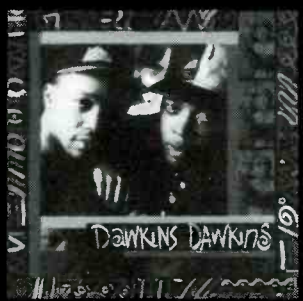


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## People Are Talkin' & Talkin' About Dawkins & Dawkins







by Bob Darden

**KEN MEDEMA** IS TO PIANO what **Phil Keaggy** is to guitar: technical brilliance, coupled with unabashed passion. It's that passion, alas, that has kept the blind pianist from a much wider audience. Medema gets passionate about things that make Fundamentalists and charismatics uncomfortable: hunger, AIDS, justice.

The end result is that one of the finest singers/songwriters/pianists in the industry is once again without major-label distribution.

No problem. Medema formed his own Brier Patch Music label and has continued to release musically compelling CDs and cassettes. The latest three releases from Medema are the song-oriented "Just One Dance," the fiery instrumental album "One Good Tune Deserves Another," and the young-people-oriented "Kiddin' Around." All are superb.

"With 'Just One Dance,' I wanted to do something I had control over," Medema says. "I didn't want to have to talk to a bunch of instrumentalists and try to convey my ideas to them. I wanted it my way. And since I do better work when I sing to people, we pulled a bunch of people into a hall for two nights and I sang the things I've been working on lately. I didn't have any songs with 'Jesus jargon' in them. They were about life and people, experience and feelings.

"When it was over we felt like it sounded pretty good... it also felt good not to have the limitations of writing

songs under some record executive's watchful theological eye. A lot of the things I've written lately don't fit into a 'Christian context.' And the wonderful thing is, 'Just One Dance' is selling like mad!"

"Selling like mad," of course, is a relative thing. But Medema routinely moves 10,000-20,000 units with no air-play or promotion—just his nonstop touring schedule.

"Our concerts are going great, we're not in debt anymore, and there's a real sense of freedom about what I do," he says. "Sure, I would still love distribution by a real distribution company, but there isn't the sense of panic there was before. I'm doing 170 concerts a year, so I'm working at capacity now."

Medema says his tours now incorporate the widest variety of venues he's ever played. Small local churches, corporate gigs, conventions, colleges and high schools, and "little prayer breakfasts for Moody Broadcasting" are among his stops. Also, Medema's 1992 performance in support of the Americans of Disability Act, on a TV special for America's Disability Channel, played in 30 markets, including New York. "Most of my sales—60% to 70%—come from my live appearances, although we're building a good mailing list off my newsletter," Medema says.

Medema, as one of the first artists to write about—and later visit—countries like Nicaragua and Haiti, is still writing politically aware, lyrically biting songs, though he's writing "about a number of typical midlife themes right now," he says. "I'm not writing as many 'angry young man, justice' things—although they're still very important to me. Mostly they're about personal relationships, about how to deal with a culture that's so radically changing," he says. "And I'm writing about the loss of dreams, disillusionment, and the fact that it doesn't seem like people really do believe much in anything anymore, and the fact that we've got to hang on to hope."

## Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	9	D.C. TALK FOREFRONT 3002*/STARSONG	3 weeks at No. 1 FREE AT LAST
2	2	21	MICHAEL W. SMITH ● REUNION 0071*/WORD	CHANGE YOUR WORLD
3	3	29	STEVEN CURTIS CHAPMAN SPARROW 1328*	GREAT ADVENTURE
4	5	9	STEVE GREEN SPARROW 1348*	HYMNS: A PORTRAIT OF CHRIST
5	6	11	BRYAN DUNCAN MYRRH 6953*/WORD	MERCY
6	7	7	TWILA PARIS STARSONG 8252*	HEART THAT KNOWS YOU
7	14	17	WAYNE WATSON DAYSRING 4232*/WORD	HOW TIME FLIES
8	8	15	4 HIM BENSON 2960*	THE BASICS OF LIFE
9	10	67	MICHAEL ENGLISH WARNER ALLIANCE 4104*/SPARROW	MICHAEL ENGLISH
10	21	3	OUT OF THE GRAY SPARROW 1344*	SHAPE OF GRACE
11	11	63	CARMAN BENSON 2809*	ADDICTED TO JESUS
12	12	97	AMY GRANT ▲ <sup>3</sup> MYRRH 6907*/WORD	HEART IN MOTION
13	4	15	AMY GRANT MYRRH 6962*/WORD	HOME FOR CHRISTMAS
14	13	19	MICHAEL CARD SPARROW 1321*	THE WORD: RECAPTURING
15	9	29	SUSAN ASHTON SPARROW 1327*	ANGELS OF MERCY
16	16	29	RON KENOLY INTEGRITY 044*/SPARROW	LIFT HIM UP WITH RON KENOLY
17	20	29	WHITE HEART STARSONG 8247*	TALES OF WONDER
18	26	11	PETRA STARSONG 8266*	PETRAPHONICS
19	18	45	RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
20	24	11	WHITE CROSS STARSONG 8249*	HIGH GEAR
21	15	11	VARIOUS ARTISTS WARNER ALLIANCE 26980*/SPARROW	HANDEL'S MESSIAH A SOULFUL...
22	19	13	NEWSBOYS STARSONG 8251*	NOT ASHAMED
23	33	335	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
24	29	11	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403*/SPECTRA	WE WALK BY FAITH
25	31	57	PETRA DAYSRING 48859*/WORD	UNSEEN POWER
26	28	23	RAY BOLTZ WORD 52991*	SEASONS CHANGE
27	17	17	CARMAN EVERLAND 9345*/WORD	YO KIDS
28	22	119	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
29	34	103	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
30	RE-ENTRY		RICH MULLINS REUNION 0072*/WORD	THE WORLD AS BEST I REMEMBER VOL. 2
31	RE-ENTRY		GEOFF MOORE FOREFRONT 2935*/BENSON	A FRIEND LIKE YOU
32	NEW▶		IMPERIALS STARSONG 8259*	STIR IT UP
33	36	19	CARMAN MINISTRIES STARSONG 8250*	HIGH PRAISES VOLUME 2
34	35	27	VERN JACKSON TBN 0001*	HIGHER THAN I'VE EVER BEEN
35	RE-ENTRY		PRAY FOR RAIN VIREO 2202*/SPARROW	PRAY FOR RAIN
36	32	3	GLEN CAMPBELL NEW HAVEN 200214*/SPECTRA	WINGS OF VICTORY
37	30	17	MICHAEL CARD SPARROW 1296*	PROMISE
38	NEW▶		VARIOUS ARTISTS BENSON 2857*	MASTER PIECES/CLASSIC SONGS MADE NEW
39	37	35	JON GIBSON FRONTLINE 9285*	FOREVER FRIENDS
40	40	21	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS

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

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# MERCY!

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The new single

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Personal Management: Ray Ware Artist Management

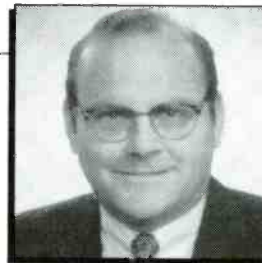
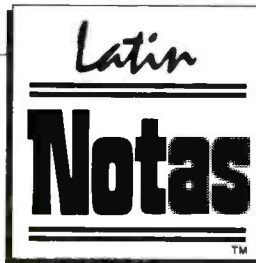
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# Top Latin Albums

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	29	JON SECADA ▲	JON SECADA	SBK 98845/CAPITOL-EMI LATIN
	2	2	7	ANA GABRIEL	THE BEST	GLOBO 80871/SONY
	3	4	9	RICARDO MONTANER	LOS HIJOS DEL SOL	RODVEN 2995
	4	3	27	CRISTIAN	AGUA NUEVA	MELODY 9056/FONOVI SA
	5	5	61	LUIS MIGUEL ●	ROMANCE	WEA LATINA 75805
	6	12	53	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	7	6	9	PAULINA RUBIO	LA CHICA DORADA	CAPITOL-EMI LATIN 42750
	8	11	25	CHAYANNE	PROVOCAME	SONY LATIN 80831/SONY
	9	15	7	GLORIA TREVI	ME SIENTO TAN SOLA	ARIOLA 3391/BMG
	10	8	37	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
	11	7	17	GIPSY KINGS	LIVE	ELEKTRA 61390
	12	10	7	JOSE JOSE	40 Y 20	ARIOLA 3442/BMG
	13	19	17	RICHARD CLAYDERMAN	AMERICA LATINA...	QUALITY 19123/RODVEN
	14	13	15	JON SECADA	OTRO DIA MAS SIN VERTE	SBK 80646/CAPITOL-EMI LATIN
	15	18	11	EDNITA NAZARIO	METAMORFOSIS	CAPITOL-EMI LATIN 42709
	16	21	5	DANIELA ROMO	MIL COLORES	CAPITOL-EMI LATIN 80767
	17	14	35	MIJARES	MARIA BONITA	CAPITOL-EMI LATIN 42687
	18	16	47	LOS BUKIS	QUIEREME	FONOVI SA 9040
	19	—	3	ALEX BUENO	TERNURAS	J&N 80899/SONY
	20	20	33	JOSE LUIS RODRIGUEZ	PIEL DE HOMBRE	SONY LATIN 80746/SONY
	21	—	5	BRAULIO	ENTRE EL AMOR Y EL DESEO	SONY LATIN 80866/SONY
	22	9	29	ANA GABRIEL	SILUETA	SONY LATIN 80818/SONY
	23	22	3	FRANCO SIMONE	EL COMICO	BISCAYNE EUROPA 39501/WEA LATINA
	24	—	1	MARISELA	ADIOS AMOR	ARIOLA 3351/BMG
	25	17	35	JULIO IGLESIAS	CALOR	SONY LATIN 80763/SONY
TROPICAL/SALSA	1	1	35	JERRY RIVERA	CUENTA CONMIGO	SONY TROPICAL 80776/SONY
	2	2	5	JUAN LUIS GUERRA Y 4.40	AREITO	KAREN 3456/BMG
	3	—	5	REY RUIZ	REY RUIZ	SONY TROPICAL 80848/SONY
	4	3	9	TONY VEGA	APARENTEMENTE	RMM 80915/SONY
	5	22	11	LOS SABROSOS DEL MERENGUE	SIN FRONTERA	M.P.I. 6076
	6	4	11	GILBERTO SANTA ROSA	A DOS TIEMPOS...	SONY TROPICAL 80895/SONY
	7	23	15	INDIA	LLEGO LA INDIA VIA EDDIE PALMIERI	SOHO SOUNDS 80864/SONY
	8	13	17	LINDA RONSTADT	FRENESI	ELEKTRA 61383
	9	7	29	OLGA TANON	SOLA	WEA LATINA 77478
	10	8	5	COCOBAND	EL AROLLADOR	KUBANEY 325
	11	10	19	CANA BRAVA	NO ME FALTES NUNCA	PLATANO 5002
	12	6	25	OSCAR D'LEON	EL REY DE LOS SONEROS	SONERO 80823/SONY
	13	18	31	FRANKIE RUIZ	MI LIBERTAD	RODVEN 2946
	14	5	19	KID POWER POSSE	LOS NENES DE LA MEDICINA	PRIME 3399/BMG
	15	—	13	RUBEN BLADES	AMOR Y CONTROL	SONY TROPICAL 80839/SONY
	16	17	15	ANTHONY SANTOS	ANTHONY SANTOS	PLATANO 5001
	17	9	29	ROKABANDA	LA ROKA	J&N 748
	18	—	1	LUIS ENRIQUE	EN VIVO	GLOBO 80927/SONY
	19	11	35	GRUPO NICHE	LLEGANDO AL 100%	SONY TROPICAL 80712/SONY
	20	—	3	EL GENERAL	EL PODER DE	NEW CREATION 3433/BMG
	21	21	7	JUNIOR GONZALEZ	EN SU TIEMPO... SIEMPRE	J&N 80898/SONY
	22	—	1	JOSE ALBERTO	LLEGO LA HORA	RMM 80897/SONY
	23	19	15	XAVIER	PARA SIEMPRE	CAPITOL-EMI LATIN 42665
	24	—	49	TITO ROJAS	TITO ROJAS	M.P.I. 6061
	25	—	1	VICO C.	SABOREALO	PRIME 3455/BMG
REGIONAL MEXICAN	1	1	35	SELENA	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
	2	2	31	VICENTE FERNANDEZ	QUE DE RARO TIENE	SONY DISCOS 80809/SONY
	3	3	33	ALEJANDRO FERNANDEZ	A. FERNANDEZ	SONY DISCOS 80770/SONY
	4	6	9	BANDA MACHOS	CON SANGRE DE INDIO	FONOVI SA 9069
	5	7	5	ALVARO TORRES	HOMENAJE A MEXICO	CAPITOL-EMI LATIN 42758
	6	5	19	BANDA VALLARTA SHOW	ESA CHICA ME VACILA	FONOVI SA 9058
	7	4	25	MAZZ	LO HARE POR TI	CAPITOL-EMI LATIN 42593
	8	8	21	BANDA MACHOS	CASIMIRA	FONOVI SA 5161
	9	13	11	BRONCO	POR EL MUNDO	FONOVI SA 3032
	10	10	9	LA MAFIA	AHORA Y SIEMPRE	SONY DISCOS 80925/SONY
	11	11	11	TEXAS TORNADOS	HANGIN' ON BY A THREAD	WARNER 45058
	12	—	9	JOAN SEBASTIAN	BANDIDOS DE AMORES	MUSART 843/BALBOA
	13	—	1	FITO OLIVARES	15 EXITOS	FONOVI SA 9068
	14	9	25	FLACO JIMENEZ	PARTNERS	WARNER 26822
	15	20	3	JUAN VALENTIN	QUE LASTIMA	CAPITOL-EMI LATIN 42760
	16	—	1	LOS REHENES	LOS REHENES	FONOVI SA 9060
	17	23	35	GRUPO VENNUS	Y SI TE QUIERO	MAR INT'L 271
	18	12	29	LOS ACUARIO	LAS MISMAS PIEDRAS	MAR INT'L 304
	19	25	13	TIERRA TEJANA BAND	PRENDE EL RADIO	RODVEN 2969
	20	14	51	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	21	17	75	ANA GABRIEL	MI MEXICO	SONY DISCOS 80605/SONY
	22	19	11	GRUPO ZEUS	MARCHATE	AFG SIGMA 007
	23	18	19	LOS HURACANES DEL NORTE	CON NUEVOS...	SONY DISCOS 80847/SONY
	24	22	49	EMILIO NAVAIRA	UN Sung HIGHWAYS	CAPITOL-EMI LATIN 42626
	25	—	9	BANDA R-15	COMO TU DECIDAS	DISA 1438

# Artists & Music



by John Lannert

**RODVEN GOES SOLO:** With SonoRodven buying out TH's 50% portion of U.S. affiliate TH-Rodven, the American company—as expected—has officially trimmed its name to Rodven.

"And it's more than that," adds José Martínez. "TH in Venezuela will continue to license product from Rodven in the U.S., and Rodven will continue to license product from TH in Venezuela. It was a very friendly decision."

Name trimming notwithstanding, Rodven is expanding everywhere else, opening new offices this year in Mexico, Argentina, and Chile. A Spain-based operation is being considered for 1994.

According to Martínez, the Mexican subsidiary—headed up by former Sony Mexico president **Fernando Hernández**—will begin operation April 1. The Argentinian and Chilean branches will be opened later in the year.

"In Mexico," he says, "Fernando is putting together a complete staff. In Fernando we have a man with 25 years in the record industry. He worked with EMI, successfully opened BMG, was briefly with PolyGram, and then with Sony. He is well-liked and respected by the industry and we hope to make this step a successful one in a short period of time."

"We estimate," continues Martínez, "we'll have a distribution agreement by Feb. 15. Nevertheless, Melody has done such a good job with [Ricardo] Montaner's 'Los Hijos Del Sol' that we're going to continue with them on this record."

When asked why Rodven has decided to spread its wings internationally, Martínez replies that "an independent company like ours—perhaps the biggest independent company in all of America—needs to have its own representatives so that we can accommodate our artists. Up to now we have no complaints about our licensees," he adds. "But it's evident that if we want to develop new artists, it will take us longer if we don't have our own people to take command. Rodven is a serious company. We have 70% of the Venezuelan market, which is something very serious."

Rodven already owns 10% of the market in Colombia, where an office was established in 1990. Martínez expects to reach 12%-14% in 1993. He declined to speculate how well Rodven would do in Mexico, but he is sure which artists he would prioritize for that market.

"Kiara, Karina, and Los Fantasmas Del Caribe are important for us," says Martínez. "There are going to be others, as well. And after all, we are going to push strongly our tropical product in Mexico, where we know there is a strong market for this music."

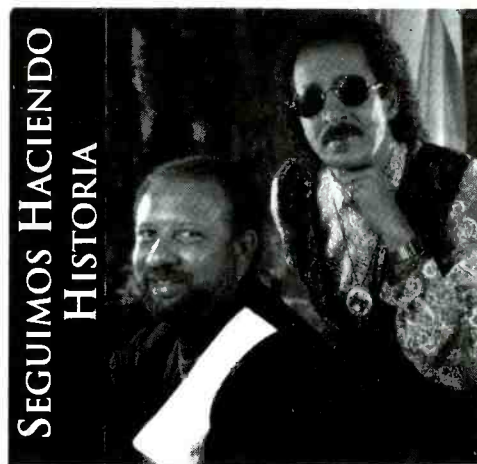
**MOTOWN DISCOS?** Not in the near future. But **Karen Sherlock**, senior VP of Motown Intl., is eyeing a possible re-entry into the U.S. Latin market. (Remember Motown Latino?) A lot may depend on the sales performance of a Spanish-language compilation package Sherlock is assembling with Motown staffer **Greta McCall**.

"Greta and I got together," remembers Sherlock, "and I said before we start putting propositions and proposals together [for a label], why don't we work on this album project together and then from there sit down and evaluate it and make decisions as far as where we're going to go."

Included on the record are Spanish-language versions of **Boyz II Men's** "End Of The Road" and **Andrew Logan's** "All Because Of You," along with entries from **Stevie Wonder**.

(Continued on next page)

## Jossie Esteban y La Patrulla 15



**TTH-1986** Jossie Esteban y La Patrulla 15 return with their hot merengue beat in "Seguimos Haciendo Historia". The latest release from the Puerto Rico-based group smokes from start to finish. The first single, "Muchacho Vamos a Beber", continues the legacy of their past hits such as "El Tigueron" and "El Moreno".



## Lisandro Meza El Gool



**TTH-1983** The King of Colombian Cumbia Lisandro Meza, latest production is his first for TTH Records. The album is filled with cumbia's bouncy and danceable beat and also includes Meza's first punta, "Guayabita Madura", the first single for the album. For those who are unfamiliar with Lisandro Meza's music this product will provide a fine introduction.



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**Give It Away.** Lift Display Inc.'s jewel-box-only CD fixtures are shown here in a recent MTV promotion called "MTV Gives Away The Store." The winner of the contest received 10,000 CDs and \$10,000 in cash. The giveaway, which ran from Nov. 16-Dec. 21, was co-sponsored by Lift, Pepsi, Levi's, and TDK.

## Source-Tag Contenders Square Off Checkpoint, Sensormatic In High-Stakes Fight

■ BY PAUL VERNA

NEW YORK—The four-way battle to establish a standard technology for source-tagging of music and video merchandise has escalated into a full-scale war between the two largest contenders, Thorofare, N.J.-based Checkpoint and Sensormatic Electronics Corp., based in Deerfield Beach, Fla.

The conflict arose from a Checkpoint advertisement that first appeared in the Jan. 9 issue of *Billboard*. Under the headline "Magnetism can make music . . . and break it," Checkpoint claimed "acousto-magnetic EAS [electronic-article surveillance] deactivation technology distorts [the] audio quality" of audio and videotapes. It cited new studies by Franklin Research and Madison Research to support its position.

The ad comes at a time when the National Assn. of Recording Merchandisers is on the verge of announcing the results of a comprehensive study it has commissioned from APEL Labs to establish a source-tagging standard. According to NARM executive VP Pam Horovitz, the test results will be announced by mid-February—a delay from the original scheduled completion date of late December.

Sensormatic reacted swiftly to Checkpoint's campaign, filing suit against its rival for false and misleading advertising. In an action filed Jan. 8 in U.S. District Court for the Southern District of Florida, Sensormatic seeks more than \$35 million in damages.

Both in the lawsuit and in interviews with *Billboard*, Sensormatic executives

question the validity of the studies cited by Checkpoint. Sensormatic president and CEO Ronald G. Assaf says, "Madison Research is a two- or three-man operation headed by an ex-Sensormatic employee with whom we were in litigation for 2½ years." He adds, "Can you make a deactivation method cause a problem? Depending on how you structure the test, sure."

Although Checkpoint did not mention Sensormatic by name in the ad, the acousto-magnetic technology it referred to is proprietary to Sensormatic. Furthermore, the Franklin and Madison studies tested Checkpoint's systems against only Sensormatic's, excluding 3M and Knogo, the other two EAS suppliers participating in the NARM/APEL test.

Asked why Sensormatic was singled out, Checkpoint director of business development David Shoemaker says, "Based on the NARM criteria, the only two companies that have technologies that can compete effectively are Sensormatic and Checkpoint. Also, most magnetic pads [used for deactivation] are similar."

Checkpoint is defending its studies and making them available to the industry. Representatives from the company were distributing copies of the two studies at the National Retail Federation trade show, held Jan. 16-19 at the New York Hilton.

Checkpoint president and CEO A.E. Wolf stands by his company's ad. He says, "We don't like to use negative tactics, but this is a war."

### HIGH STAKES

At stake in that "war" is the lucrative store-security business, which promises to boom in April, when the music industry converts from its current longbox CD packaging standard to the more compact and more theft-prone jewel box. Additionally, the emergence of new, smaller configurations like Sony's MiniDisc and Philips' digital compact cassette warrants a reassessment of store security.

Currently, the majority of music retailers use microwave systems, according to NARM's Horovitz. Though many such systems are in place, they are not fit for source-tagging under NARM's criteria, since microwave tags

(Continued on page 52)

## CONVENTION CAPSULES

The following is a round-up of events from the BMG Distribution convention, which was held Jan. 6-11 at the Beverly Hilton in Los Angeles.

**AND THE ENVELOPE PLEASE:** At BMG Distribution's 1993 Convention in Beverly Hills, Calif., the company awarded its branch-of-the-year honors to the Chicago branch. Awards were presented to branch manager **Nate Wolk**, sales manager **Chris Biehl-Bala**, sales manager **Bob Garbarini**, sales reps **Don Jones**, **Jim Wheeler**, **Terry Donovan**, **Ann Annunziata**, **Carol Chase**, and **Debra Murray**, singles coordinator **Karen Ross**, PDC **Ella Bramwell**, FMR **Elisa Leon**, FMR **Todd Helm**, PDC **Michael Kaufman**, PDC **Heidi Wendorff**, sales assistants **Pamela Hayes**, **Cheryl Fask**, **Karen Swing**, and **Dawn Moeller**, and **Carol Cizek** of the mailroom.

In presenting the awards, BMG Distribution president **Pete Jones**, senior VP of sales **Rick Cohen**, and senior VP of marketing **Rick Bleiweiss** reminded Wolk that he had bet his branch that he would

shave his entire head if they won. One of the troika called out to the audience and asked, "Is there a barber in the house?" To the surprise of no one, except possibly Wolk, there was, indeed, a barber in the house. Nonetheless, Wolk did not waltz on his bet and his head was shaved in front of the 400 attendees.

**EARLIER IN THE** convention the company presented its Lightbulb Awards for outstanding achievement in creative thinking to the following: sales rep **Gene Wilcox**, sales rep **Don Cleary**, product development coordinator **Jeff Dodes**, field marketing representative **Rhoda Lawrence**, PDC **Nancy Nelson**, FMR **Wendy Peters**, PDC **Ella Bramwell**, PDC **Michael Kaufman**, branch manager **Jerry Silhan**, branch manager **Curt Swedlow**, PDC **Lisa Sessions**, **Tom Brissendon** of operations, sales rep **Roger Moore**, FMR **Ed Bunker**, sales rep **Danielle Wagner**, sales rep **Nancy Flynn**, and PDC **Sonya Diaz**.

**THE PROMISED WATER:** As has become a tradition at the convention, BMG Distribution president **Pete**

**Jones** showed the importance of every BMG staffer by embarking on the task of naming every individual in the company, relying solely on his memory. If he missed anyone, he promised staffers would have the opportunity to dunk him in a dunking pool, which was unveiled in the back of the room. When he successfully completed the task of naming everyone in the room, he asked, "How am I doing?" Someone responded, "You're going down, Pete." But upon closer examination, the few they alleged he missed were mere technicalities. For instance, someone pointed out that he hadn't mentioned **Frosty**—**Gary Noftz**' mascot. Jones, noting that the audience unjustly smelled blood, agreed to sit on the seat of the dunking pool, which could be triggered by a thrown baseball hitting the target of a lever. But he shrewdly picked someone without much experience playing baseball to have the chance to dunk him—**Michael Dornemann**, chairman and CEO of the **Bertelsmann Music Group**. Alas, Dornemann was up to the task, hitting the lever on his fifth try, dunking the tuxedo-clad Jones. While Jones was still in the

water, one quick-witted wag ran up to a reporter and said he could see next week's *Billboard* headline—"Dornemann Dumps Jones."

**THE YEAR OF THE RICK:** The BMG Distribution convention had quite a number of spectacles, but quite possibly the show-stopper was when **Rick Cohen**, senior VP of sales, and **Rick Bleiweiss**, senior VP of marketing, rode into the ballroom on a pair of horses to kick off a sales promotion contest. The two later confided, probably to the relief of the assembled, that they tried to get the hotel to allow them to ride in on an elephant. In a video explaining how the promotion—"Huge Hits, Outrageous Opportunities"—came about, which was played before they made their dynamic entrance, the duo sat astride an elephant . . . The convention carries the theme "Esse Optimus," which means "to be the best." A sub-theme might have been the convention of the Ricks, as practically everything from clubs' marquees to the convention ID badges reminded all about the abundances of Ricks who

(Continued on next page)

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- LOS PRECIOS MAS BAJOS EN EL PAIS
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- LLAMENOS Y COMIENZE A AHORRAR

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**Also available:**

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**Mozart Arias (CDC49283)**

**Fauré: Bonne Chanson (CDC-49841)**

**Sacred Songs (CDC-54098)**

**Strauss: Lieder (CDC54381)**

**Miss Hendricks will be appearing:**

**March 28 - San Francisco, CA**

**March 28 - Vancouver, BC**

**March 30 - Fort Worth, TX**

**April 1 - Hanover, NH**

**April 4 - Louisville, KY**

**April 15, 17 & 18 - Miami, FL**

## Artists & Music

*Classical*  
**KEEPING  
SCORE**



by Is Horowitz

**F**OCUS ON CLASSICS: Grammy Day approaches and the classical community winces again as it fears polite but marginal exposure on the awards telecast. And support for a stand-alone Grammy show devoted to classical music, jazz, and perhaps show music continues to elude NARAS planners.

So we look with some special interest, and some envy, at a new British-based classical awards project that seemed able to put it all together with relative dispatch: financial backing, support from artists and labels, and a major public concert and awards ceremony taped for later showing on TV.

The International Classical Music Awards was mounted by TV producer **Uitan Guilfoyle**, with the support of his firm Stella Pictures, hi-fi manufacturer Kenwood, U.K. newspaper the Independent, and BBC Music Magazine. The venue for the awards ceremony Jan. 8 was Birmingham's Symphony Hall. Musical events and artistic achievement other than new recordings were folded into the award procedure.

Among those who attended to pick up ICMA citations, some of whom also performed, were **Placido Domingo**, **John Eliot Gardiner** and the **Monteverdi Choir**, the **Alban Berg Quartet**, **John Corigliano**, **Andras Schiff**, and **Evelyn Glennie**. The orchestra at the event was the BBC Philharmonic, conducted by **Yan Pascal Tortelier**.

"Best-of-year" awards also went to **Cheryl Studer**, **Nikolaus Harnoncourt**, the **Vienna Philharmonic**, **Les Arts Florissants**, and **Bryn Terfel**. Chosen as record of the year was Strauss' "Die Frau ohne Schatten"

on Decca/London, conducted by **Sir Georg Solti**.

**W**ORDS AND MUSIC: Last week's performances of the Shostakovich Symphony No. 13, inspired by **Yevgeny Yevtushenko's** poem "Babi Yar," were recorded live by **Kurt Masur** and the New York Philharmonic. What's more, the poet himself recited some of his works during the concert, and they will appear on the disc as well. It was all part of the continuing recording program Masur and the NYPO have undertaken for Teldec.

Recordings planned for the 1993-94 season include **Bruckner's** Symphony No. 4, **Liszt's** "Mazeppa," **Janaček's** Sinfonietta, and **Brahms'** "Tragic Overture" and Symphony No. 4. All are to be recorded live. Teldec is now in the third year of a six-year deal with the orchestra calling for a minimum of 32 CDs.

**D**OUBLING UP: Philips will work both sides of the repertoire aisle when the "Low" Symphony, a collaborative work by **David Bowie** and **Philip Glass**, hits the market in February. It's the first release on the label's Point imprint that will be pitched aggressively to classical radio, says **Marlissa Monroe**, Philips promotion executive.

On the more conventional classical side, Philips has signed soprano **Sylvia McNair** to an exclusive contract for solo recording. Her first disc under the new arrangement, a set of **Handel** cantatas and **Mozart's** florid soprano showcase, "Exsultate, Jubilate," will be released early next year. **John Eliot Gardiner** conducts the **English Baroque Soloists**.

**P**ASSING NOTES: Pianist **Ivo Pogorelich** is the recipient of this year's Ambassador Award for Excellence. In addition to his stature as a performing artist, the award recognizes Pogorelich's educational activities and his work with young people.

*Jazz*  
**BLUE  
NOTES**



by Jeff Levenson

**I**T WOULD BE NICE TO REPORT that the hippest backstage moment occurring at the Capitol Centre in Landover, Md., on the night of Jan. 19 had something to do with jazz, something to do with the jazzmen invited to help **Bill Clinton** celebrate his ascension to power: **Herbie Hancock**, **Wayne Shorter**, **Ron Carter**, **Thelonious Monk Jr.**, **Wynton Marsalis**, **Al Grey**, **Grover Washington**, **Illinois Jacquet**, **Clark Terry**.

Presidential galas haven't always been kind to our music, unless you count those faceless, big band moments—routinely ritualized—when power-elite types trip down memory lane, gliding blissfully to the feel-good strains of "In The Mood," convinced that this thing called "jazz" isn't so bad after all.

Yep, it would be great for jazz to pat itself on the back, to take some credit for having provided *the* moment worth remembering on this televised Presidential Gala.

Sorry, maybe in '96. Here it is: **Little Richard** is sitting in the dressing room, having just done his part (with **Chuck Berry**, **Stephen Stills**, **Max Weinberg**, and others) during the program's tribute to rock'n'roll, a jam that exhibited as much pizzazz as week-old egg salad. He's enraptured by what he sees on the large-screen monitor before him: **Michael Jackson**, lip-synching, going through short-hand dance motions that have to be viewed as **Cliff's Notes** versions of his once-remarkable choreography. Richard is attentive, fascinated, sold on the spectacle of this young entertainer. He turns from the screen, to a journalist sitting beside him, and with a pleading curiosity exclaims, "What's wrong with that

boy's skin, anyway?"

Thank you, Mr. Richard, Secretary of Mascara. Inquiring minds want to know . . .

Cut to the adjoining corridors. This is no mere gathering of luminaries: **Barbra Streisand** is bossing everyone around, not just occupying the space she moves through, but altering it; **Jack Nicholson**, in contrast, isn't directing a thing; **Michael Bolton** is virtually begging people to notice, in fact penetrate, his unapproachable airs (he resembles **Chelsea Clinton** when viewed from the rear); **Anjelica Houston** merely looks radiant, like a **Picasso** woman; and Secret Service men are talking into their cufflinks.

Back to our jazzmen's dressing room: Tennessee **Bill Cosby** walks in, sees brassman Terry, and immediately takes him on, mumbles-style:

"*Beelza-beyza munford hrummfah . . .*"

"*Oh yeah?*" Terry replies, "*phramdah viddle-voov vin-ohza mrrumdam . . .*"

"*Ptagfa?*"

"*Ptagfa, yourself. Sass sass brhummfass ptagfa hum-diddlebam and,*" Terry adds, smelling the kill, "*your sister too!*"

The cats crack up.

So maybe the broadcast producers *did* dis jazz by interrupting the all-stars' homage, "One More For Diz," fading down on **Wynton's** solo and up on some lame testimonial from **Clinton's** math teacher or whoever; and maybe the television audience didn't really get that the upturned trumpet **Cosby** was holding close to his heart belonged to someone whose music and laughter informs us all.

You can't have everything. The new occupant of 1600 Pennsylvania Avenue (who claims to know **Jacquet's** "Flyin' Home" sax solo by heart) has already told jazz, in effect, "*Mi casa es su casa.*" For that, let's breathe a sigh of relief. It's been a long time coming.



# Music Video

ARTISTS & MUSIC

## MVA Plans To Get Active In '93 Aggressive Agenda Includes 'Watchdog' Role

BY DEBORAH RUSSELL

LOS ANGELES—The Music Video Assn. board, meeting for the first time in 1993, set an aggressive agenda designed in part to raise the organization's profile in the coming year.

"We've always had great ideas, but it's been hard to stabilize and act on them," says Sharon Steinbach, MVA president. But with the hiring of executive director Jill Karagezian last year, the "MVA is getting very focused," says Steinbach.

One key to that focus is the MVA's decision to take a stand as an industry watchdog or mouthpiece, she says.

"We won't act as a lobby group, but in certain, objective situations we could lobby on behalf of someone against something that is wrong or has a negative impact on the industry," says Steinbach.

The MVA is creating an outline of specific types of situations in which it would intervene on behalf of the industry, such as instances of misrepresentation or illegal use of videos. She also says the organization would get involved when it perceived censorship or racism in activities pertaining to its members.

Another major step for the MVA

this year is its move to launch some industry-oriented research, executed on behalf of the group by university students around the country.

The MVA has created a list of 10 issues relevant to its membership, including the influence of music video on record sales, the closed-captioning of music video, the politics of music video, launching a video show, and launching a video production company. The research will be compiled and made available to MVA members.

Tom Frantz, the faculty director at "Fox Traxx," a student video show produced at the Univ. of Wisconsin, has agreed to launch an independent study project with his students, beginning with the current semester.

Frantz sees the link to the MVA as an ideal way to broaden his students' perspective of music video as a business. "This helps them to think about the practical side of the industry and to understand what they'll need to know when they're done here."

In addition, a group of students and marketing professors at Middle Tennessee State Univ. plans to embark on a project this year, and MVA board member Kathy Blaylock, of Dallas Music Videos, hopes to create a program in the music and video pro-

gram at the Art Institute of Dallas.

The MVA also hopes to enhance its profile in the music industry by creating a more concentrated presence at the New Music Seminar and other industry events. Steinbach says the group will work to encourage various organizations to offer discounts to MVA members who wish to attend conferences or advertise in their publications and directories.

Steinbach says the group also is working to provide other cost-saving incentives to members, and hopes to institute discount offers in association with businesses related to music video. Ideally, the MVA would give members a card that would entitle them to reduced rates at duplicating houses, video rental stores, etc.

Other MVA priorities this year include the redesign of the group's media kit and membership directory, the creation of an electronic press kit, alignment with a charity, and the establishment of a music video industry database and press archive housed at a leading university.

The MVA membership comprises about 150 individual companies, with representation from the record labels, and video press, production, promotion, and programming arenas.

## PRODUCTION NOTES

### LOS ANGELES

• Nitrate Films director Peter Darley Miller reeled Stephanie Mills' new MCA clip, "Never Do You Wrong." Dave Phillips directed photography; Ken Fox produced.

In addition, Nitrate director Julien Temple is the eye behind Dan Baird's Def American video, "The One I Am." Vance Burberry directed photography; William Coleman produced.

• Markus Blunder directed Michael W. Smith's RCA video, "Somebody Love Me," for Spellbound/Prim-

itive. Joe Charbanic produced. Meanwhile, Spellbound/Primitive director Chris Hafner shot Arcade's new Epic clip, "Nothin' To Lose," with producer Douglas Johnson.

• Satellite Films director Peter Care shot Suzanne Vega's latest A&M clip, "When Heroes Go Down." Paul Laufer directed photography on the performance clip; David Thorn produced.

### NEW YORK

• Portfolio Artists Network di-

rector Marcus Nispel and executive producer Anouk Frankel recently reeled a batch of clips for Lisa Stansfield, Martha Wash, and Dina Carroll. Stansfield's "Someday" comes from the Arista film soundtrack to "The Bodyguard"; Wash's RCA clip, "Give It To You," was shot on location in the Prospect Park Boathouse; and Carroll's A&M video, "So Close," features a performance at the Apollo Theater.

### NASHVILLE

• Studio Productions director Jim May is the eye behind Hank Williams Jr.'s Capricorn clip, "Everything Comes Down To Money And Love." Joan French produced; Capricorn's Marcia Beverly executive produced.

In addition, Studio's Roger Pistole directed Stacy Dean Campbell's Sony/Columbia clip, "A Poor Man's Rose." Clarke Gullivan produced, while James Carlson supervised for Sony Music.

### OTHER CITIES

• Warner Bros. artist Michael Martin Murphey directed his own video, "Dancing With A Memory," on location in Cloudercroft, N.M. Bob Burwell produced the shoot for Wildfire Productions.

• Phillip Kates directed the Toronto-based video, "Does Love Not Open Your Eyes," for Reprise artist Kurt Howell. William Cranor produced the clip for LTB Productions. Doug Koch was cinematographer.

## WB Taps Regional Shows To Tout 4 Longform Vids

FLASH FLOOD: Warner Bros. is mining the regional video pipeline to promote its current "Flashback Four" campaign, touting albums and longform video releases by the Talking Heads, the Sex Pistols, the Smiths, and Erasure.

The label bought advertising time on regional video shows in 12 major markets, including "Outrageous" (Brockton, Mass.), "Dallas Music Videos" (Dallas), "JBTV" (Chicago), "The Music Machine" (Belleville, N.J.), "Panic" (Eugene, Ore.), and "California Music Channel," (Oakland, Calif.).

"It's the first time we've done an across-the-board run with this many shows at one time," says Wendy Griffiths, associate director of national video promotion.

Video, radio, and clubs are tied together in this multi-faceted cross-promotional blitz. Warner Bros. created promotional CDs of hits and rarities by each "Flashback Four" act for club/radio play, while Rockamerica reeled 30-second ad spots for broadcast and promotional video compilations for club/video play.

The label is providing these special products—plus posters, CDs, and longform videos—for contest giveaways at the video, radio, and club level. And, radio and video programmers are promoting special "Flashback Four" club nights, giving away tickets to various events that begin Feb. 8. The entire promotion covers 28 markets.

Griffiths reports that Warner Bros. is researching ad rates at a number of outlets in all genres to further its financial support of regional video programming.

"We're trying to get our advertising department to start including regional shows in their ad schedules, as well as getting a budget so we can buy time directly from the video promotion department," she says.

STAY TUNED: That's all we can say about NBC's "Friday Night Videos," which has backed off the concept of cutting clips into one-minute edits, but continues to experiment with its format.

Gary Considine, senior VP and executive in charge of production at NBC Productions, is rethinking his strategy to live up to the one-hour show. The latest incarnation seems to include fewer clips than ever (only four full videos were programmed on the last show), while it adds more live performances culled from the "Tonight" show to the mix.

"It's my opinion that the 'Tonight' show produces the best music in terms of live performance on TV," says Considine, who oversees the Jay Leno program. "Friday Night Videos" could never duplicate that qual-

ity in terms of the limited budget we have."

These latest moves continue to confound some label representatives who fail to see the point of broadcasting recycled footage in a slot that once exposed fresh video product. "What is he offering to the viewer that hasn't been seen before?" asks Steve Leeds, PLG's director of alternative radio/video, who notes his label will be "re-evaluating" its relationship to the show.

"If they only play a few videos with some footage from the 'Tonight' show, then it's not really a video show," adds Allison Bandier, EMI's manager of national video promotion. "It's more of a publicity thing."



by Deborah Russell

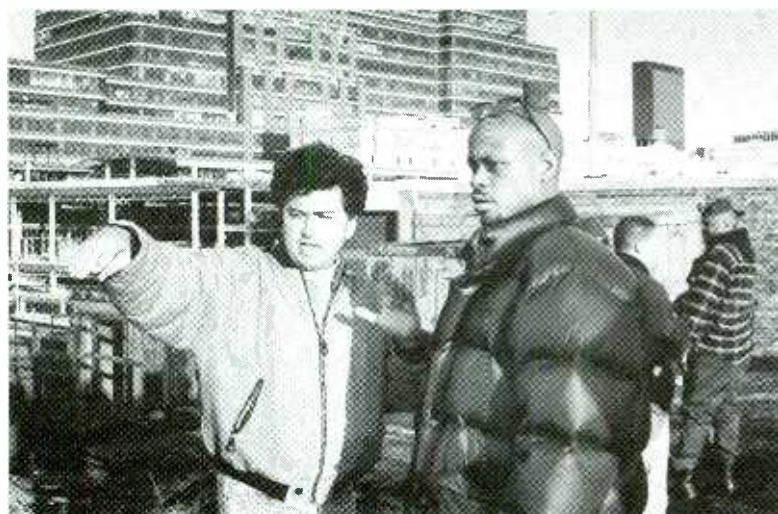
VALENTINES from Bolton: VH1's "Center Stage" concert series premieres Feb. 14 with a Michael Bolton gig, featuring the artist's first-ever duet with Percy Sledge on "When A Man Loves A Woman." The Bolton installment is followed by the "Center Stage" premieres of Neil Young (Feb. 23), k.d. lang (March 2), Lindsey Buckingham (March 9), and Keith Richards (March 16). Gloria Estefan and Sade are inked for the future.

SHORT TAKES: Propaganda Films has named Kate Miller to the new position of director's representative for the music video division. She'll work with head of music video Alex Melnyk.

DO YOU SEE What I See? MCA is touting its new Flotsam And Jetsam clip, "Wading Through The Darkness," as an "inventive new interactive" video. But we have to question whether adjusting the brightness control on the TV set can be defined as "interacting" with the clip.

Doom Inc. director Thomas P. Mignone combined a performance and conceptual treatment of the "wading through the darkness" theme by overlapping imagery that can only be fully viewed by tampering with one's TV. It's an intriguing exercise—sort of like watching two videos at the same time—and does look pretty stylish. "Inventive?" Definitely. "Interactive?" Not quite.

ON THE SIMPLICITY TIP: Eye caught "Wonder," the new video from Restless act Giant Sand, and fell completely in love with all of the characters in the rollicking, no-frills treatment of this folksy, acoustic-oriented rocker. Still photographer/artist Laura Levine directed the striking, black-and-white clip, set in a dusty, desert locale, and each shot is so artfully designed, it's like watching a photo essay come to life.



No Trespassing. 900 Frames director Guy Guillet directs Gang Starr's Guru in the group's "Gotta Get Over (Taking Loot)" video, shot on location in Harlem and the Manhattan west-side piers. Guillet combined original footage shot against warehouses, burned out buildings, and smoldering ruins with clips from the film "Trespass," starring Ice-T and Ice Cube.



# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

**MTV**  
VIDEO MUSIC TELEVISION

Continuous programming  
1515 Broadway, New York, NY 10036

**ADDS**

Ugly Kid Joe, Cat's In The Cradle Digable Planets, Rebirth Of Slick Jade, Don't Walk Away Positive K, I Got A Man Snow, Informer  
Saigon Kick, All I Want Ned's Atomic Dustbin, Walking... Denis Leary, Asshole

**EXCLUSIVE**

Duran Duran, Ordinary World Peter Gabriel, Steam Guns N' Roses, Garden Of Eden Megadeth, Sweating Bullets Poison, Stand Ugly Kid Joe, Cat's In The Cradle

**HEAVY**

Arrested Development, Mr. Wendal Black Crowes, Sometimes Salvation Bobby Brown, Get Away Bon Jovi, Bed Of Roses En Vogue, Give It Up, Turn It Loose Prince & The N.P.G., 7 R.E.M., Man On The Moon Shania, Saving Forever For You Spin Doctors, Two Princes

**BUZZ BIN**

Digable Planets, Rebirth Of Slick Jesus Jones, The Devil You Know Stone Temple Pilots, Sex Type Thing

**STRESS**

10,000 Maniacs, Candy Everybody... Def Leppard, Stand Up Dream Theater, Pull Me Under Extreme, Stop The World Whitney Houston, I'm Every Woman The Jayhawks, Waiting For The Sun Mick Jagger, Sweet Thing Lemonheads, Mrs. Robinson Soul Asylum, Somebody To Shove

**ACTIVE**

Alice In Chains, Angry Chair Jude Cole, Tell The Truth dada, Dizz Knee Land Dr. Dre, Nuthin' But A "G" Thing Jeremy Jordan, Right Kind Of Love Annie Lennox, Little Bird Paul McCartney, Hope Of Deliverance Nine Inch Nails, Wish Portrait, Here We Go Again Suzanne Vega, 99.9F

**ON**

Animal Bag, Everybody Helmet, Give It Jade, Don't Walk Away Denis Leary, Asshole Naughty By Nature, Hip Hop Hooray Ned's Atomic Dustbin, Walking... The Poorboys, Guilty Positive K, I Got A Man RuPaul, Supermodel Saigon Kick, All I Want Snow, Informer

**JBTV**  
WWOR

One hour weekly  
216 W Ohio, Chicago, IL 60610

**CURRENT**

The The, Dogs Of Lust Dinosaur Jr., Start Choppin' Mudhoney, Blinding Sun 10,000 Maniacs, Candy Everybody... Belly, Save The Trees R.E.M., Man On The Moon Paul Weller, Into Tomorrow Stereo MC's, Connected INXS, Beautiful Girl Sonic Youth, Youth Against Fascism King Missile, Detachable Penis Daniel Ash, She Gets Control

**VH1**  
VIDEO HITS ONE

Continuous programming  
1515 Broadway, New York, NY 10036

**ADDS**

Peter Gabriel, Steam 10,000 Maniacs, Candy Everybody... Debbie Gibson, Losin' Myself Wendy Moten, Come In Out Of... Praise, Easy Way Out Keith Richards, Eileen

**FIVE STAR VIDEO**

Mick Jagger, Sweet Thing

**ARTIST OF THE MONTH**

Prince & The N.P.G., 7

**GREATEST HITS**

P. Bryson/R. Belle, A Whole New World Gloria Estefan, Megamix Whitney Houston, I'm Every Woman Kenny G, Forever In Love Madonna, Deeper And Deeper

**HEAVY**

Celine Dion, Love Can Move Mountains En Vogue, Give It Up, Turn It Loose k.d. lang, Miss Chataleine Annie Lennox, Little Bird Paul McCartney, Hope Of Deliverance Sade, No Ordinary Love

**WHAT'S NEW**

Peter Cetera/C. Khan, Feels Like... Mary-Chapin Carpenter, Passionate... Clannad, Harry's Game Jon Secada, Angel Patty Smyth, No Mistakes

**THE BOX**  
MUSIC THROUGH THE CONTROL

Continuous programming  
12000 Biscayne Blvd, Miami, FL 33181

**ADDS**

Cathy Dennis, Irresistible Chi Ali, Funky Lemonade Cutty Ranks, Living Condition Fleetwood Mac, Paper Doll INXS, Beautiful Girl Jon Secada, Angel Kam, Peace Treaty Mad Cobra, Dead End Street Michael Cooper, Shoop Shoop Mick Jagger, Sweet Thing Monie Love, Born 2 B.R.E.E.D. Rude Boys, Go Ahead And Cry Shonen Knife, Riding On The Rocket Spin Doctors, Two Princes Starclub, Hard To Get Stereo MC's, Connected Uncanny Alliance, I Got My Education Vanessa Paradis, Be My Baby Wendy Moten, Come In Out Of... Whitney Houston, I'm Every Woman

**BOX TOPS**

Apache, Gangsta Bitch Bobby Brown, Get Away Common Sense, Breaker 1/9 Eazy E, Only If You Want It Geto Boys, Damn, It Feels Good... Half Pint, One Leg Up Ice Cube, It Was A Good Day Jade, Don't Walk Away Kris Kross, It's A Shame Luke, You & Me Naughty By Nature, Hip Hop Hooray Positive K, I Got A Man Rough House Survivors, Check Da... Snow, Informer TLC, Hat 2 Da Back Whitney Houston, I Will Always Love...

**AMERICA'S NO. 1 VIDEO**

Dr. Dre, Nuthin' But A "G" Thing

**CURRENT**

En Vogue, Give It Up, Turn It Loose INXS, Beautiful Girl Keith Richards, Eileen Metallica, Sad But True Extreme, Stop The World Guns N' Roses, Yesterdays Patty Smyth, No Mistakes Whitney Houston, I Will Always Love... Restless Heart, When She Cries Shai, If I Ever Fall In Love S.O.U.L. S.Y.S.T.E.M., It's Gonna Be... Reba McEntire, Take It Back Alan Jackson, She's Got The Rhythm Vince Gill, Don't Let Our Love... Trisha Yearwood, Walkaway Joe Portrait, Here We Go Again Hi-Five, Quality Time Mary J. Blige, Reminiscence After 7, Baby I'm For Real

**BET**

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

**ADDS**

Arrested Development, Mr. Wendal Positive K, I Got A Man R. Kelly, Dedicated

**HEAVY**

Shai, If I Ever Fall In Love Whitney Houston, I Will Always Love... Wreckx-N-Effect, Rump Shaker TLC, What About Your Friends Boyz II Men, End Of The Road Hi-Five, Quality Time TLC, Baby-Baby-Baby Jodeci, Come And Talk To Me Mary J. Blige, Real Love Bobby Brown, Good Enough Toni Braxton, Love Should Have... R. Kelly, Slow Dance Kris Kross, It's A Shame Ice Cube, Wicked Mary J. Blige, Reminiscence Kris Kross, The Way Of The Rhyme Portrait, Here We Go Again Chante Moore, Love's Taken Over Jodeci, Gotta Love Black Moon, Who Got The Props After 7, Baby I'm For Real Jade, Don't Walk Away Naughty By Nature, Hip Hop Hooray Silk, Happy Days Trey Lorenz, Photograph Of Mary

**MEDIUM**

Alexander O'Neal, Love Makes No... Bobby Brown, Get Away CeCe Peniston, Crazy Love Digable Planets, Rebirth Of Slick En Vogue, Give It Up, Turn It Loose Freddie Jackson, Me And Mrs. Jones P. Bryson/R. Belle, A Whole New World Sade, No Ordinary Love TLC, Hat 2 Da Back Tisha Campbell, Push

**CMT**  
COUNTRY MUSIC TELEVISION

Continuous programming  
2806 Opryland Dr, Nashville, TN 37214

**HEAVY**

Billy Dean, Tryin' To Hide... \*Brooks & Dunn, Hard Workin' Man Chris Ledoux, Cadillac Ranch Confederate Railroad, Queen Of... Diamond Rio, In A Week Or Two Doug Stone, Too Busy Being In Love Dwight Yoakam, Suspicious Minds John Michael Montgomery, Life's A... Lee Roy Parnell, Love Without Mercy Randy Travis, Look Heart, No Hands Reba McEntire, Take It Back Ricky Van Shelton, Wild Man Sawyer Brown, All These Years Suzy Bogguss, Drive South Travis Tritt, Can I Trust...

**HOT SHOTS**

Billy Ray Cyrus, She's Not Cryin'... George Strait, Heartland Joy White, True Confessions Kathy Mattea, Standing Knee Deep... Lari White, What A Woman Wants Mark Chesnut, Ol' Country Mary-Chapin Carpenter, Passionate... Pam Tillis, Let That Pony Run Rodney Foster, Nobody Wins Restless Heart, Mending Fences Tanya Tucker, It's A Little Too... Tracy Byrd, Someone To Give My...

**MEDIUM**

\*Aaron Tippin, Blue Angel Billy Burnette, Tangled Up In Texas \*Clinton Gregory, Look Who's... Collin Raye, I Want You Bad Corbin/Hammer, I Will Stand By You Curtis Wright, If I Could Stop Lovin'... Deborah Allen, Rock Me Gibson/Miller Band, Big Heart Hal Ketchum, Sure Love Joe Diffie, Startin' Over Blues Kentucky Headhunters, Honky Tonk... Little Texas, I'd Rather Miss You Mark Collie, Born To Love You Martina McBride, Cheap Whiskey McBride & The Ride, Just One Night Mike Reid, Call Home Palomino Road, Why Baby Why Rick Vincent, Best Mistakes I Ever... Rob Crosby, In The Blood Robert Ellis Orrall, Boom! It Was Over Sammy Kershaw, Anywhere But Here Shenandoah, Leavin's Been A Long... \*Skip Ewing, Losing You Is New To Me Stacy Dean Campbell, Poor Man's Rose The Remingtons, Nobody Loves You... Tim Ryan, Idle Hands \*Toby Keith, Should Have Been... Trisha Yearwood, Walkaway Joe Vince Gill, Don't Let Our Love... Wylie & The Wild West, Doctor My... \*Zaca Creek, Broken Heartland \*DENOTES ADDS

**OTNN**  
THE NASHVILLE NETWORK  
The Heart of Country

The Nashville Network  
30 hours weekly  
2806 Opryland Dr, Nashville, TN 37214

**ADDS**

Brooks & Dunn, Hard Workin' Man Toby Keith, Should Have Been... Aaron Tippin, My Blue Angel

**HEAVY**

Suzy Bogguss, Drive South Mary-Chapin Carpenter, Passionate... Confederate Railroad, Queen Of... Rob Crosby, In The Blood Billy Dean, Tryin' To Hide... Diamond Rio, In A Week Or Two Joe Diffie, Startin' Over Blues Chris Ledoux, Cadillac Ranch Kathy Mattea, Standing Knee Deep... McBride & The Ride, Just One Night Reba McEntire, Take It Back John Michael Montgomery, Life's A... Robert Ellis Orrall, Boom! It Was Over Lee Roy Parnell, Love Without Mercy Collin Raye, I Want You Bad Ricky Van Shelton, Wild Man Sawyer Brown, All These Years Shenandoah, Leavin's Been A Long... Doug Stone, I Was Too Busy... Pam Tillis, Let That Pony Run Randy Travis, Look Heart, No Hands Travis Tritt, Can I Trust... Trisha Yearwood, Walkaway Joe

**MEDIUM**

Deborah Allen, Rock Me Billy Burnette, Tangled Up In Texas Tracy Byrd, Someone To Give My... Stacy Dean Campbell, Poor Man's Rose Mark Chesnut, Ol' Country Mark Collie, Born To Love You Corbin/Hammer, I Will Stand By You Billy Ray Cyrus, She's Not Cryin'... Rodney Foster, Nobody Wins Gibson/Miller Band, Big Heart Kentucky Headhunters, Honky Tonk... Chris Ledoux, Look At You Girl Little Texas, I'd Rather Miss You Martina McBride, Cheap Whiskey Michael Martin Murphy, Dancing... Palomino Road, Why Baby Why Mike Reid, Call Home Run C&W, Hold On I'm Coming The Remingtons, Nobody Loves You... Restless Heart, Mending Fences Tim Ryan, Idle Hands Tanya Tucker, It's A Little Too... Rick Vincent, Best Mistakes I Ever... Lari White, What A Woman Wants Hank Williams, Jr., Everything Comes... Curtis Wright, If I Could Stop...

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

**CURRENT**

Wayne Watson, Long Arm Of The Lord Wayne Watson, It's Time John Gurka, Houses In The Field Mike Reid, Walk On Faith Bruce Cockburn, Great Big Love 4Him, A Man You Could Tom Green, I Believe 10,000 Maniacs, Trouble Me Michael Kelly Blanchard, Daddy Cut... Innocence Mission, Wonder Of Birds Tony Melendez, Bed By The Window DeGarmo & Key, Family Reunion Mike & The Mechanics, Living Years Michael Card, So Many Books DeGarmo And Key, Medly Michael Kelly Blanchard, Constrained... Julio Iglesias, Starry Starry Night Carman, 1955 Michael W. Smith, I Will Be Here... Michael Kelly Blanchard, Trucker's... Michael Jackson, Heal The World Paul McCartney, Put It There Ray Boltz, Thank You Mylon LeFevre, Invincible Love 10,000 Maniacs, These Are Days

# the Medialine™

## Writers Nominated For Work In Boxes & Books

BY ERIC BOEHLERT

**NEW PRINT:** For those who have not had a chance to wade through the nominees in all 69 categories for the 35th annual Grammy Awards, let's fast-forward to category No. 68—best album notes. Interestingly, three of the five tapped are for work done on rock or blues packages:

- Will Friedwald and Dick Katz, for "The Complete Capitol Recordings Of The Nat King Cole Trio" (Mosaic).
- Dave Marsh, Jerry Wexler, David Ritz, Thulani Davis, Ahmet Ertegun, Tom Dowd, and Arif Mardin, for "Queen Of Soul—The Atlantic Records (Aretha Franklin)" (Rhino).
- Peter Guralnick, for "Elvis The King Of Rock 'N' Roll—The Complete 50's Masters" (RCA).
- Pete Welding and Lawrence Cohn, for "Roots N' Blues: The Retrospective" (Legacy/Columbia).
- Robert Kimball and Richard M. Sudhalter, for "You're The Top: Cole Porter In The 1930's" (Koch International Classics).

It's clear that the continued proliferation of boxed sets and the fact that extensive album notes have become an important marketing tool have opened to rock scribes the prestigious NARAS category once dominated by jazz and classical music writers.

From 1980 to 1990, just two of the 11 winners—Peter Guralnick, for "Sam Cooke Live At The Harlem Square Club, 1963" (RCA), and Anthony DeCurtis, for "Crossroads (Eric Clapton)" (Polydor)—were connected with rock or pop projects.

**HONORED:** In other trophy news, BMI, in conjunction with New York Univ. and Rolling Stone, announced the nominees for the Ralph J. Gleason Music Book Awards. They include:

- "A Satisfied Mind: The Country Life Of Porter Wagoner," by Steve Eng (Rutledge Hill Press).
- "The Big Wheel: Rock & Roll And Roadside Attractions," by Bruce Thomas (Faber & Faber)
- "Bill Graham Presents: My Life Inside Rock And Out," by Bill Graham and Robert Greenfield (Doubleday).
- "Bluesland: Portraits Of Twelve Major American Blues Masters," edited by Pete Welding and Toby Byron (Dutton).
- "Dino: Living High In The Dirty Business Of Dreams," by Nick Tosches (Doubleday).
- "England's Dreaming: Anarchy, Sex Pistols, Punk Rock And Beyond," by Jon Savage (St. Martin's).
- "From Cakewalks to Concert Halls: An Illustrated History Of American Popular Music From 1895 To 1930," by Thomas L. Morgan and William Barlow (Elliot & Clark).
- "I Was A Teenage Sex Pistol," by Glen Matlock and Pete Silvertown (Faber & Faber).
- "Keith Richards: The Biography," by Victor Bockris (Poseidon Press).
- "Woman With Guitar: Memphis Minnie's Blues," by Paul and Beth Garon (Da Capo).

Winners will be announced in March.



**BLACK AND BLUE: THE LIFE AND LYRICS OF ANDY RAZAF**  
By Barry Singer  
(Schirmer Books, \$28)

"All biographies, at bottom, are stories of detection," writes Barry Singer in his masterful new study of an overlooked American treasure. "It is hard to conceive of a biography more in need of a detective's art than an account of Andrea Razafkeriefieo..."

The mystery is the case of the disappearing black lyricist, an immense talent who turned out hundreds of popular songs, including landmarks like "Ain't Misbehavin'," "In The Mood," "Memories Of You," and "Honeysuckle Rose," yet never got free from a sticky cloud of anonymity. That obscurity, no less vexing a mystery to Razaf himself, is at the crux of his story, a "haunting refrain" to his musical life.

The rousing chorus of that life, evoked by Singer with the perfect pitch of a natural story teller, is the exuberant voice of Harlem in the '20s—alive with now-legendary musicians, vaudeville theaters, and, later, Prohibition-era speakeasies where the entertainment was as high-voltage as the hooch.

It is also the plink-plinking of pianos spilling out from every open window on Tin Pan Alley, and the midtown fast-talk of Broadway money men, angling for a hit and, occasionally, being snuffed out in one when things went awry.

It is against this vivid backdrop that Andy Razaf's story unfolds: the first song sold, in 1913, at 17; the divine teaming with Thomas "Fats" Waller, an irrepressible musician who would come to overshadow his songwriting partner; Broadway musicals in the heyday of African-American revues; music-publishing (mis)adventures; and then... the cloud settled in.

Who dunnit? Racism certainly dealt the heaviest blow, Singer shows, an affront Razaf threw back in the face of white Broadway audiences with the electrifying "Black And Blue," written under the gun (literally) and cleverly turned into protest. Generic greed also is suspect, as is the undeniable brilliance of his writing collaborators.

But nothing, finally, could obscure the late creator's creations, which exist as a glorious testament to the talent of Andy Razaf.

And so, too, does this book.  
MARILYN A. GILLEN



**INTERNATIONAL EDITOR-IN-CHIEF**  
Adam White  
**EUROPEAN NEWS EDITOR**  
Dominic Pride  
**INTERNATIONAL DEPUTY EDITOR**  
Thom Duffy

**Billboard London**, 23 Ridgmount Street, London, WC1E 7AH, England; Phone: 44 71 323 6686; Fax: 44 71 323 2314/2316.

**CHIEF EUROPEAN CORRESPONDENT**

**Mike Hennessey**, Billboard, Im Tobel 2, D-7201 Durchhausen, Germany; Phone: 49 7464 3061; Fax: 49 7464 3195.

**TOKYO BUREAU CHIEF**

**Steve McClure**, Coopo Kiku 302, 1-11-28 Mihara-dai, Nerima-Ku, Tokyo; Phone: 813 3867 0617; Fax: 813 3867 0216.

**INTERNATIONAL CORRESPONDENTS**

**AUSTRALIA**—Glenn A. Baker, PO Box 261, Baulkham Hills, New South Wales 2153; Phone: 61 2 639 3709; Fax: 61 2 639 1441. **Katherine Tulich**, 11/17 Moruben Road, Mosman, New South Wales 2088; Phone: 61 2 969 7579; Fax: 61 2 969 9670.

**AUSTRIA**—Manfred Schreiber, 1170 Wien, Neuweldegger str. 38A; Phone: 43 1450 1775. **BELGIUM**—Marc Maes, Kapelstratt 41, 2041 Antwerp; Phone: 32 3 568 8082.

**BULGARIA**—Chavder Chendov, Lulin Complex, bl210, vh A, 1343 Sofia; Phone: 35 92 240 786; Fax: 35 92 398 847.

**CANADA**—Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario M1K 3R7; Phone: 416-265-3277; Fax: 416-265-3280.

**CZECHOSLOVAKIA**—Peter Belohlavek, Kafkova 10, 16000 Prague 6; Phone: 42 2 268 141.

**FRANCE**—Emmanuel Legrand, 11 rue des Poissonniers, 75018 Paris; Phone: 331 425 43461; Fax: 331 4254 7343. **Phillipe Crocq**, 4 bis rue Mizon, 75015 Paris; Phone: 331 4327 6309; Fax: 331 4322 4042.

**GERMANY**—Wolfgang Spahr, PO Box 1150, Kellingstrasse 18, 2360 Bad Segeberg, Germany; Phone: 49 4551 81428, Fax: 49 4551 8 4445; Telex: 261656. **Elie Weinert**, Wilhelm-Dull Str. 9, 8000 Munich 19; Phone: 49 89 157 3250; Fax: 49 89 157 5036.

**GREECE**—John Carr, Mavromihaleon 28, Halandri, Athens 15233; Phone: 30 1 684 9447; Fax: 30 1 724 8131.

**HUNGARY**—Ferenc Kaszas, Budapest 111, Victoria u19 IV/10 1031; Phone: 36 1 118 1031.

**HONG KONG**—Mike Levin, 4th Floor, No. 1 Prince's Terrace, Mid Levels; Phone: 852 526 9550; Fax: 852 522 3595.

**INDIA**—Jerry D'Souza, 136 Lady Jamshedji Road, Mahim, Bombay 400 016; Phone: 91 22 464 180; Fax: 91 22 437 0388.

**IRELAND**—Ken Stewart, 65 Carysfort Downs, Blackrock, County Dublin; Phone: 3531 283 2527.

**ITALY**—David Stansfield, via Guglielmo Marconi 3, 20060 Cassina De' Pecchi, Milan; Phone/Fax: 39 2 95 34 37 14.

**JAMAICA**—Maureen Sheridan, P.O. Box 775, Ocho Rios; Phone: 31 809 974 2803; Fax: 809 974 5943/5014.

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**NEW ZEALAND**—Graham Reid, 19 Stott Avenue, Birkdale, Auckland 10; Phone: 64 979 5050; Fax: 64 936 61568.

**NORWAY**—Kai Roger Ottesen, Carl Sibberns vei 5e, Leil. 41, 1538 Moss; Phone: 47 9 25 64 60.

**PHILIPPINES**—Marc A. Gorospe, Hillhaven, Don Antonio Heights, Don Mariano Marcos Ave., Diliman, Quezon City; Phone: 63 2 963344; Fax: 63 2 966892/9219587.

**PORTUGAL**—Fernando Tenente, Rua Santa Helena, 122 RC/DTO, 4000 Oporto; Phone: 351 487465.

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**RUSSIA**—Vadim Yurchenkov, P.O. Box 110, 195268 St Petersburg, K-268; Phone: 7 812 225 3588/275 7827; Fax: 7 812 271 3227; Telex: 7 812 121449/121395.

**SINGAPORE**—Christie Leo, 112 Middle Road, 04-02, Midland House, Singapore 0718; Phone: 65 337 5060; Fax: 65 339 1709.

**SOUTH KOREA**—Byung Hoo Suh, 243-3. Ssang-dongri, Chwolmymun, Kwangju, Kyunggi-do, 464-860; Phone 82 347 64 3151; Fax: 82 347 63 29 74.

**SPAIN**—Howell Llewellyn, Modesto Lafuente 6, Quinta Planta-A, 28010 Madrid; Phone: 34 1 593 2429.

**SOUTH AFRICA**—Arthur Goldstuck, P.O. Box 93309, Yeoville; Phone/Fax 2711 787 2193.

**YUGOSLAVIA**—Petar Janjatovic, Hadzi Milentijeva 53, 11000 Belgrade.

## French Revenues Up, Units Down In '92

■ BY EMMANUEL LEGRAND

**CANNES**—The French prerecorded music market grew by 3.5% in revenues last year, but declined by 4.5% in total units. Europe's third-largest market (after Germany and the U.K.), France is the first major territory to report its 1992 results.

According to statistics revealed during MIDEM by trade organization SNEP, the wholesale value of industry shipments was 5.8 billion francs (about

\$1.1 billion, at a U.S. equivalent of \$1.19 per franc). By configuration, the 1992 shipments were:

- CD albums: 70.6 million units worth 4.2 billion francs (\$798 million), up 8.1% and 10.4%, respectively, compared to 1991.

- Cassette albums: 31.9 million units worth 993.2 million francs (\$188.7 million), down 14.7% and 9.3%, respectively.

- Vinyl LPs: 204,400 units worth 5.3 million francs (\$1 million), down 84%

and 86%, respectively.

- Total albums: 102.8 million units worth 5.4 billion francs (\$1 billion), down 1.2% and up 4.3%, respectively.

- CD singles: 5 million units worth 111.1 million francs (\$21.1 million), up 147.7% and 99.9%, respectively.

- Music video (tape and video disc): 1.4 million units worth 118.5 million francs (\$22.5 million), down 2.4% and up 0.4%, respectively.

Total industry shipments in all configurations amounted to 119.4 million

units (down 4.5%) worth 5.8 billion francs (\$1.1 billion). The CD accounted for 73.8% of total shipments by value; the cassette's share was 22.5% and vinyl was 1.6%; video music took 2%.

Total shipments of singles (CD, cassette, vinyl) came to 15.2 million units, down 22.1%. However, the CD single's unit surge of 147%, compared to 1991, is seen as one of the major breakthroughs for the French industry. Alongside the CD single's 5 million units were the two-track cassette's 4.2 million units and vinyl's 5.9 million units.

In terms of repertoire, the SNEP figures show that domestic artists' share has declined from 43.6% to 39.9% (in revenues), while international artists have increased their share from 45.5% in 1991 to 49.8% last year. Classical repertoire's share was virtually unchanged, at 10.4% for 1992 (it was 10.8% in 1991). SNEP notes that the figure for French repertoire "is the lowest seen since the introduction of this statistic" several years back.

SNEP officials blame the poor condition of domestic repertoire to the lack of support from France's leading FM networks and the absence of a music TV channel.

Globally, says SNEP president Gilles Paire, "The market shows limited growth compared to the previous years. This is due to the attitude of consumers and to the general climate, which has been rather morose in France. We anticipate stagnation of the market in 1993, or worse, a decrease."

Paire says one of the good signs seen in 1992 was the launching of the two-track CD.

In a platform unveiled at MIDEM, SNEP called urgently for a music channel, and asked for broadcasting authority to have radio stations meet their requirements for French repertoire. SNEP also announced the launching of an export office.

## Major Indie Copyright Entity Formed

**CANNES**—A giant independent music copyright administration society was born at MIDEM, with the London-based publisher Leosong agreeing to merge with Nashville-based Copyright Management.

Together with Leosong's Australian company, Leosong Pty., based in Sydney, the combined operation will administer more than 200,000 copyrights.

The deal, signed here Jan. 25, will involve both companies merging operations, and will enable them to license copyrights as one entity in each country.

Copyright Music International, as the new company will be known, is in the major league of rights adminis-

trators. Representing some 3,000 publishers, authors, and composers, it boasts a significant slice of Anglo-American repertoire.

The combined catalogs are a quarter the size of the world leader, EMI Music Publishing, which claims to have more than 800,000 works. The tie-up is seen here as being closely related to the EMRO European mechanical rights initiative being proposed by the U.S. National Music Publishers Assn. and U.K. mechanicals body MCPS.

EMRO is aiming to bypass continental European mechanical societies, which it claims are charging needlessly high commission charges. Leosong chairman Tim Hollier says

the merged operation would now be looking at its options for mechanical licensing in Europe: "We will make no moves in Europe until we have considered the proposal made by EMRO."

Hollier says EMRO poses significant questions that need to be addressed. "It's totally wrong that songwriters can't join EMRO," he tells Billboard.

CMI aims to consolidate its operations in Europe soon. Says CMI president Terry Smith, "This will give us the ability to represent our clients globally and to coordinate the systems and management capability to act as one piece in European central licensing."

## Digital Delivery Sparks Discussion

■ BY THOM DUFFY

**CANNES**—The rise of digital music delivery systems and the impact the new technology will have on every facet of the music industry stirred hot debate and discussion at the 27th annual MIDEM conference here.

The prospect of consumers receiving CD-quality music into their homes through digital delivery promises to blur traditional distinctions between transmissions by broadcasters and distribution and sale of music product by record labels.

"The issue is fundamental to the future of the recording industry," says Nic Garnett, director general of IFPI, the international music industry trade organization. "It raises a lot of very difficult problems from a legal point of view."

Garnett noted that questions of how creators of musical works and recordings can control their use by digital systems, in their various configurations, and how they will be compensated for that use are far from resolution on a worldwide scale.

### THE FUTURE IS NOW

Yet the future has arrived, with the demonstration in London Jan. 21 of the Digital Music Express service (DMX), which will offer consumers 24-hour access to 30 channels of CD-quality music.

Jerry Rubinstein, chairman and CEO of International Cablecasting

Technologies Inc., the parent company of the DMX service, has said he is eager to work with the Recording Industry Assn. of America to establish the protection and revenue structures the music industry requires (Billboard, Jan. 30).

But broadcast representatives at MIDEM, looking at the future of digital audio broadcasting, questioned whether they can or should foot the bill with some new system of royalties for digital transmission. Brian West, president of the Assn. of European Radio Stations, AER, says the broadcast industry worldwide must be far more aware and active as digital systems spark new copyright battles.

For traditional broadcasters, the

arrival of DMX and similar systems will create a significant challenge in the view of another industry leader, Maurice Oberstein, executive VP of PolyGram International and chairman of the British Phonographic Industry. "Digital delivery will test radio's creativity phenomenally," he says, noting radio's ability to mix music delivery with "personality, perspective, background, and a sense of community."

Further, says Oberstein, the new technology calls for the record and radio industries to work together more, not less, in the music marketplace of the future. "If we don't hang together," he quipped, "surely, we will hang separately."

## 2 Picked For '93 Polar Prize Academy Honors Dizzy, Lutoslawski

**CANNES**—The late American jazz pioneer Dizzy Gillespie and Polish classical composer Witold Lutoslawski will share the 1993 Polar Music Prize, conceived as a counterpart to the Nobel Prize in the arts, bestowed by the Royal Swedish Academy of Music.

In an announcement at MIDEM by academy trustee Gunnar Petri, managing director of the Swedish performing rights society STIM, Gillespie and Lutoslawski were named for their "signif-

icant achievements" in musical culture. A simultaneous announcement was made at the academy in Stockholm.

The Polar Music Prize was created and endowed in 1989 by a donation of \$7.6 million from Stig Anderson, manager and lyricist for the Swedish supergroup Abba and founder of Polar Records International AB, which was purchased in 1989 by PolyGram. He remains managing director of Sweden

(Continued on page 45)

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## Proposed Greek Copyright Bill Earns Kudos Extends Authors Rights, Boasts Pirate Penalties

■ BY JOHN CARR

ATHENS—Greece's recording artists and musicians stand to benefit substantially from a new bill on the protection of intellectual property.

Within weeks the national parliament is expected to pass a bill, which will extend authors rights to 70 years and make piracy punishable by up to five years in prison.

The Greek legislature is in the process of debating sections of the copyright bill, which will supersede the 70-year-old current laws and bring Greece into line with the Berne Convention on Intellectual Property, the Rome Convention on Neighbouring Rights, and anticipated European Community directives.

It is also expected to deal decisively with cassette piracy, which has re-emerged in recent years. New measures will also enact penalties for video and computer software

piracy.

Writers and visual artists are also expected to benefit from the copyright bill, which is the result of two years' work by a commission headed by law professor George Koumantos. "The commission's guiding principle is to best and most effectively protect creative artists" says Koumantos.

The bill also places Greece's collecting society, AEPI, under close state supervision. Without a watchdog to supervise its activities, it has been battered with constant but unproven accusations of corruption. AEPI is also locked in a battle with the main TV stations over rights payments.

Current copyright protection in Greece is seriously inadequate for modern needs, being based on a 1920 law that has been amended 26 times and has been described by Koumantos as "a rag full of holes," with pirates using the holes to make

huge sums of money from artists.

Koumantos says he expects the underground audio- and videocassette piracy ring to lobby parliament to block legislation. "When the bill is being debated," says Koumantos, "all creative people will have to mass in front of the parliament building and demand its passage."

The Greek recording business has generally favored the passage of a modern copyright law, and rejects Koumantos' implied accusations of acting as owners, rather than respectful exploiters of intellectual property. However, it has failed to lobby effectively for a new law, despite serious losses from cassette piracy.

The new law would for the first time protect neighboring rights. At present, nightclub operators and performers earn huge profits from infringing others' copyrights. Radio and TV stations still do not pay royalties for airing an artist's work.

## BMG Maintains Hold On German Chart

■ BY WOLFGANG SPAHR

HAMBURG—The record labels distributed by Bertelsmann Music Group continued to command the largest share of the 1992 album chart in Germany, the world's third-largest music market, according to the year-end results published by the German trade paper Der Musikmarkt.

The BMG-distributed labels—BMG Ariola, MCA, and Virgin—held a 28.02% share of the album chart, up from 21.87% in 1991. The PolyGram-distributed labels—Phonogram, Polydor, Polystar, and Metronome—took an 18.38% share, down from 21.05% in 1991. The Warner labels—WEA and EastWest—accounted for a 16.77% share, down from 22.01% in 1991. Next came the EMI Electrola labels—EMI Germany and Electrola—with a 15.09% share, down from 17.45% the previous year.

The balance of the album chart shares were claimed by individual

record labels, led by Sony Music with 14.82%, up from 11.55% in 1991.

A ranking of the top 10 individual labels by album chart share saw Sony in the top spot, followed by BMG Ariola with 13.98% (15.39% in 1991); WEA with 11.46% (16.62% in 1991); EMI Germany with 10.05% (9.8% in 1991); Phonogram with 7.16% (6.45% in 1991); MCA with 7.07% (whose sales were not separately reported for 1991); Virgin with 6.97% (6.48% in 1991); Polydor with 6.03% (7.04% in 1991); EastWest with 5.31% (5.39% in 1991); and Electrola with 5.04% (7.65% in 1991). The remaining chart shares were divided among, in decreasing order, Polystar, Metronome, Intercord, Edel, Zyx, Arcade, Koch, Rough Trade, DA Music, SPV, Bellaphon, Dino, Semaphore, and Eurostar.

The top 10 albums in 1992 on the Musikmarkt chart were "We Can't Dance" by Genesis on Virgin; "Greatest Hits 2" by Queen on Parlophone; "Dangerous" by Michael Jackson on

Epic; "JaJa" by Marius Muller-Westernhagen on Warner; "Use Your Illusion II" by Guns N' Roses on Geffen; "Stars" by Simply Red on EastWest; "Nevermind" by Nirvana on Geffen; "Greatest Hits 1" by Queen on Parlophone; "Use Your Illusion I" by Guns N' Roses on Geffen; and the "Kuschelrock V" (compilation) on Columbia.

The top 10 music videos in 1992 in Germany, according to Musikmarkt, were "Greatest Flix 2" by Queen on EMI; "The Videos" by Roxette on Electrola; "Greatest Flix" by Queen on EMI; "Greatest Hits" by ZZ Top on Warner Music Video; "Gold-Greatest Hits" by Abba on PolyGram Video; "Live At Wembley" by Queen on EMI; "A History" by Genesis on VVL; "Live At Donington" by AC/DC on Warner Music Vision; "Unplugged" by Eric Clapton on Warner Music Vision; and "The Wall" by Pink Floyd on PolyGram Video.

## New Chart Show Hitting Swedish TV

■ BY KAI ROGER OTTESEN  
and KEN NEPTUNE

STOCKHOLM—Nordic acts are expected to receive a boost from the first pan-Scandinavian chart, to be launched this month on TV.

Swedish cable channel Z-TV, based on music and youth-oriented programming, will air a weekly half-hour show based on the 20-title chart. The listing is based on sales from Denmark, Norway, and Sweden.

The aim is to promote local acts to a demographic similar to MTV's viewers, says Z-TV project manager and music producer Bonnie de Souza. "We want to produce a good

chart show which gives more exposure to Scandinavian artists," she says.

The show will have a potential audience of 2 million viewers in Sweden, and talks are under way to link up with Danish and Norwegian TV.

Sales reports will come from the top 10 retail outlets in each territory. These include: The Megastore and Next Stop Records in Stockholm, CD-Akademiet, Amadeus, and Innova Musikk in Oslo, and Street Dance, Music Market, and HMV in Copenhagen.

De Souza says the sales reports from the stores will give a good idea of what singles are most popular. "We'll continue to do that until we

can get the most accurate figures. Most of the stores involved are computerized so we feel this will give us an accurate assessment."

Discussions are under way with Norwegian and Danish TV outlets to air the show, according to Z-TV GM Thomas Hedberg, although this is unlikely to happen before next year.

According to Staffan Bergquist, Z-TV program director, "Skandinavia-listan's format is based on exposure of current music videos. It will not feature live performances or guests."

The show will be presented by former MTV-Europe VJ Maiken Wexo.

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**SOUTH AFRICA:** Mango Groove is a highly visual troupe comprising 10 instrumental and vocal performers and a squad of young dancers. By combining the '40s township jive rhythm called *kwela* with '80s pop and jazz fusion, these performers have already introduced white South Africa to another side of the culture first exposed by Johnny Clegg and his two Zulu folk/*mbaqanga* rock bands, **Juluka** and **Savuka**. Now, Mango Groove has taken its role as cultural matchmaker a step further by performing at an open-air amphitheatre in Johannesburg with the 75-piece **National Symphony Orchestra**, better known for its services to classical culture. The event was an appropriate sequel to a previous grand cultural experiment by Mango Groove: a specially choreographed performance with the Hong Kong Ballet. According to the group's founder, John Leyden, "Mango Groove has always been about the spirit of musical eclecticism and a free exchange of ideas. We see this as a very natural part of the process."  
ARTHUR GOLDSTUCK

**IRELAND/SCOTLAND:** The disproportionately high amount of musical talent per head of population which has emerged from these countries on the U.K.'s Celtic fringe has long been obvious. But in case anyone had missed it, the point is driven home by a new multi-artist compilation titled "Celtic Heart" (RCA). Featuring a broad sweep of the best Irish and Scottish acts to have emerged in the last 10 years or so, it includes songs by rock acts like **Hothouse Flowers** ("Don't Go"), **Sinead O'Connor** ("My Special Child"), and **Deacon Blue** ("Fergus Sings The Blues") alongside more traditional offerings by **Capercaille** ("Coisich A Ruin"), **Runrig** ("Abhainn An Sluagh"), and **Christy Moore** ("The Voyage"). But what of U2? Apart from the **Bono/Clannad** collaboration, "In A Lifetime," the region's most famous musical export of all is conspicuous by its absence.  
D.S.

**GERMANY:** Video killed the radio star, according to the **Buggles** song, but TV themes are creating a whole lot of new ones. The multi-artist soundtrack album of the ARD TV series "Sterne Des Sudens" (Southern Stars; on the Metronome label), has enjoyed several weeks of chart action, while actor/singer **Mark Keller**, who stars in the series, has now entered the singles chart with the program's theme song, "Bel Ami." Keller's self-titled debut is scheduled for release on Metronome later this month. Also resident in the album chart is the soundtrack of the ZDF TV series "Freunde Fuers Leben" (Friends For Life), while the show's theme song, "You Never Walk

Alone" (Eurostar), is a top 20 hit. The number was written, produced, and sung by **Mathou**, who has just released his own solo album, "Friends." Another performer reaping the rewards of TV soundtrack exposure is **Bo Anderson**, whose recording of "Mitten Ins Herz" (Straight To The Heart), is the theme to the highly successful RTL TV soap opera "Gute Zeiten, Schlechte Zeiten" (Good Times, Bad Times). Anderson, who is currently featured as special guest on **Tony Christie's** national concert tour, has just released her debut album, "Gefuehle" (Feelings), produced by singer **Bernie Paul**.  
ELLIE WEINERT

**NEW ZEALAND:** **Split Enz**, the country's most successful musical export until the group's demise in 1984, will be reuniting to play a five-date concert tour, starting March 13 in Christchurch and finishing at the Super-top in Auckland, March 20. The dates follow an upsurge of activity surrounding the band, including last year's 270-page biography of the group, "Stranger Than Fiction," written by former bassist **Mike Chunn**; a video documentary to be screened this month; and two boxed sets (comprising all 10 of the band's albums plus "Oddz And Endz" and "Rare Endz") released on Mushroom Records in January. A consistently intriguing and tuneful band, Split Enz was renowned for using bizarre stage costumes and make-up, and served as the launching pad for the solo careers of singer/writer **Tim Finn** and his brother **Neil Finn** (mainstay of **Crowded House**).  
GRAHAM REID

**NETHERLANDS:** "Hjuvi, A Rhapsody In Time," the latest album by celebrated pop group the **Nits**, has been labeled as "a meeting of classical and popular music." It features the **Netherlands Symphony Orchestra**, conducted by **Jan Stulen**, and tells the story of an 11-year-old boy wandering around a big house. Each time he opens a door he experiences a different facet of time. **Robert-Jan Stips**, vocalist/keyboardist of the Nits and a former conservatory student, says all sorts of musical influences can be heard in the composition, ranging from Zappa to Ravel.  
WILLEM HOOS



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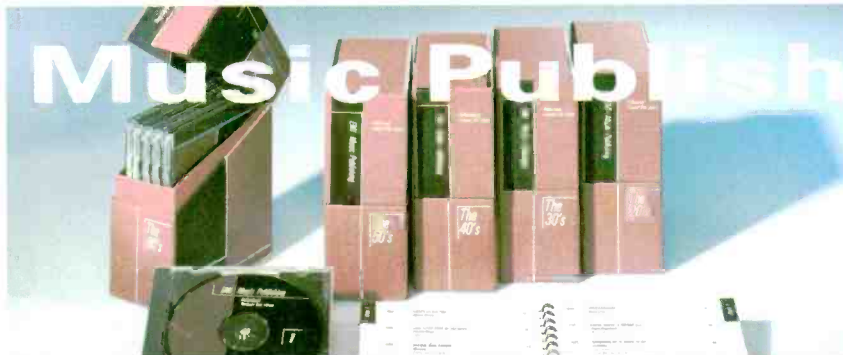
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## EMI Music Publishing





## Germany's Echo Awards Expand Scope

BY WOLFGANG SPAHR

HAMBURG—Composers and lyricists are to be included in this year's Echo Prize, the German music industry awards.

Three new categories are included in the awards: pop composer of the year, classical composer of the year, and lyricist of the year.

Hans Wilfred Sikorski, VP of the Assn. of German Music Publishers, pointed out that composers produced the "raw material for hit records."

The awards will take place March 15 in Berlin, under the patronage of German parliamentary president Rita Suessmuth. The organizer of the event, the German Phono Academy, will donate DM100,000 (\$62,500) to AIDS charities on the occasion of the awards.

Suessmuth said, "This generous donation shows the commitment and the high degree of responsibility for society as a whole from the artist, music business, and the German Phono Academy."

Gerd Gebhardt, Phono Academy president, said the awards underlined the need for a return to national creativity, a factor that would help Germany on the international scene: "Only competition in the international marketplace secures the highest standards on a national level."

Referring to the music business' recent protests against racism, Gebhardt also pointed out that success internationally is sometimes only possible because of a multicultural society at home. As it is the cultural and educational institution of the music economy,

Gebhardt also feels the academy should be committed to such a multicultural society.

With this aspect in mind, an award will be given for male and female national artists with the most success abroad, based on chart placings in major markets including the U.S., U.K., Japan, France, and Italy.

Other key Echo awards include male and female artists of the year, and group of the year in rock, pop, folk music, and schlager. Awards are given on the basis of chart placings in the top 100 in the year to Feb. 28.

An Echo will also be given for the best national producer, best newcomer, lifetime achievement award for a national artist, video of the year, trade partner of the year, and best marketing performance.

## Stars Light The Night At MIDEM's Tribute To Gaye

CANNES—For a number of years, after leaving the Motown roster, and before his final triumph on the Hot 100, with "Sexual Healing" in 1982, Marvin Gaye was an American abroad, living as an expatriate in Belgium.

It was fitting, then, that the 27th MIDEM conference here, as an international music gathering, should be the setting Jan. 24 for an all-star tribute to Gaye.

And because Gaye's songs of sensuality and passion were laced with lines of sorrow and social awareness, it also was entirely appropriate that the concert in Cannes' Palais des Festivals, and a gala dinner afterward, were also a fund-raiser for AIDS research.

Hosted by KIIS-FM Los Angeles personality Rick Dees, the concert was broadcast live in Spain and Germany and is set for syndication by Unique Broadcasting in France, Switzerland, the Czech republic, and elsewhere. Plans for a re-broadcast in the U.S. have not been announced.

Even if the full-house crowd, stiffly dressed for the black-tie dinner to follow, never seemed to break a sweat, musical soul flowed from the stage of the Palais. Interspersed with video footage of Gaye himself were heartfelt performances by his daughter, Nona Gaye, singing "Pride And Joy"; Chaka Khan with a funkified "Ain't That Peculiar"; Hamlish Stuart, who took on "I Heard It Through The Grapevine"; and many more.

A 30-piece orchestra, led by Vince Mendoza, wrapped the songs in the arrangements they demanded—real strings and horns!—and Leon Ware, who co-produced Gaye, welcomed back many of the musicians who played all those nights on the road with the late singer—James Gadson on drums, Chuck Rainey on bass, Wah Wah Watson on guitar, and Clarence McDonald on keyboards.

The Pointer Sisters' rendition of "Mercy, Mercy Me" was a reminder that Gaye saw environmentalism as an issue for pop music to address, well before it was fashionable. Instrumentally dazzling sets by George Duke and Stanley Jordan highlighted the links between blues, jazz, and Gaye's soul. Ashford & Simpson introduced Al Jarreau and Randy Crawford, El DeBarge, and Chante Moore to sing some of the classic duets they wrote for Gaye and his leading ladies, but reserved for themselves the glory of "You're All I Need To Get By" and "Ain't No Mountain High Enough." Best of all was the realization, raised by the younger artists like jazz vocalist Omar, the group Galiano, and the hip-hop doo-wop of Shai, that Gaye's soulful legacy has reached a new generation.

The MIDEM organization announced that the Gaye tribute raised 1 million francs (\$186,000) for AIDS research.

UNDER THE LEADERSHIP of MIDEM artistic director Cathy Bittton, for whom the Marvin Gaye tribute was a personal dream during the past several years, the array of live performances at the conference has grown in the realms of classical, jazz, and pop. For any one attendee, only a sampling was possible . . . EMI Music Publishing and the

**HOME & ABROAD**

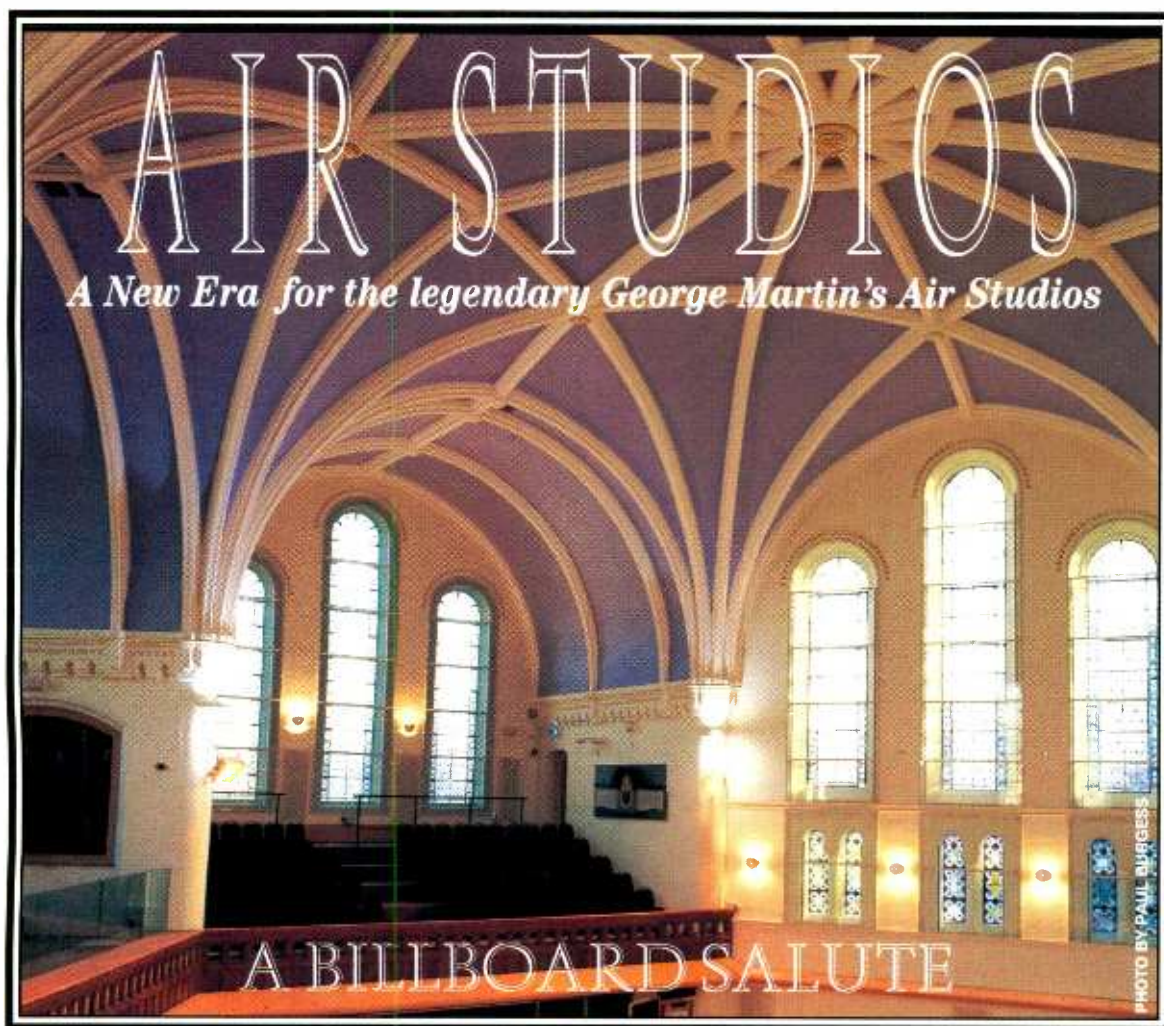


by Thom Duffy

EMI Records Group in 1992 at MIDEM introduced a promising young Cuban-American singer at its annual gala showcase. One year later, Jon Secada returned after having achieved international chart success to sing again in Cannes . . . Arrested Development, which opened the EMI concert with a hip-hop set rich in Afro-cultural passion and power, may well be the only band from Atlanta to receive a

nomination for a Brit Award in the U.K., a tribute to its own international achievements this past year . . . For U.S. listeners, however, Tasmin Archer was the EMI star to watch rise at MIDEM this year. The pride of EMI Records U.K., Archer has climbed the charts all over Europe in recent months with her single, "Sleeping Satellite," and her MIDEM performance, accompanied solely by piano and acoustic guitar, was as impressive as it was understated. Archer's aptly titled debut disc, "Great Expectations," is due for U.S. release late this winter . . . "I didn't know what to expect," said Australia's Wendy Matthews after a well-received set at the Martinez Hotel, the site of many of MIDEM's strongest rock'n'roll showcases. Matthews, playing on a bill of EastWest, Anxious, and RooArt Records acts, echoed the thoughts of many artists from other lands playing to an industry-heavy crowd who might—or might not—understand a word they were singing . . . Any language barrier did not faze Italy's Amedeo Minghi, whose bold, grand, romantic pop stands a good chance of crossing borders. Minghi and female vocalist Viktor Lazlo performed their single duet, "Vattene Amore," which is set for release in four versions: Italian, Spanish, French, and English. (Lyrics for the latter were translated by Billboard's Italian correspondent, David Stansfield) . . . Rap in French with a reggae-tinged rhythm had audiences bouncing and bopping to Massilia Sound System, hip-hop by way of Marseille. The three-man group also was part of a tour of Southern France, including Cannes, organized around MIDEM by the French radio show "Pollen"

(Continued on next page)



Billboard celebrates the opening of the new Air Studios with a March 6th special. Air Studios has been a major presence on the international music scene for more than 20 years. This impressive track record will be continued with Air's move from the Oxford Street site to Lyndhurst Hall. Under the chairmanship of George Martin, it will be the world's most advanced multi-media recording complex, accommodating not only classical and contemporary music recording, but also the

staging of live TV events, concerts, and AGM's.

**Join Billboard in congratulating Air Studios!**

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## MIDEM NOTES

**EXPORT MUSIC** Australia, that country's music industry-owned marketing arm, is following its 1992 U.S. showcase effort ("Wizards of Oz") with a Pacific Rim drive this year. A series of concerts is being planned under EMA auspices in Tokyo, Osaka, Seoul, and other cities in November. Artist selection procedures are being formulated now, according to EMA chairman Chris Gilbey. The showcases will coincide with the "Celebrate Australia" initiative planned by the government in Japan. Gilbey also announced that EMA has begun a market research project aimed at accumulating information about Southeast Asian markets' potential for Australian artists and repertoire.

**GERMAN INDEPENDENT** Intercord has signed new licensing deals with Mute Records in Britain and Profile Records in the U.S. Both are renewals of existing arrangements, says the Stuttgart-based company's managing director, Herbert Kollish, who also notes that the Profile deal calls for the German indie to import and market finished product, rather than manufacture locally.

**CELEBRATED RECORD** producer George Martin was honored by Cannes Mayor Michel Mouillot at a special luncheon held at his official residence. The producer was at MIDEM talking up the new Chrysalis/AIR studios at Lyndhurst Hall in the U.K. Chrysalis Group chairman Chris

Wright was on hand at the Cannes occasion, along with BPI chairman Maurice Oberstein; the head of Wright's new label/publishing arm, Steve Lewis; and other industry notables.

**MCA MUSIC** Publishing is expanding into Scandinavia with the opening of its own branch office in Stockholm. The company's international senior VP, John Brands, made the announcement in Cannes, and named Martin Ingerstrom as the unit's GM. U.K. CD producer Nimbus Manufacturing has opened a new European sales office in Amsterdam, under Tim Smithies, who was international marketing manager at Nimbus Records.

## HOME & ABROAD

(Continued from preceding page)

... **Tender Trap**, signed to France's Musidisc label, served up exceptionally tuneful rock'n'roll with the slightest honky-tonk edge. Also finding a home in France on Musidisc are the **Shoulders**, from Austin, Texas, whose blend of Texas storytelling and howling, frantic rock have made them one of the buzz bands of recent South By Southwest conferences in their hometown... Home & Abroad closed its stint of showcase-hopping with a soul-satisfying taste of home at the "Red Hot Texas Blues Revue," staged by the Texas Music Assn. The bill featured guitarist **Tab Benoit**, singer/harpist **Gary Primich**, singer/guitarist **Sue Foley**, and blues wonder woman **Lou-Ann Barton**. As headliner, Barton has never sounded sharper as she growled blues tunes like she had lived every line. Foley is not only perhaps the best young female blues guitarist around today but, as her own set showed, a considerable songwriter as well. By the close of the showcase, these Texans in France had turned a hotel ballroom on the Riviera into something like a rockin' roadhouse back home.

Information may be sent to Thom Duffy, Billboard, 23 Ridgmount Street, 3rd Floor, London, WC1E 7AH or faxed to 71-323-2314.

## Eurovision Contest Takes Rural Route

■ BY KEN STEWART

**DUBLIN**—Millstreet—a tiny Irish village with one hotel and 1,500 inhabitants—is the unlikely location for the 1993 Eurovision Song Contest.

For the first time in the contest's 38-year history, the show will come from a rural area. But Millstreet is far from being a one-horse town. As many as 1,250 horses and 40,000 spectators attend twice-yearly international show-jumping events at the 50-acre Green Glens Equestrian center.

Ireland has a soft spot for the contest, having won Eurovision in 1970, 1980, 1987, and 1992. Previously Dublin has hosted the contest when it is in Ireland.

Its location outside the capital is a coup for the Cork-Kerry Eurovision Support Group, which approached state broadcaster RTE last May after Linda Martin won in Sweden with "Why Me?" penned by former Irish

## Sound Idea Gets Second Chance In U.K.

■ BY DOMINIC PRIDE

**LONDON**—Christmas will come early for retailers in the northern English town of Sheffield, although the calendar will tell them it's still only Easter.

Wynton Marsalis, and representatives from ASCAP, who nominated Gillespie for the award. Each winner receives \$150,000.

Nominations for the Polar Music Prize are made by the international performing rights organizations, including STIM and CISAC, the International Confederations of Authors' Societies, of which it is a part, and by representatives of IFPI.

In 1992, the prize was presented to Paul McCartney, who donated the award money to a Liverpool hospital and the campaign to create a school for the performing arts in Britain.

THOM DUFFY

## Adams Taps Asian Market After 19 Months On Tour

■ BY LARRY LEBLANC

**TORONTO**—Almost 19 months after starting his "Waking Up The Neighbours" tour, Bryan Adams has now headed to Southeast Asia to wave the banner for his A&M album of the same name.

"Southeast Asia is one of the biggest growth-potential markets in the world," says Jay Durgan, VP of A&M Records International.

"Their economies are growing quite rapidly and PolyGram and its companies enjoy at least a 25% net market share. Bryan will be the first big international artist we have that has toured through there."

Dates include Taipei, Taiwan (Jan. 29 and 30); Seoul, Korea (Feb. 2); Bangkok, Thailand (Feb. 4); Singapore (Feb. 6); Tokyo (Feb. 8); Hong Kong (Feb. 10 and 11); Manila, Philippines (Feb. 13 and 14); and Kuala Lumpur, Malaysia (Feb. 16).

Although 7 million copies of Adams' 1985 "Reckless" album were sold worldwide, it wasn't until "Waking Up The Neighbours," powered by the hit movie-theme ballad "(Everything I Do) I Do It For You," and followup singles such as "Can't Stop This Thing We Started," "There Will Never Be Another Tonight," and "Thought I'd Died And Gone To Heaven," that the singer caught the ears of so many foreign listeners. Ironically, his 1987 album "Into The Fire" sold a disappointing 3 million units on release.

"Bryan's a world figure today," claims Durgan. "Waking Up The Neighbours' has put him there. The single ['I Do It For You'] certainly drove [the album], because we sold 4 million units in the first three months of its release."

### AROUND THE WORLD

Adams' "Waking Up The Neighbours" tour, which kicked off in Mannheim, Germany, in June 1991, has since taken the singer to 25 countries. The album, released in November 1991, has sold 10 million copies worldwide—3 million units in the U.S. and 1.2 million units here. It has done particularly well in Germany (double platinum), England (double platinum), Australia (four-times platinum), and Belgium (triple platinum).

Despite the hefty international sales, Adams' manager, Bruce Allen, is adamant there are more sales to catch. "I don't think we've done a good enough job in Australia," he says. "We could still do a lot of work in South America, Italy, and in Europe, especially in real secondary places, which we'll probably pick up this summer in one-offs."

For his international outlook today, Allen credits Adams opening the European part of Tina Turner's Private Dancer Tour in 1985. "The Tina tour was an eye-opener," he says. "It was unbelievable how many dates she did. It was shocking to me there could be that many shows. Now Bryan must have done 20 dates this time out in Germany."

Prior to the release of "Waking Up The Neighbours," Allen met in London with Alain Levy, president/CEO PolyGram International, and David Munns,

VP/pop manager, PolyGram International, to formulate the album's launch. The PolyGram reps sought Allen's assurance that Adams would tour extensively on behalf of the album, particularly throughout Europe and in Southeast Asia.

"I knew if I gave [PolyGram] the dates, gave them the record, they had the strategy and were going to maximize it," says Allen.

If PolyGram was intent on making "Waking Up The Neighbours" a big seller worldwide, Adams' recording of "(Everything I Do) I Do It For You," accelerated the process. The single dominated charts worldwide even before the release of "Waking Up The Neighbours," and opened the doors to world markets for the singer.

In all, "I Do It For You" has sold an estimated 8 million copies and topped charts in 16 countries. "We were never able to capitalize on that song [in album sales] because the album followed it so late—six or eight weeks later," says Allen. "However, isn't it lucky people couldn't get anything, so that the single sold a ton?"

For Adams' jaunts in international territories, Allen came to rely on Durgan's expertise. "It's a real simple formula," says Durgan. "What I do is follow in front of [Adams] and set it up. He goes on tour, and then I follow up to make sure the marketing is there."

### SPANISH VERSION

To capitalize in the Spanish marketplace, Durgan suggested that Adams record a Spanish version, done phonetically, of "(Everything I Do)." "We moved 120,000 copies of the album as a direct result of his recording in Spanish," Durgan says.

In discussing highlights of his lengthy tour, Adams doesn't hesitate when recalling one. "Certainly, the most memorable moment was playing Wembley Stadium [Nov. 6, 1991], where 'Live Aid' was done, and where the Freddie Mercury concert was done," he says. "It was just so special."

"Turkey was a bit of a shock," says Allen. "It was the first foreign stadium show ever in Istanbul [July 28, 1992]. To see the audience sing every word, every single word, was unbelievable."

"People showed their appreciation by lighting sparklers," adds Adams. "On our [PolyGram] home video, during 'Do I Have To Say The Words?', you can see how excited the audience was."

For further American dates, Adams, nominated for a Grammy in the best male rock vocal category for "There Will Never Be Another Tonight," is scheduled for three weeks of college dates in April, plus appearances at Farm Aid and the Rain Forest charity benefit at Carnegie Hall in March.

Adams also suggests there is the possibility of a "greatest hits" album being on retail shelves by year's end. "It depends on whether I can get my act together to do it," he says. "It has to be something extra, maybe with more tracks or the package being really nice. I want to make sure it's presented in the right way."



# HITS OF THE WORLD



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## EUROCHART HOT 100 1/30/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
2	2	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
3	3	HEAL THE WORLD MICHAEL JACKSON EPIC
4	4	EXTERMINATE SNAP LOGIC
5	5	DUR DUR D'ETRE BEBE! JORDY COLUMBIA
6	6	DON'T YOU WANT ME FELIX deCONSTRUCTION
7	8	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP
8	7	IT WILL MAKE ME CRAZY FELIX deCONSTRUCTION
9	11	HOUSE OF LOVE EAST 17 LONDON
10	NEW	I'M EASY/BE AGGRESSIVE (LIVE) FAITH NO MORE SLASH
1	1	<b>ALBUMS</b>
2	2	SOUNDTRACK THE BODYGUARD ARISTA
3	NEW	ABBA GOLD POLAR
4	3	GENESIS THE WAY WE WALK VOL.2 VIRGIN
5	5	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
6	4	GENESIS THE WAY WE WALK VOL.1 VIRGIN
7	6	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM PARLOPHONE
8	9	MICHAEL JACKSON DANGEROUS EPIC
9	8	ERIC CLAPTON UNPLUGGED REPRISE
10	NEW	CHER'S GREATEST HITS 1965-1992 GEFLEN
11	NEW	DIE FANTASTISCHEN 4 4 GEWINNT COLUMBIA

## AUSTRALIA (Australian Record Industry Assn.) 1/31/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA/BMG
2	2	YOU DON'T TREAT ME NO GOOD SONIA DADA FESTIVAL
3	NEW	HOW DO YOU TALK TO AN ANGEL THE HEIGHTS EMI
4	4	DECEMBER 1963 (OH WHAT A NIGHT) THE FOUR SEASONS SONY
5	3	END OF THE ROAD BOYZ II MEN MOTOWN/POLYDOR
6	6	NOVEMBER RAIN GUNS N' ROSES GEFLEN/BMG
7	5	WOULD I LIE TO YOU CHARLES & EDDIE CAPITOL/EMI
8	7	ACCIDENTLY KELLY STREET FRENTE WHITE/FESTIVAL
9	8	TEQUILA A.L.T. & THE LOST CIVILIZATION WARNER
10	9	JUMP THE MOVEMENT BMG
11	10	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALIS/EMI
12	14	IN YOUR ROOM TONI PEAREN MUSHROOM/FESTIVAL
13	10	THE DAY YOU WENT AWAY WENDY MATTHEWS ROADART/WARNER
14	11	SWEAT IT OUT JIMMY BARNES MUSHROOM/FESTIVAL
15	16	HAPPY BIRTHDAY HELEN EP THINGS OF STONE & WOOD COLUMBIA/SONY
16	15	DEEPER AND DEEPER MADONNA SIRE/WARNER
17	17	EBENEZER GOODE THE SHAMEN LIBERATION/FESTIVAL
18	19	JUMP AROUND HOUSE OF PAIN LIBERATION/FESTIVAL
19	13	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY/PHONOGRAM
20	NEW	LAYLA ERIC CLAPTON WARNER
1	2	<b>ALBUMS</b>
2	1	SOUNDTRACK THE BODYGUARD ARISTA/BMG
3	3	THE TWELFTH MAN STILL THE 12TH MAN EMI
4	5	ERIC CLAPTON UNPLUGGED WARNER BROS
5	4	BOYZ II MEN COOLEYHIGHHARMONY MOTOWN/POLYDOR
6	10	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA/SONY
7	6	GUNS N' ROSES USE YOUR ILLUSION I GEFLEN/BMG
8	8	FRENTE MARVIN THE ALBUM WHITE/FESTIVAL
9	11	SOUNDTRACK SISTER ACT LIBERATION/FESTIVAL
10	14	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN/BMG
11	12	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF... CHRYSALIS/EMI
12	7	ABBA GOLD POLYDOR/POLYGRAM
13	13	WENDY MATTHEWS LILY ROADART/WARNER
14	9	JOE COCKER THE ESSENTIAL COLLECTION EMI
15	15	SONIA DADA SONIA DADA FESTIVAL
16	12	SIMPLE MINDS GLITTERING PRIZE 81-92 VIRGIN/EMI
17	NEW	GUNS N' ROSES APPETITE FOR DESTRUCTION GEF/BMG
18	18	BILLY RAY CYRUS SOME GAVE ALL MERCURY/PHONOGRAM
19	20	MADONNA EROTICA SIRE/WARNER
20	NEW	THE BEACH BOYS SUMMER DREAMS EMI
21	NEW	DEEP FOREST DEEP FOREST COL/SONY

## GERMANY (Der Musikmarkt) 1/19/93

THIS WEEK	LAST WEEK	SINGLES
1	3	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
2	1	WOULD I LIE TO YOU CHARLES & EDDIE CAPITOL
3	2	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP
4	4	HEAL THE WORLD MICHAEL JACKSON EPIC
5	5	DIE DA !!! FANTASTISCHEN VIER COLUMBIA
6	7	HOUSE OF LOVE EAST 17 METRONOME
7	6	IT WILL MAKE ME CRAZY FELIX deCONSTRUCTION
8	14	EXTERMINATE SNAP LOGIC
9	8	KEEP THE FAITH BON JOVI MERCURY
10	NEW	SASCHA TOTEN HOSEN VIRGIN
11	12	ROCK WITH YOU INNER CIRCLE WEA
12	16	OPEN SESAME LEILA K COMA
13	10	BE MY BABY VANESSA PARADIS POLYDOR
14	9	DON'T YOU WANT ME FELIX deCONSTRUCTION
15	15	SLEEPING SATELLITE TASMINE ARCHER EMI

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON
2	NEW	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
3	5	FANTASTISCHEN VIER 4 GEWINNT COLUMBIA
4	2	ABBA GOLD POLYSTAR
5	4	GENESIS THE WAY WE WALK VOL.1 VIRGIN
6	3	BON JOVI KEEP THE FAITH MERCURY
7	6	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
8	10	ERIC CLAPTON UNPLUGGED REPRISE
9	14	SOUNDTRACK SISTER ACT WEA
10	8	MICHAEL JACKSON DANGEROUS EPIC
11	9	DIE PRINZEN KUSSEN VERBOTEN HANSA
12	16	CHARLES & EDDIE DUOPHONIC CAPITOL
13	7	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM PARLOPHONE
14	NEW	MANFRED MANN'S EARTH BAND BLINDED BY THE LIGHT ARCADE
15	13	VAYA CON DIOS TIME FLIES BMG/ARIOLA
16	11	ROXETTE TOURISM ELECTROLA
17	12	JOE COCKER THE BEST OF JOE COCKER CAPITOL
18	NEW	POLICE GREATEST HITS A&M
19	15	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
20	19	QUEEN GREATEST HITS 2 PARLOPHONE

## JAPAN (Music Labo) 2/1/93

THIS WEEK	LAST WEEK	SINGLES
1	1	MOTTO TSUYOKU DAKISHIMETANARA WANDS TOSHIBA/EMI
2	3	KISS ME KYOSUKE HIMURO TOSHIBA/EMI
3	2	SEKAJUNO DAREYORI KITTO MIHO NAKAYAMA & WANDS KING
4	NEW	DANCE, DANCE, DANCE. TAKASHI UTSUNOMIYA EPIC/SONY
5	5	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON BMG/VICTOR
6	4	BYE FOR NOW T-BOLAN ZAIN
7	7	BOKUNARABA KOKONI IRU JUNICHI INAGAKI FUN HOUSE
8	6	SAYONARA GAO VAP
9	8	NANIMO IENAKUTE NATSU J-WALK MELDAC
10	NEW	MURUI OSHIRIGA YURUSENAN KAN POLYDOR
1	NEW	<b>ALBUMS</b>
2	NEW	PRINCESS PRINCESS BEE BEEP SONY
3	NEW	MIHO NAKAYAMA DRAMATIC SONGS KING

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
2	2	EXTERMINATE! SNAP featuring NIKI HARIS ARISTA
3	5	THE LOVE I LOST WEST END featuring SYBIL PWL
4	NEW	NO LIMIT 2 UNLIMITED PWL
5	7	WE ARE FAMILY ('93 MIXES) SISTER SLEDGE ATLANTIC
6	3	I'M EASY/BE AGGRESSIVE FAITH NO MORE SLASH
7	8	OPEN YOUR MIND USURA deCONSTRUCTION
8	9	SWEET HARMONY THE BELOVED EAST WEST
9	6	MR. WENDAL/REVOLUTION ARRESTED DEVELOPMENT COOLTEMPO
10	4	COULD IT BE MAGIC TAKE THAT RCA
11	NEW	ORDINARY WORLD DURAN DURAN PARLOPHONE
12	NEW	DEEP EAST 17 LONDON
13	22	BED OF ROSES BON JOVI JAMCO
14	NEW	INDEPENDENCE LULU DOME
15	NEW	SHE SELLS SANCTUARY (MCMXCIII REMIXES) THE CULT BEGGARS BANQUET
16	10	STEAM PETER GABRIEL REALWORLD
17	15	WHAT YOU WON'T DO FOR LOVE GO WEST CHRYSALIS
18	11	PHOREVER PEOPLE THE SHAMEN ONE LITTLE INDIAN
19	NEW	HEAVEN IS DEF LEPPARD BLUDGEON RIFFOLA
20	NEW	START CHOPPIN DINOSAUR JR BLANCO Y-NEGRO
21	18	HOPE OF DELIVERANCE PAUL MCCARTNEY PARLOPHONE
22	NEW	HIP HOP HOORAY NAUGHTY BY NATURE BIG LIFE
23	31	OPEN SESAME LEILA K POLYDOR
24	35	LOVE ME THE RIGHT WAY RAPINATION/KYM MAZELLE LOGIC/ARISTA
25	17	IT'S GONNA BE A LOVELY DAY SOUL SYSTEM ARISTA
26	NEW	LOVE MAKES NO SENSE ALEXANDER O'NEAL TABU/A&M
27	14	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
28	12	HEAL THE WORLD MICHAEL JACKSON EPIC
29	16	ARRANGED MARRIAGE APACHE INDIAN ISLAND
30	NEW	IF I CAN'T CHANGE YOUR MIND SUGAR CREATION
31	21	STEP IT UP STEREO MC'S 4TH+B'WAY
32	13	AFTER ALL THE FRANK AND WALTERS SETANTA/GO! DISCS
33	25	DOGS OF LUST THE THE EPIC
34	30	OUT OF SPACE THE PRODIGY XL
35	NEW	THINGS CAN ONLY GET BETTER D:REAM MAGNET
36	36	NEW MOTION EP TIME FREQUENCY INTERNAL AFFAIRS
37	NEW	REVIVAL MARTINE GIRAULT HFF
38	NEW	PHOTOGRAPH OF MARY TREY LORENZ EPIC
39	28	SOMEDAY (I'M COMING BACK) LISA STANSFIELD ARISTA
40	26	WOMANKIND LITTLE ANGELS POLYDOR

THIS WEEK	LAST WEEK	SINGLES
3	1	SOUNDTRACK THE BODYGUARD BMG/VICTOR
4	NEW	EBI OKUDA ABE NISHIKAWA TEJIMA UNICORN SONY
5	2	KYOSUKE HIMURO MEMORIES OF BLUE TOSHIBA/EMI
6	3	DREAMS COME TRUE THE SWINGING STAR EPIC/SONY
7	4	MIKI IMAI FLOW INTO SPACE FOR LIFE
8	5	THE CHECKERS THE CHECKERS PONY/CANYON
9	6	B'Z FRIENDS BMG/ROOMS
10	NEW	NAE YOUKI A LEAF SONY

## FRANCE (Nielsen/Europe 1) 1/19/93

THIS WEEK	LAST WEEK	SINGLES
1	1	DUR DUR D'ETRE BEBE! JORDY COLUMBIA/SONY
2	2	HEAL THE WORLD MICHAEL JACKSON SONY/EPIC
3	5	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON RCA/BMG
4	8	DON'T YOU WANT ME FELIX RCA/BMG
5	3	LES MARIES DE VENDEE ANAIS ET DIDIER BARBELIVIEN TALAR/SONY
6	11	LA LEGENDE OCHIGEAS ROCH VOISINE GM/BMG
7	7	LE LION EST MORT CE SOIR POW WOW REMARK/POLYGRAM
8	9	BECAUSE THE NIGHT CO.RO POLYGRAM
9	4	POUR L'AMOUR D'UN GARCON HELENE AB/BMG
10	12	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT POLYGRAM
11	13	QUE MON COEUR LACHE MYLENE FARMER POLYGRAM/POLYDOR
12	NEW	DES LARMES ET DES MAUX LES INFIDELES TREMA SONY
13	6	IRON LION ZION BOB MARLEY ISLAND/POLYGRAM
14	15	DAS BOOT/WANNA BE A KENNEDY U 96 POLYGRAM/POLYDOR
15	16	II SUFFIRA D'UN SIGNE FREDERICKS GOLDMAN JONES COLUMBIA/SONY
16	10	NOTHING ELSE MATTERS METALLICA POLYGRAM/PHONOGRAM
17	17	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
18	19	NOVEMBER RAIN GUNS N' ROSES GEFLEN
19	14	IT'S MY LIFE DR ALBAN ARIOLA/BMG
20	NEW	SHE'S LIKE THE WIND PATRICK SWAYZE BMG
1	4	<b>ALBUMS</b>
2	1	SOUNDTRACK THE BODYGUARD RCA/BMG
3	3	GOLDMAN JONES FREDERICKS SUR SCENE SONY/COLUMBIA
4	2	JORDY POCLETTE SURPRISE SONY
5	6	MICHAEL JACKSON DANGEROUS EPIC/SONY
6	6	JEAN-PHILIPPE & MODENAS AUDIN OCARINA SONY/DELPHINE

THIS WEEK	LAST WEEK	SINGLES
6	5	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
7	7	GENESIS THE WAY WE WALK VOL.1 VIRGIN
8	11	JACQUES DUTRONC DUTRONC AU CASINO SONY/COLUMBIA
9	8	DIDIER BARBELIVIEN VENDEE 93 TALAR/SONY
10	NEW	GENESIS THE WAY WE WALK VOL.2 VIRGIN
11	17	NOIR DESIR TOSTAKY POLYGRAM
12	9	JEAN-MARC THIBAUT DES CHANSONS PLEIN LE COEUR SONY/PPL
13	13	JULIEN CLERC UTILE VIRGIN
14	12	SADE LOVE DELUXE SONY/EPIC
15	10	ROCH VOISINE EUROPE TOUR (L'EMOTION) GM/BMG
16	18	VANESSA PARADIS VANESSA PARADIS REMARK/POLYGRAM
17	NEW	HELENE HELENE AB/BMG
18	15	AC/DC LIVE (DOUBLE ALBUM) CARRERE
19	20	VANDELIS 1492 CONQUEST OF PARADISE CARRERE
20	19	MICHEL SARDOU LE GRAND REVEIL SONY/TREMA

## SWEDEN (GLF) 1/27/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON BMG
2	2	GOLD EAST 17 LONDON
3	4	WOULD I LIE TO YOU CHARLES & EDDIE CAPITOL
4	5	STONE ME INTO THE GROOVE ATOMIC SWING SONE1
5	3	HOUSE OF LOVE EAST 17 LONDON
6	7	IT WILL MAKE ME CRAZY FELIX RCA
7	NEW	ALL THAT SHE WANTS ACE OF BASE EMI
8	NEW	STEP IT UP STEREO MC'S BMG
9	NEW	RUN TO YOU RAGE SONE1
10	6	END OF THE ROAD BOYZ II MEN MOTOWN
1	1	<b>ALBUMS</b>
2	2	SOUNDTRACK THE BODYGUARD ARISTA
3	3	VARIOUS ARTISTS ABSOLUTE MUSIC 14 EVA
4	4	ABBA GOLD POLAR
5	5	VARIOUS ARTISTS RADIO CITY LOVE SONGS COLUMBIA
6	6	PETER LEMAR DET FINNS INGET BATTRE NMW
7	7	CHER GREATEST HITS 1965-1992 GEFLEN
8	NEW	LEONARD COHEN THE FUTURE COLUMBIA
9	NEW	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER
10	NEW	BON JOVI KEEP THE FAITH MERCURY
11	NEW	METALLICA METALLICA POLY

## NETHERLANDS (Stichting Nederlandse 40) 1/22/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
2	2	WOULD I LIE TO YOU CHARLES & EDDIE CAPITOL
3	4	TOM TRAUBERT'S BLUES ROD STEWART WARNER BROS
4	7	LIKE THE WAY I DO (LIVE) MELISSA ETHERIDGE ISLAND
5	5	ROCK WITH YOU INNER CIRCLE WEA
6	8	EXTERMINATE SNAP LOCK
7	NEW	OUT OF SPACE THE PRODIGY TORSO
8	3	I'M GONNA GET YOU BIZARRE INC TORSO
9	NEW	IF I EVER FALL IN LOVE SHAI MCA
10	6	DUR DUR D'ETRE BEBE! JORDY COLUMBIA
1	1	<b>ALBUMS</b>
2	3	SOUNDTRACK THE BODYGUARD ARISTA
3	4	LIONEL RICHIE BACK TO FRONT MOTOWN
4	2	RENE FROGER SWEET HELLO'S & SAD GOODBYES DINO
5	5	PAUL DE LEEUW VAN U WIL IK ZINGEN VARAGRAM
6	NEW	ERIC CLAPTON UNPLUGGED REPRISE
7	6	GENESIS THE WAY WE WALK VOL.2 VIRGIN
8	8	ABBA GOLD POLYDOR
9	7	GOLDEN EARRING THE NAKED TRUTH COLUMBIA
10	10	JOE COCKER THE BEST OF JOE COCKER CAPITOL

## CANADA (The Record) 1/18/93

THIS WEEK	LAST WEEK	SINGLES
1	3	DEEPER AND DEEPER MADONNA SIRE/WEA
2	7	FLEX MAD COBRA COLUMBIA/SONY
3	2	SLOW & SEXY SHABBA RANKS EPIC/SONY
4	4	GANGSTA BELL BIV DEVOE MCA/UNI
5	1	HOW DO YOU TALK TO AN ANGEL THE HEIGHTS CAPITOL/CEMA
6	6	TO LOVE SOMEBODY MICHAEL BOLTON COLUMBIA/SONY
7	5	KEEP THE FAITH BON JOVI MERCURY/PGD
8	NEW	A WHOLE NEW WORLD PEABO BRYSON & REGINA BELLE COLUMBIA/SONY
9	NEW	MR. WENDAL ARRESTED DEVELOPMENT CHRYSALIS/CEMA
10	NEW	IF I EVER FALL IN LOVE SHAI MCA/UNI
1	1	<b>ALBUMS</b>
2	2	VARIOUS ARTISTS THE BODYGUARD ARISTA/BMG
3	4	ERIC CLAPTON UNPLUGGED REPRISE/WEA
4	3	BARENAKED LADIES GORDON RCA/BMG
5	5	THE TRAGICALLY HIP FULLY COMPLETELY MCA/UNI
6	10	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA
7	9	HARVEST MOON NEIL YOUNG REPRISE/WEA
8	7	TEN PEARL JAM EPIC ASSOCIATED/SONY
9	NEW	VARIOUS ARTISTS DANCE MIX 92 QUALITY
10	8	LEONARD COHEN THE FUTURE COLUMBIA/SONY
11	8	QUEEN GREATEST HITS HOLLYWOOD/WEA



# Artists & Music

## LATIN NOTAS

(Continued from preceding page)

der, Smokey Robinson, Jermaine Jackson, and José Feliciano—a former signee with Motown Latino.

Sherlock hopes to release the unique compendium this summer in all Latin American territories. The leadoff single

is expected to be "End Of The Road," which Boyz II Men is cutting in late February with producer K.C. Porter.

**P**ORTER FINDS (Social) Security: Speaking of K.C. Porter, the ever-busy

producer is working on an album project for Gasa's Spanish rockers **Seguridad Social**—and still marveling about how well **Jon Bon Jovi** sang "Cama De Rosas," the Spanish-language cover of "Bed Of Roses," now scurrying up the Hot 100.

"His accent is great," says Porter, "and I really think it has the potential to be a strong single in South America, because it sounds great and feels great. 'I mean, I even told him that he sings better in Spanish . . . I don't know how he took it.'"

Porter is equally jazzed about **Seguridad Social's** album, which he hazily describes as "the new Santana, U2, or something like that. The main thing is that their sound is really international."

Manager **Miguel Jiménez** concurs and adds that the group's fifth album will reflect the diversity of the band's sound.

"José Manuel, the singer, likes to say that what they do is a 'rock cocktail,'" says Jiménez. "Add rock, blues, ballads, reggae, and everything that has been represented by the personality of a group that has been together for eight years."

"We want to do good music to entertain people, be they Latino or a person from the Anglo culture who may find something interesting in this music."

Jiménez expects WEA to distribute the record—due out this spring—but only if the company is enthusiastic about the product.

Porter, meantime, is still pondering what to do with **Renato**, whom he signed to his production company. A singer/songwriter from the **Jon Secada** school, Renato just finished up his album debut—and remains label-less.

"I'm trying to figure out what's the best situation to get into," says Porter.

**FIESTA EN MIAMI:** Raúl Alarcón, president of Spanish Broadcasting System, is launching a fifth Spanish-language FM in Miami Feb. 7. The new FM, dubbed "Stereo Fiesta," will offer tropical music from the Caribbean and Central America. The 60,000-watt station, slated to eventually go to 100,000 watts, will cover Dade and Monroe counties and Cuba.

**SALSA VALENTINE:** RMM head honcho **Ralph Mercado** premieres his "Salsa International Valentine Show" Feb. 14 at New York's Madison Square Garden. Among the salsa notables set to perform are RMM's **Oscar D'León** and **Orquesta De La Luz**, along with Sony Tropical acts **Jerry Rivera**, **Luis Enrique**, and **Grupo Niche**. **Kubaney's** white-hot merengue outfit **Cocoband** and **WSKQ** air personality **Polito Vega** round out this strong lineup.

**MISCELLANEA:** Sony Brasil's *frevo* king **Moraes Moreira**, co-author of the immortal Carnival tune "Festa Do Interior," is slated to headline Brazil Carnival '93, Feb. 20 at the Hollywood Palladium . . . New York record pool **Discos Latino** is presenting its inaugural National Latin Music Seminar April 21-24 in New York . . . Trumpeter extraordinaire **Charley Sepulveda** has released "Algo Nuestro" on Verve/PolyGram . . . British & International Artists has inked a management deal with Mexican actor/singer **César Alejandro**, whose latest film, "Ranger," is due for U.S. release in mid-February.

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FOR WEEK ENDING FEBRUARY 6, 1993

# Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
				COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.	
				*** No. 1 ***	
1	1	1	11	<b>RICARDO MONTANER</b> RODVEN	◆ CASTILLO AZUL 8 weeks at No. 1
2	2	7	8	<b>JUAN LUIS GUERRA Y 4.40</b> KAREN/BMG	◆ EL COSTO DE LA VIDA
3	3	4	11	<b>PAULINA RUBIO</b> CAPITOL-EMI LATIN	◆ MIO
4	4	5	11	<b>JOSE JOSE</b> ARIOLA/BMG	40 Y 20
5	10	13	8	<b>JON SECADA</b> SBK/CAPITOL-EMI LATIN	CREE EN NUESTRO AMOR
6	7	3	16	<b>BRAULIO</b> SONY LATIN/SONY	QUE TENTACION
7	8	10	12	<b>BRONCO</b> FONOVISIA	ADORO
8	9	9	12	<b>GLORIA TREVI</b> ARIOLA/BMG	◆ CON LOS OJOS CERRADOS
9	6	8	10	<b>LA MAFIA</b> SONY DISCOS/SONY	DILE
10	5	2	17	<b>DANIELA ROMO</b> CAPITOL-EMI LATIN	◆ PARA QUE TE QUEDES CONMIGO
11	11	14	10	<b>ALVARO TORRES</b> CAPITOL-EMI LATIN	TE OLVIDARE
12	17	29	3	<b>GEORGE LAMOND</b> SONY LATIN/SONY	BABY CREO EN TI
13	12	6	14	<b>CHAYANNE</b> SONY LATIN/SONY	◆ PROVOCAME
14	18	19	11	<b>SELENA</b> CAPITOL-EMI LATIN	QUE CREIAS
15	20	22	7	<b>BANDA MACHOS</b> FONOVISIA	◆ SANGRE DE INDIIO
16	16	23	7	<b>MARISELA</b> ARIOLA/BMG	TE DEVUELVO TU APELLIDO
17	14	12	12	<b>ANA GABRIEL</b> SONY LATIN/SONY	SILUETA
18	19	27	3	<b>LOS BUKIS</b> FONOVISIA	VIENDOLO BIEN
19	21	35	3	<b>JESSICA CRISTINA Y RICKY MARTIN</b> SONY LATIN/SONY	◆ TODO ES VIDA
20	15	16	7	<b>TONY VEGA</b> RMM/SONY	◆ APARENTEMENTE
21	23	32	3	<b>REY RUIZ</b> SONY TROPICAL/SONY	SI ME DAS UN BESO
22	24	28	3	<b>VICENTE FERNANDEZ</b> SONY DISCOS/SONY	LA FIESTA
23	13	11	15	<b>EMMANUEL</b> SONY LATIN/SONY	◆ MAGDALENA
24	27	36	3	<b>AMANECER</b> QUALITY	BASTA
25	26	21	5	<b>KIARA</b> RODVEN	QUE SUBA LA TEMPERATURA
				*** POWER TRACK ***	
26	39	—	2	<b>JERRY RIVERA</b> SONY TROPICAL/SONY	UNA EN UN MILLON
27	22	25	13	<b>LOS TEMERARIOS</b> AFG SIGMA	EXTRANANDOTE
28	28	18	12	<b>FRANKIE RUIZ</b> RODVEN	BAILANDO
29	32	34	7	<b>GUSTAVO ALARCO</b> RCA/BMG	◆ FUE LA NOCHE
				*** HOT SHOT DEBUT ***	
30	NEW ▶	1	1	<b>EDNITA NAZARIO</b> CAPITOL-EMI LATIN	TRES DESEOS
31	NEW ▶	1	1	<b>CHAYANNE</b> SONY LATIN/SONY	EXXTASIS
32	35	—	2	<b>LISA M</b> SONY TROPICAL/SONY	SUBEME EL RADIO
33	36	—	2	<b>JULIO IGLESIAS</b> SONY LATIN/SONY	◆ ESOS AMORES
34	NEW ▶	1	1	<b>LOS FUGITIVOS</b> RODVEN	ESTA CARTA
35	38	—	2	<b>MAZZ</b> CAPITOL-EMI LATIN	POPURRI DE BOLEROS
36	29	26	11	<b>JOSE LUIS RODRIGUEZ</b> SONY LATIN/SONY	◆ VALE LA PENA VOLVER
37	37	—	2	<b>XUXA</b> GLOBO/BMG	QUE COSA BUENA
38	NEW ▶	1	1	<b>TEXAS TORNADOS</b> WARNER	TUS MENTIRAS
39	NEW ▶	1	1	<b>LINDA RONSTADT</b> ELEKTRA	ENTRE ABISMOS
40	34	40	9	<b>LAS CHICAS DEL CAN</b> RODVEN	◆ HACER EL AMOR CON OTRO

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

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## Retail

# Philips Denies Super Club's For Sale

WHILE THE rumor mill is hard at work speculating about which of the industry powerhouses will ultimately buy Super Club N.A., with most of the betting on Blockbuster Entertainment, there is just one more factor to figure into the equation: Super Club parent Philips says it ain't selling.

Jan Timmer, president of the giant Dutch company, denied to Billboard's Ken Terry that the U.S. chains are for sale. That could break the heart of Fort Lauderdale, Fla.-based Blockbuster, which has been sending flowers to Philips almost on a weekly basis through the press.

"[Philips] has an interest in Blockbuster, and we own Super Club," notes Timmer. "We are happy with that situation and have no interest in changing it," he said.

That appears to represent a turnaround in Philips' thinking. Last year, sources say, executives at most major chains were informally approached to see if they would be interested in buying Super Club, which in the U.S. operates Super Club Music Corp., with some 280 units, and Super Club Video Corp., with about 180. But those chains subsequently said there was never any follow-up from Philips.

On the other hand, maybe Philips has returned to its initial stance that led it to first invest in Super Club:

controlling the flow of product from the manufacturer into the hands of the consumer.

Although Timmer says Super Club isn't for sale, some observers who watch the Dallas-based company closely remain skeptical. One says that if Philips intends to keep Super Club, it better get moving in boosting the company's stature. Currently, the chain's value is deteriorating, thanks to a wave of defections caused by the company's hitherto uncertain future.

Also, at a time when other chains are getting very aggressive, if Super



by Ed Christman

Club is to remain competitive, it likely will need a cash infusion from Philips to allow it to play on a level playing field, observers say. Stay tuned.

**S**PEAKING OF Timmer, he will give the keynote address at the upcoming annual convention of the National Assn. of Recording Merchandisers, which will be held March 6-9 in Orlando, Fla. . . . And while we are in Florida, let's get back to the subject of Blockbuster. Sources say the company is searching for a top music chain operations executive to help run Blockbuster Music. Blockbuster spokesman Wally Knief says the chain doesn't discuss internal personnel matters.

**MEDIA PLAYS WELL:** The Musicland Group was in town recently to meet with Wall Street analysts, and told them that the chain will roll out about 10 more Media Play outlets in the coming year. Jack Eugster, chairman, CEO, and president of the Minneapolis-based chain, confirms that but adds that the company still has only one outlet of the concept open and that it is still in the testing phase. Based on comments made by Musicland executives at the meeting, analysts say Media Play, a 40,000-square-foot mega-store encompassing music, books, video, computer games, and other entertainment software, likely will do about \$8 million a store, on an annual basis.

As for On Cue, Musicland's other new concept, Eugster says there are currently 13 outlets operating under that logo, and that the company will move more cautiously in testing On Cue, opening a couple more stores this year.

**ON THE MOVE:** Mike Worthington, formerly national account rep with Relativity Entertainment Distribution, is now at Atlantic Records as national sales manager/progressive music. Steve Vining, formerly director of marketing and sales at BMG Classics, has been upped to VP of marketing and sales. Also in the BMG family, Tom White is newly anointed VP of sales and product development at RCA Nashville. In New York, Bryan Mechutan, previously with TVT, has joined Roadrunner Records as a sales manager.

## CONVENTION CAPSULES

(Continued from preceding page)

populate BMG Distribution.

**H**ALLELUJAH: The convention featured performances by more than 50 acts but quite possibly one of the finest was delivered by a nonperformer—Private Music VP of sales and marketing Steve Macon, who out-Steve Martin'ed Steve Martin as he lampooned the comedian's current movie, "Leap Of Faith." In the role of the Rev. Who Loves You, Babe, Macon turned the convention into a full-blown gospel revival. It's rumored that the performance will be released to the home video market but, until that happens, Billboard will provide a small sample to hold the reader over. Macon, or rather the Rev. Who Loves You, Babe, closed his segment by beseeching the Lord to: "Give us the strength to scrounge for every order when there is no open to buy. The

strength to return my phone calls for I control the ad budget, and the strength and fortitude to lose those returns for at least another 30 days. Ask not for deep discounts . . . nor for extended dating for they are the tools of the devil. Nor let us not fall victim to the crutch of these tools for we are the best distribution company in the business."

**S**ALES TOOLS: During the Zoo Entertainment product presentation, Jayne Simon, VP of sales, pointed out the merits of using T-shirts to create a buzz on a band. She said heavy metal outfit Tool will be following up its debut EP for the label with a long-player that will be out soon. She pointed out that the band now has a strong identity in the rock underground and that the album had

(Continued on page 50)

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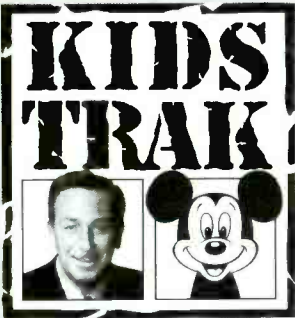
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## Singles Give Rise To Interest In Punk-Tinged Austin Bands

**S**MELL THE VINYL: Will wonders never cease? In the Feb. 4 issue of Rolling Stone, writer Michael Azerrad holds forth on the glories of 7-inch vinyl singles. The writer quotes Nick Hill of *Singles Only* Label (the brainchild of Sugar's Bob Mould): "Singles are the new punk rock."

Wow. DI thought it was the old punk rock, too. While the 7-inch phenomenon has been stoked of late by high-profile releases by SOL and Sub Pop, among others, indie singles have been gushing forth, seemingly in an unabated flow, since punk's first heyday in the late '70s.

All of this leads us to a recent communique from the anarchic indie label

betrays the heavy influence of Roky Erickson, while the B side is a cover of the Young Fresh Fellows' "Teen Dogs In Trouble," with guest vocals by the Fellows' Scott McCaughey.

Another Austin-based pick comes courtesy of *Undone Records*: The three-track clear-vinyl *Johnboy* EP "CalYx" boasts grinding postindustrial noise that rattles the fillings. "The Waltons" it ain't.

The other 7-inchers in the Rise package, by *Baloonatic* (*Fluffer Records*), *Pocket Fishmen* (*Overandout*), and *Stretford* (*Plan B Records*), aren't as compelling or distinctive, but collectively these releases offer evidence that a noisy rock'n'roll scene is a-brewing in Austin that flies in the face of some cast-in-stone preconceptions about the town.

More power to 'em; hopefully some of this homegrown mania will be on display during March's South By Southwest Music Conference (though, given Rise's low opinion of the Austin Chronicle, which runs the conference, I'm not holding my breath about any prospective show-cases).



by Chris Morris

Rise Records from Austin, Texas, which is attempting to make a case for punk-oriented rock musicians in a town that has been bagged and tagged by the national press.

As a missive enclosed with a stack of singles by Austin-based groups puts it, "Austin is also a great deal more than that tired Stevie Ray, Jimmie Dale, singer/songwriter cliché that lamos like the 'Austin Chronicle' continually drag around... yeah, that stuff is all well and good, but a hell of a lot more goes on in the clubs that the local press is too stuffed on barbecue to go out and see; or the bands go on past the writer's bedtime, etc. Which is why you got this box."

In addition to Rise's own product, the label sent along singles from a number of other fresh-faced Austin labels. Truth be told, the Rise product is the best, and the best-packaged (limited editions, red vinyl, dayglo covers, art by label partner/underground artist Frank Kozik). Their Jesus Christ Superfly release, "Big Shit," is packed with full-frontal attitude, but the single by Bellingham, Wash.'s *Mono Men* is the real stormer. The Men's "I'm Hangin'"

**E**RRATA: DI erred slightly in the year-end (Dec. 26) column. *Meat Puppets* did not actually sue its ex-label SST Records; the band filed a counter-complaint against the imprint after SST sued the group in federal court in L.A. last February.

**F**LAG WAVING: Let's face it, *Twin/Tone* act *ZuZu's Petals* is at a distinct disadvantage when it comes to establishing an identity of its own.

The band is an all-female trio, leaving it open to unwelcome comparisons to so-called "riot grrrl" groups. And the band hails from Minneapolis, which during the '80s was a fertile

(Continued on next page)

### FEBRUARY RELEASES

SUB POP

5TH

POND "Pond"  
LP/CS/CD • SP186

5TH

HAZEL "Jilted"  
7" • SP191

19TH

FASTBACKS "Gone to the Moon"  
CD single • SP189

26TH

LUBRICATED GOAT "Play Dead"  
7" • SP193

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## CONVENTION CAPSULES

(Continued from page 48)

been set up nicely, thanks to widespread distribution of the band's T-shirt, which features a drawing of a wrench. "So the next time your label's financial [watchdog] questions a T-shirt expense, point to the success" of the Tool campaign. The presentation included a performance by Philip Bailey and a preview of demos of songs that might appear on the next **Matthew Sweet** album.

That night, Zoo hosted a showcase at the Hollywood Moguls club, where **Green Jellö** and **Flowerhead** wowed the assembled in a setting duplicating the Venice Beach boardwalk, right down to a fire-eater and a contraption nobody knew the name of, but which some referred to as a zero-gravity-gyro-machine. Among the souls brave enough to try out the ride were **Candace Masengale** and, of course, Jones.

**THE HITMAN WARMETH:** Product presentations by **Clive Davis**, president of Arista, are legendary for any number of reasons, foremost of which is that the label subsequently delivers the goods, in the form of hit records, from songs featured during the session. But in addition to the possibility of hearing tomorrow's potential hit records, listeners can generally expect the following characteristics from a Davis presentation: It is serious business and undivided attention is required from all participants; songs will be repeated; alternate versions of songs might be played; many, many hours will be spent in the room; and the room will be cold enough to chill a six-pack.

This year's presentation had many of those characteristics, but it also added some new tones. The presentation began with someone's—presumably Davis'—tongue in his cheek, as BMG Distribution staffers, entering the room where it was held, were given blue blankets, with a large Arista logo inscribed in it. With Arista currently the hottest it

has ever been in its history, Davis and label staffers were warmly received by BMG staffers.

During the presentation, Davis played many songs, which he described as potential hits. Judging by the gleeful reaction that met many of the songs, BMG staffers apparently agreed, because the mood of the room turned from upbeat to a full-blown celebration. Near the end of the presentation, during the second playing of **Whitney Houston's** "I'm Every Woman" from "The Bodyguard" soundtrack, Davis invited BMG to come up on stage and dance. About 40 people did, two of whom took the long way around the room, carrying the Arista blanket as a giant banner. At that point, the room resembled a finale to a **George M. Cohan** musical.

When all was said and done six hours later, 47 songs, including repeats and 11 tunes MC'd by **Arista Nashville** head honcho **Tim DuBois**, were played in their entirety.

During DuBois' segment, he noted that the label's Nashville division had sold nearly 13 million records in its nearly three-year history. In prefacing a song from new signee **Dude Mowrey**, he noted, "A little over a year ago, [Mike] Dungan [VP of sales and marketing] slapped a tape on my desk and said, listen to this, and I reacted the same way I react to everything he puts on my desk—it was ignored. About two months later a radio guy mentions Dude Mowrey to me, and I recognized it as the same tape that Dungan gave me." At the time Mowrey was on another label, but he said that now that Arista had signed the artist, it is its job to help Mowrey realize his full potential.

**TALKING NUMBERS:** In between knockout performances by **Spice 1** and **Angela Bofill** that made the **Jive** presentation a big success, **Barry Weiss**, senior VP/GM, played tracks from a number of upcoming albums the labels have big hopes for, includ-

ing **Billy Ocean**, **D.J. Jazzy Jeff & the Fresh Prince**, **Menace Two Society**, and **Buddy Guy**, who will have an album on the label's **Silvertone** imprint. Weiss also reminded BMG staffers that **Jive/Silvertone** is one of the more successful in the company's portfolio when he said that the label had released 18 albums during the year, with each averaging sales of about 300,000 . . . In the **Imago** product presentation, label president **Terry Ellis** indicated that the company was complementing its developing-artists stable by signing established acts like **Aimee Mann**, formerly of **Til Tuesday**, and **Pere Ubu**. The previous night, the label sponsored a well-received showcase, featuring performances by **Henry Rollins**, **Boneclub**, and **Suzanne Rhatigan**. . . In the **Windham Hill** presentation, label president **Anne**

**Robinson** turned the podium over to **Ray Lynch**, who recently signed to the label. Lynch told the distribution company about how his career began, with him and his wife selling product out of his house. Due to that experience, he told them he really appreciated the role distribution plays in getting his music to his fans.

**NIPPER'S IN THE HOUSE:** RCA also hit paydirt with its showcase featuring RCA Nashville artist **Lari White**, BNA artist **Doug Supernaw**, and RCA star **Bruce Hornsby**. During his performance, Supernaw, who is stone country, told BMG staffers, "I have good news and bad news. The good news is, I think we can sell a lot of country music. The bad news is, there is absolutely no crossover potential." Later that night, **Martha Wash** wowed them back at the hotel

in a room that had been transformed into the "Doghouse," replete with such appropriate decorations as biscuit-shaped chocolate-chip cookies.

Earlier that day, the RCA product presentation was a convention highlight. Besides featuring numerous live performances, the presentation was MC'd by comedienne **Judy Tenuta**. She was very funny, but also too raunchy to be quoted in a respectable trade journal, probably to the relief of **Bleiweiss**, **Masengale**, and **Dallas** branch manager **Darrell Booth**, who found themselves plucked from the audience to participate in some of her antics. When questioned by **Billboard**, **Tom White**, VP of sales and product development at RCA Nashville, declined to take credit for Tenuta's selections from the audience.

## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

breeding ground for such alternative rock monsters as the now-defunct **Replacements** and the currently hot **Soul Asylum** (both of which recorded for **Twin/Tone** at the start of their careers).

Of any possible riot grrrl tag, guitarist/vocalist **Laurie Lindeen** says, "We're a little different from that phenomenon, because we're not part of that group. The only thing we have in common is gender, and maybe some beliefs . . . We have a lot in common with them, we're just not involved with the whole movement."

About the Minneapolis scene, Lindeen says, "There's a million bands here. We've known those guys for 10 years. Socially they're people we hung with, and musically they're huge influences."

She notes that it's not as easy to be a part of the Minneapolis music circle these days: "A lot of people have a chip on their shoulder, because they're not in the spotlight anymore."

"It's a tough town to play," she adds. "I think maybe the toughest in the country. Everybody's really

jaded, and thinking back on the glory days."

All that said, **ZuZu's Petals'** debut album, "When No One's Looking" (distributed by **Restless**), deserves attention on its own unique merits. **Lindeen**, bassist/vocalist **Coleen Elwood**, and drummer **Linda Pitmon** play with plenty of heat and attitude (though, unlike their riotous sisters, they're not afraid to wield an acoustic guitar occasionally), and original songs like "God Cries" and "How Long" display equal quotients of melody and guts.

"What we want to do is entertain ourselves, more than anything," Lindeen says. "Live, we're a lot more raunchy than the record sounds."

Budding fans will have ample opportunities to catch the **Petals** live over the next few months. The trio leaves for Europe this week for a two-week stint. In March, the band begins a West Coast swing that will end at the annual **South By Southwest Music Conference**; in April and May, it will play dates in the East and South-east.

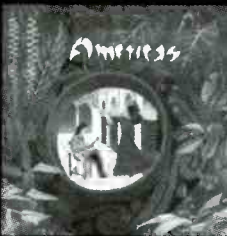
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## NEW AGE ALBUMS™

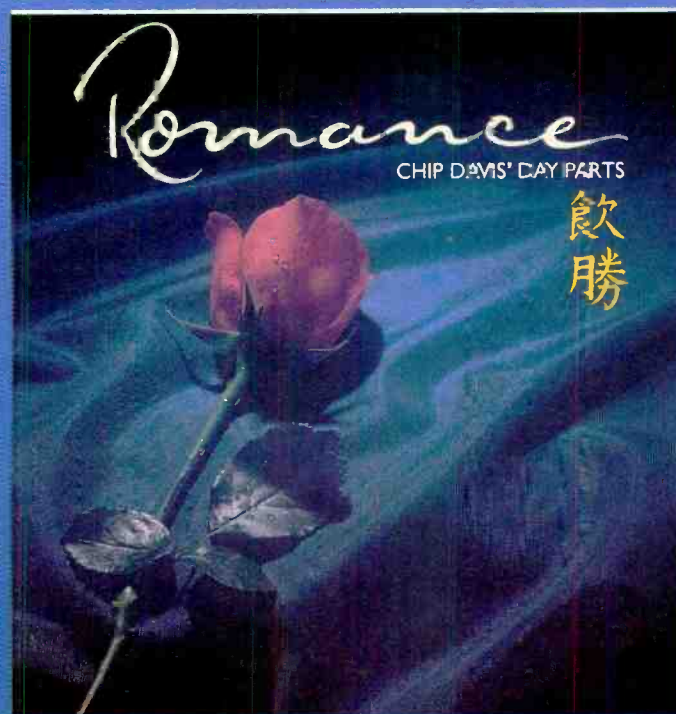
★★ NO. 1 ★★				
1	1	61	<b>SHEPHERD MOONS</b> ▲ REPRISE 26775*/WARNER BROS. 41 weeks at No. 1	ENYA
2	2	43	<b>SOLO PARA TI</b> EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
3	5	13	<b>MY FOOLISH HEART</b> WINDHAM HILL 11115*	LIZ STORY
4	3	35	<b>THE VISIT</b> WARNER BROS. 26880*	LOREENA MCKENITT
5	4	192	<b>WATERMARK</b> ▲ REPRISE 26774*/WARNER BROS.	ENYA
6	9	17	<b>TUBULAR BELLS II</b> REPRISE 245041*/WARNER BROS.	MIKE OLDFIELD
7	7	11	<b>THE IMPRESSIONISTS: A WINDHAM HILL SAMPLER</b> VARIOUS ARTISTS WINDHAM HILL 11116*	
8	8	33	<b>YONNONDIO</b> NARADA 62013*	PETER BUFFETT
9	11	25	<b>LOVE THEMES</b> GOLDEN GATE 71802*	GARY LAMB
10	12	15	<b>CUSCO 2000</b> HIGHER OCTAVE 7046*	CUSCO
11	10	145	<b>NOUVEAU FLAMENCO</b> ● HIGHER OCTAVE 7026*	OTTMAR LIEBERT
12	6	120	<b>DECEMBER</b> ▲ WINDHAM HILL 1025*	GEORGE WINSTON
13	13	45	<b>DARE TO DREAM</b> ● PRIVATE MUSIC 82096*	YANNI
14	22	29	<b>HEART ZONES</b> PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRÉ
15	15	11	<b>PIANO SOLOS</b> NARADA 61031*	VARIOUS ARTISTS
16	17	67	<b>SUMMER</b> ● WINDHAM HILL 11107	GEORGE WINSTON
17	14	64	<b>ENYA</b> ● ATLANTIC 81842/AG	ENYA
18	18	5	<b>WIND DANCER</b> SOUNDINGS OF THE PLANET 7149*	DEAN EVENSON & TOM BARABAS
19	19	7	<b>MYSTERIUM</b> SONIC EDGE 80042*	DON HARRISS
20	24	3	<b>LOGIKAL</b> HIGHER OCTAVE 7047*	EKO
21	21	19	<b>FLAMENCO MYSTICO</b> WORLD CLASS 11300*/HEARTS OF SPACE	GINO D'AURI
22	20	27	<b>DREAM</b> Geffen 24477*	KITARO
23	23	73	<b>BORRASCA</b> HIGHER OCTAVE 7036*	OTTMAR LIEBERT
24	NEW ▶		<b>THROUGH THE RAINDROPS</b> HIGH HARMONY 1000*	ROBERT BONFIGLIO
25	25	154	<b>DEEP BREAKFAST</b> ● WINDHAM HILL 11118*	RAY LYNCH

## WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	2	17	<b>RAPA ITI</b> TRILOKA 71922* 1 week at No. 1	THE TAHITIAN CHOIR
2	1	15	<b>SONGS OF FREEDOM</b> TUFF GONG/ISLAND 512280/PLG	BOB MARLEY
3	3	23	<b>KIRYA</b> SHANACHIE 64043*	OFRA HAZA
4	5	7	<b>KALFOU DANJERE</b> MANGO 39927*/ISLAND	BOUKMAN EKSPERYANS
5	4	17	<b>LIVE</b> ELEKTRA MUSICIAN 613902*/ELEKTRA	GIPSY KINGS
6	10	11	<b>ZAKIR HUSSAIN AND THE RHYTHM EXPERIENCE</b> MOMENT 1007*	ZAKIR HUSSAIN
7	7	13	<b>MONKEY</b> TRILOKA 7194*	JAI UTTAL
8	11	7	<b>RHYTHM &amp; JEWS</b> FLYING FISH 70591*/FLYING FISH	THE KLEZMATICS
9	6	33	<b>EYES OPEN</b> 40 ACRES AND A MULE 48714*/COLUMBIA	YOUSOU N'DOUR
10	15	3	<b>DIABLO AL INFIERNO</b> LUAKA BOP 45107*/WARNER BROS.	CUBA CLASSICS 3
11	9	37	<b>A WORLD OUT OF TIME</b> SHANACHIE 64041*	HENRY KAISER & DAVID LINDLEY
12	14	3	<b>IN THIS LAND</b> EARTH BEAT 42522*/WARNER BROS.	SWEET HONEY IN THE ROCK
13	8	45	<b>LOGOZO</b> MANGO 539918*	ANGELIQUE KIDJO
14	13	35	<b>AMERICAS</b> MESA 79041*	STRUNZ & FARAH
15	NEW ▶		<b>GLOBAL MEDITATION</b> THE RELAXATION COMPANY 00171*	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 unavailable. © 1993, Billboard/BPI Communications.

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## Retail

### SOURCE-TAG CONTENDERS SQUARE OFF

(Continued from page 47)

cannot be deactivated or reactivated remotely. Furthermore, they are easily defeated by body shielding and through the use of foil-lined bags.

Therefore, the only commercially available systems that meet NARM's EAS criteria are radiofrequency (RF) and magnetic systems.

#### THE COS. AND THEIR SYSTEMS

Checkpoint is the only one of the four NARM participants committed to one technology, i.e., RF, while the others specialize in magnetic-based systems but also sell RF, microwave, and others.

Because of Checkpoint's commitment to RF technology at the exclusion of other systems, it has the most to lose if NARM recommends a system other than RF. The other companies, because of their stake in the different technologies, would be in better standing if NARM were to forgo magnetics.

Checkpoint is testing its Condor systems, an RF device with a scanning range of 6 feet; Checkpoint's other leading RF system is the QS 2000, which can detect up to 3 feet between pedestals. NARM's criteria set space between pedestals at 6 feet. Up until recently, the space between pedestals was a big issue because most malls disallowed visible security systems. But shopping-center owners have relaxed their demands on that issue, observers say.

Among Checkpoint's music and video industry clientele are Trans World, Target, and Handleman.

Sensormatic markets the Ultra•Max and Pro•Max systems, both acousto-magnetic systems that can cover a range of up to 9 feet. The company has also developed a floor-based variant of the Ultra•max system that doesn't require pedestals and offers virtually unlimited scanning range.

Sensormatic's key accounts in music and video are Musicland, Blockbuster, Camelot, Tower, Wherehouse, Spec's, Super Club, the new Virgin superstore in L.A., and the HMV and Virgin megastores in Europe.

Ironically, despite Sensormatic's adversarial relationship with Checkpoint, the two companies are multimillion-dollar business partners in the form of

a venture whereby Sensormatic buys RF systems from Checkpoint and distributes them in Europe.

St. Paul, Minn.-based 3M is counting on the Quadratag system, which employs a tiny tag that goes directly on the disc or tape. Bob Dreger, 3M's market development manager, says the ability to tag the product itself rather than the package is the company's greatest selling point in the quest for a source-tagging standard.

Similarly, Hauppauge, N.Y.-based Knogo markets a magnetic system that reads a strip that can go directly on the disc or tape, according to Bill Ogg, the company's commercial director.

However, NARM's Horowitz says that particular feature is not crucial. She says, "The main goal is to make the tag inaccessible," whether that's accomplished by tagging the tray card, the space between the card and the back insert, or the disc itself.

3M counts Sound Warehouse, Music Plus, Harmony House, Peaches, and the LIVE Specialty Retail Group among its clients; Knogo supplies the former Record World stores—most of which are now owned by Wee Three—and the Circuit City chain.

#### NARM TEST DELAYED

While the two giants slug it out in court, the APEL test is moving forward, albeit behind schedule. While NARM had said last year it would announce results of the study by the end of December, the deadline has been extended until mid-February.

"It makes much more sense to blow our schedule than to hurry the test results," says Horowitz.

Before source-tagging can begin, the test results must be reviewed by the security companies, the NARM EAS committee, the NARM board, and the six major music manufacturers, according to Horowitz.

The entire review process could take months, and implementation of source-tagging—if it occurs at all—may not begin until late 1994, she adds.



Checkpoint's RF system, right, used here in an entertainment software store, and Sensormatic's prototype Ultra•Max floor system, below, in a Musicland location.





# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### ★ ROLLINS

**The Boxed Life**  
PRODUCER: None listed  
Imago 2.13.61 21009

Rollins Band vocalist Henry Rollins vents his spleen on two-CD set of highly listenable and wickedly humorous spoken-word performances. Whether he's attacking Edie Brickell and Bono, discussing jet lag and condom use, or merely describing his misadventures on the endless rock'n'roll road, Rollins is a consistently savage and funny observer. So funny, in fact, that the set's two-hour-plus playing time flies by quickly.

### ★ SHONEN KNIFE

**Let's Knife**  
PRODUCERS: Shonen Knife  
Virgin 86638

Loopy and lovable Japanese all-female trio, a major cult item among such modern rockers as Nirvana and Sonic Youth, makes its major-label debut with this deliciously daffy album. Combo of punk-pop energy and seriously mangled pidgin-English lyrics makes for an intoxicating draught; the uninitiated can get behind Knife favorites like (these song titles are real) "Bear Up Bison," "Tortoise Brand Pot Scrubbing Cleaner's Theme (Sea Turtle)," or the inimitable "Twist Barbie."

### ★ VANILLA TRAINWRECK

**Sounding To Try Like You**  
PRODUCERS: Mr. Colson & Vanilla Trainwreck  
Mammoth 0044

North Carolina four-piece is on to its own game, judging from the album title—but this group doesn't really sound much like anybody else. Throttled vocals of Greg Elkins, scorched-earth two-guitar assault, and an array of wrenching tempo and melodic changes give up surprises at every turn. "Waint," "Jangarene," and "Safer

Than Zero," among others, highlight a very convincing sendoff.

### ★ DIONNE WARWICK

**Friends Can Be Lovers**  
PRODUCERS: Various  
Arista 18682

Sterling set of R&B-spiced pop ballads is led by the glorious "Sunny Weather Lovers," the much-ballyhooed reunion of La Warwick with legendary tunesmiths Hal David and Burt Bacharach—who have not worked together in 20 years. Though that could have created a tough standard to match, remainder of album is equally potent. Brighter moments include a hit-bound duet with Whitney Houston, "Love Will Find A Way," and the title track, a shimmering retro-soul effort that has harmonies by label mate Lisa Stansfield. Icing on the cake is Warwick's assured reading of Sting's "Fragile," which she successfully transforms into a moody torch song.

### HALF WAY HOME

PRODUCERS: Jim Mitchell & Chris "Hoover" Rankin  
DGC 24390

Live-in-the-studio debut from L.A. blues/rock outfit seethes with unadulterated rock'n'roll energy. Singer Jennifer Barry's potent pipes are the highpoint, though she does rely a bit much on Joplinesque histrionics. Of the dozen solid originals recorded here, those most worthy of album-rock consideration are "Built For Fools," "Push On," "Look Around Yourself," and "You're So Essential."

### STARCLUB

PRODUCER: Chris Hughes  
Island 314-514 320

U.K. foursome is off to a somewhat uneven but generally tuneful start with its American debut. The sound here is fairly dead-ahead melodic rock that works a pocket between album and alternative orientations. Some of the songs are hooky enough to land radio play—"Hard To Get," "Let Your Hair Down," "Call My Name," and "Bad Machine" are especially airworthy.

### SLOAN

**Smeared**  
PRODUCERS: Sloan & Terry Pulliam  
DGC 24498

Canadian quartet logs in with a highly compelling debut with keen modern rock possibilities. Guitar-driven unit sports a sound not dissimilar from that of sundry English shoe-gazers, but a clever lyrical sense sets them apart from the pack. "Underwhelmed" and "Take It In" make excellent starters for radio.

### GENE LOVES JEZEBEL

**Heavenly Bodies**  
PRODUCER: Peter Walsh  
Savage 74785-50210

Regrouped Brit alternative combo's newest offering—first on Savage—should content those who embraced such earlier hits as "Heartache" and "Desire." Having already cracked the modern-rock chart with "Josephina" (released on a recent EP), band is now ready to attack with such airplay potentials as "Wild Horse," "Break The Chain," and "Sweet Sweet Rain."

### FASTBACKS

**Zücker**  
PRODUCER: Kurt Bloch  
Sub Pop 184b

Led by Young Fresh Fellow Bloch, these Seattle underground denizens have been toiling for 13 years without attracting more than a cult following and critical raves. New effort—second on Sub Pop, following recent compilation "The Question Is No"—showcases band's penchant for accelerated pop gems in the mold of the Ramones and the Buzzcocks. Though every cut achieves melodic perfection and is worth a listen, "Believe Me Never," "Hung On A Bad Peg," "When I'm Old," and cover of Bee Gees' "Please Read Me" give a good sampling.

### J.

**We Are The Majority**  
PRODUCER: Ran Jak  
A&M 31451 7710

Rapper from the former East Germany made headlines last fall when his politically charged debut album was released in Europe. While the record's appeal in the U.S. remains to be proven—J. assails fascism and the new political order in unified Germany—tracks like "Keep The Promise" and "Born On The Wrong Side Of Town" tackle universal urban themes and successfully incorporate elements of rap, rock, funk, and pop.

### THE ROSEMARYS

**Providence**  
PRODUCERS: Drew Waters & the Rosemarys  
Tripindicular/Continuum 19301

San Francisco-based psychedelic pop quintet produces an interesting set, buzzing with sharp vocal harmonies and droning guitars. Best of a dense but tuneful bunch are the hooky "Spiritualized," the rhapsodic "Collide," the incessant "Wake Me Up," and the psychedelized title cut.

### THE BEST OF MISSION:IMPOSSIBLE—THEN AND NOW

PRODUCER: Mark Banning  
GNP Crescendo 8029

Your mission, should you choose to accept it, is this: Obtain a copy of this recording by calling 213-656-2614. Listen to the first half, which contains the Lalo Schifrin-composed music for the popular detective series, including the memorable main title. Then play the second half, consisting of John E. Davis' themes for the new "Mission" show. (You'll note that the latter is inspired by and faithful to the original.) Also note interview with Peter Graves and live recording of the "Mission" theme with Schifrin conducting the Israeli Philharmonic. Burn this note after you read it.

### JOHN MCGLINN

**Broadway Showstoppers**  
PRODUCER: Simon Woods  
Broadway Angel 754586

Conductor/musicologist McGlinn is the master of original intent when it comes to portraying Broadway songs of the past. He is back with another charming package of familiar and rare songs by the masters, i.e., Gershwin, Kern, Hammerstein, Arthur Schwartz. By using original theater orchestrations, he and his "repertory" cast of singers peel off layers upon layers of pop interpretations down through the years to reveal why they were in shows in the first place.

## R & B

### GENE RICE

PRODUCERS: Various  
RCA 66053

Singer/songwriter's deep and smoky voice and impeccable Philly-style presentation will elicit comparisons to Teddy Pendergrass. He flows like lava on teasing up-tempo fare like "Let Me Show You" and "I Fell In Love" and swings on ballads like current single "Come A Little Closer" and "Let Me Do You Right." Notably, he puts a '90s spin on the Barry White nugget "I'm Gonna Love You Just A Little Bit More Babe." Production by the Trevel posse, Chuckii Booker, and Stan Sheppard & Jimmy Varner gives the package hooks. Rice's combination of relative youth and adult-leaning music makes him unusual among a pack of homeboy crooners, but he shouldn't be overlooked.

### ANGELA BOFILL

**I Wanna Love Somebody**  
PRODUCERS: Eve Nelson  
Jive 41510

After a few albums on which she played the R&B diva, Boffill returns on a new label with a crisply produced album that showcases her strength: Latin/jazz/R&B/pop blended

into a sound that fits her soaring tones and rounded phrasing to a T. Album shimmers with the yearning slow swing of the title tune, the happy funk of "Te Amo," the affecting pop anthem "Heavenly Love," and the R&B/jazz standout duet with saxophonist Kirk Whalum, "Always A Part Of Me." A must for Boffill fans.

## DANCE

### SUNSCREEN

**O3**  
PRODUCERS: Sunscreen  
Columbia 53449

Appeal of this live-playing techno unit from England stretches beyond the boundaries of the rave scene, as evidenced by its success in the U.K. with such hits as "Perfect Motion" and "Love U More." Both of those cuts are included on this long-awaited full-length debut, the latter having already captured measurable club play stateside. Two more previous U.K. singles, "Walk On" and "Pressure," also appear on the album, along with a host of other airplay-worthy techno-pop originals.

## JAZZ

### ▶ NELSON RANGELL

**Truest Heart**  
PRODUCERS: various  
GRP 9695

Versatile reedman Rangell stretches out in a variety of enjoyable, highly airplayable contemporary jazz settings. Highlights of a very consistent set include the dramatic, flavorful changes of "World Traveler," the funky dance beats of "Livin' The Life," the jazzy R&B licks of "Runaway," and the soulful downtempo beauty of tracks "Ajla" and "I Can't Make You Love Me" (the latter previously recorded by Bonnie Raitt).

### ▶ YELLOWJACKETS

**Like A River**  
PRODUCERS: Yellowjackets  
GRP 9689

Album title suggests musical content of latest opus from prolific, Grammy-winning jazz quartet: fluidity in a natural setting. Founders Russell Ferrante and Jimmy Haslip (keys and bass) and newer members Bob Mintzer (sax) and William Kennedy (drums) find themselves at home in a more traditional mode than they have previously operated in as a band. "Man Facing North," "Sueños," and "1998" are among the most flavorful cuts on an album that straddles all areas of jazz and flirts with pop and AC.

### BILLY CHILDS

**Portrait Of A Player**  
PRODUCERS: Billy Childs & Andy Narell  
Windham Hill Jazz 10144

On his fourth Windham Hill opus, pianist Childs, backed by bassist Tony Dumas and drummer Billy Kilson, displays the same deft touch and incessant lyricism heard on previous releases. While past efforts have accentuated Childs' own compositions, current release finds him plumbing other artists' works. Sterling readings of standards and numbers associated with John Coltrane, Cedar Walton, and Bill Evans highlight this altogether listenable entry.

### BILLY TAYLOR

**Dr. T**  
PRODUCER: Billy Taylor  
GRP 9692

Taylor may be known as well today as a jazz educator, writer, and ambassador as he is a player; this very tasty set, his first for GRP, should rectify the situation. His dense, idea-filled piano is heard in a trio format, with baritonist Gerry Mulligan sitting in on three tracks. Mixture of standards and original compositions is performed with brio, and shines new light on this singularly gifted keyboardist's considerable skills.

### JOHNNY GRIFFIN QUARTET + 3

**Dance Of Passion**  
PRODUCER: John Snyder  
Antilles 314 512 604

Veteran tenorist continues to impress with his latest offering, a septet session in which his core quartet is augmented by tuba player Dave Bargeorn, French horn player John Clark, and trombonist Steve Turre. Resultant album, the majority of which is well-arranged versions of bluesy Griffin originals, will find easy favor with straight-ahead listeners.

### HENRY THREADGILL

**Too Much Sugar For A Dime**  
PRODUCERS: Bill Laswell & Henry Threadgill  
Axiom 314 514 258

Altoist Threadgill offers an exotic blend with two different bands—a combo including French horn, drums, doubled guitars and tubas, and a larger ensemble emphasizing violins, percussion, and vocalists. Invigorating avant-garde fusion, with its extended compositions and demanding changes, won't get much radio action, but will certainly provoke fans of left-field instrumental work.

## LATIN

### ▶ GUILLERMO DAVILA

**Por Amarte Tanto**  
PRODUCERS: Miguel Biasco, J. Ramón Flórez  
Rovden 2990

Soap-opera heartthrob from Venezuela reignites his musical career with a smart, pop/rock album spotlighting his earnest, raspy-voiced delivery matched with Flórez's urgent love yams. Stylish and diverse, album's organic musical arrangements—rare for Latin market—also impress, particularly on ballad title track, pulsating pop/rocker "La Canción Con La Que Nos Enamoramos," and gorgeous tropical entry "La Mala Vida."

### ★ SODA STEREO

**Dynamo**  
PRODUCER: Not Listed  
Sony Latin 80953

From start to finish, the latest effort from this consistently superb Argentinian trio boasts a brilliant splash of jangly guitar, a menacing bottom range, and the aching delivery of front man Gustavo Cerati. Pounding, atmospheric opener "Secuencia Inicial," chugging dancefloor entry "Nuestra Fe," and choppy-grooved, rock cut "Camaleón" highlight this generous 55-minute set.

## CLASSICAL

### ▶ BEETHOVEN: VIOLIN CONCERTO

**Nigel Kennedy, Violin; North German Radio Orchestra, Tennstedt**  
EMI Classics CDC 54574

There is some remarkably fine playing here, including a moving account of the concerto's second movement. But there are also extravagant indulgences that might distract even Kennedy's most fervent admirers. There are also occasional lapses in intonation and execution that might easily have been corrected had Kennedy not opted to deliver a "real live" recording, as the package boasts on its back cover. Two Bach solo encores are offered, as is a complete track of tuning and applause.

### BACH: COMPLETE SUITES FOR SOLO CELLO (GUITAR VERSION)

**Kazuhito Yamashita, Guitar**  
Crown Classics CRCC-7003

As those who know Yamashita's recordings on RCA Red Seal are aware, his technical command of the guitar is rivaled by few. But there is also a solid musical base to his playing, especially noteworthy in these demanding works. The transcriptions are the guitarist's own, and transfer beautifully to the instrument. One of a series of Yamashita's Japanese recordings (including lots more Bach) brought in and marketed by Allegro Imports.

SPOTLIGHT: Predicted to be a significant success on The Billboard 200 or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



## AUDIO TRACK

NEW YORK

**C**ALLIOPE STUDIOS opened its new facility in the penthouse of 424 West 33rd Street in Manhattan. The complex, designed and built for Calliope, features four 24-track studios, 48-track mixing, digital editing, a MIDI suite, and 16 mm film/video production. Recent Calliope remix projects include music by En Vogue, Red Hot Chili Peppers, David Bowie, and Vanessa Williams. **Grand Puba** was in producing tracks for RCA act Two Kings And A Cipher in Studio A. Arts and Craft worked on its debut for Columbia. **Dave Ogrin** was at the desk on both projects.

Juan Luis Guerra recorded several orchestral songs for his new album in Studio A at Clinton. **Ed Rak** engineered using the Neve 8078 and **Dolby SR**. **Troy Halderson** assisted. **Jose Molina** conducted, while Rak and Halderson sequenced, edited, and mastered the album on the studio's **Dyaxis** digital editing system in Studio B. The album, "Arieto," is slated for release on Karen Records. Producer **Ira Antelis** had Bobby Brown in recording overdubs on a Budweiser commercial in Studio A. **Danny Lawrence** engineered at the Neve with **Derrick Garrett** assisting. Halderson recorded a radio interview between Donnie Simpson, Black Entertainment's "Video Soul" host, and Brown for broadcast later this year.

LOS ANGELES

**S**TUDIO MASTERS had producer **David Foster** in working on an upcoming project by Barbra Streisand for **Sony Music**. **Dave Reizas** engineered, assisted by **Thomas Mahn**. MCA act Mary J. Blige was in working on the mix of a song for an upcoming soundtrack album. **Ky Griffin** and **Ike Lee** produced, with **Robert Brown** at the board.

**Fantasy** had producer **Erik Jacobsen** in mixing tracks by Chris Isaak in Studio B. **Mark Needham** engineered, assisted by **Vince Wojno**. **Denzil Foster** and **Thomas McElroy** were in tracking and overdubbing their project, "Something For The People." **Steve Counter**, **Michael Semanick**, and **Wojno** engineered. Foster and McElroy worked on overdubs in Studio B with En Vogue. **Geffen** act **Tyketto** worked on overdubs and mixes in Studios C and D. **Kevin Elson** produced, with **Tom Size** at the board.

**Brooklyn Recording Studio** had Proper Grounds in completing its debut album for Maverick Records. **Bill Dooley** mixed the project, which features Sandman and guitarist **Danny Saber**.

NASHVILLE

**S**OUNDSTAGE HAD PRODUCERS **Jimmy Bowen** and **Clyde Brooks** in recording tracks on **Charlie Floyd** for his upcoming **Liberty** album. **Bob Bullock** engineered, assisted by **Brian Hardin**.

**Brooks** and co-producer **Harold Shedd** worked on tracks by Mercury's **Ronna Reeves** at the **Music Mill**. **Jim Cotton** and **Joe Scaife** engineered. **Graham Smith** assisted.

**Sound Emporium** had the **Trio**, **Jerry Douglas**, **Edgar Meyer**, and **Russ Barenberg**, in working on self-produced tracks for a **Sugar Hill** album. **Bill Vorndick** engineered. **Tracy Nelson** was in with producer **Tommy Goldsmith** working on album tracks for **Rounder Records**. **Gary Laney** engineered. Producer **Garth Fundis** mixed **Dean Dillon's** upcoming **Atlantic** album with engineer **Dave Sinko**.

OTHER CITIES

**W**ARNER BROS. ACT **Faith No More** was in **Different Fur Recording**, San Francisco, recording and mixing new tracks for an upcoming single release. **Matt Wallace** produced and engineered, assisted by **Nancy Scharlau**.

At **Studio A**, **Dearborn Heights, Mich.**, gospel acts **Witness** and **Vickie Winans** put down vocal tracks for a compilation album to be released on **CGI Records**. **Gloster Williams** produced, with **Eric Morgeson** at the board. **Ed Marx** assisted. **Garrett Street** cut tracks for his album debut. **Street** produced, with **Randy Poole** at the board, assisted by **Marx**. Country artist **Jim Freeman** cut and digitally mixed tracks for an upcoming self-produced debut release. **Morgeson** was at the controls with assistant **Nathan Sutter**.

**Baby Animals** were in **Bearsville Sound Studios**, **Bearsville, N.Y.**, and **Compass Point Studios**, **Nassau, Bahamas**, working on tracks with producer **Ed Stasium** for the **Imago Recording Co.** **Paul Hammingson** engineered.

The **Musicplex** in **Atlanta** had **Columbia/Sony** artist **Peabo Bryson** in working on new material for his next release. **Dwight Watkins**, **Keith Rawls**, and **Marc Freeman** produced, with **David Norman** at the board. Rap artist **Baby Grace**, aka **April Brooks**, was in with producer/engineer **Anthony "Jenko" Jenkins** completing tracks for her debut album, titled "The Life Of A Shake Bootie Queen." The project is slated for release in April. **Loose Light Records' R&B** act **Nathan Jackson** tracked and mixed the single "It's Over," with **Jenkins** co-writing and producing.

**Sigma Sound**, **Philadelphia**, had the **Wooten Bros.** in tracking their second release. **Bunny Sigler** produced four cuts, while **Gary Wooten** produced the remaining numbers. **Michael Tarsia** and **John Anthony** completed the tracking, assisted by **Andy Starr**, **Paul Rinis**, and **Al Dickinson**.

Material for Audio Track should be sent to **Debbie Holley**, **Billboard**, **Fifth Floor**, **49 Music Square W.**, **Nashville, Tenn. 37203**.

## Optimism On Display At NAMM Winter Meet Attendees Upbeat About Future

■ BY JIM PAUL

**ANAHEIM, Calif.**—The 1993 winter National Assn. of Music Merchants convention, held Jan. 15-18 at the recently remodeled Anaheim Convention Center here, was the largest in NAMM history, using every available square foot of exhibition space in the convention center. The meet also was abuzz with a spirit of optimism that had been severely lacking in recent years.

Despite torrential rains that fell virtually nonstop all four days, the show floor was densely packed with the usual contrasting array of conservative business-suited executives, casually dressed showgoers, and leather-jacketed, purple-haired rockers. According to sources at NAMM, there were 797 exhibitors, who used more than 380,000 square feet of space and served an estimated 45,000 attendees. The exhibition space also included the new hall "E," which added an additional 150,000 square feet of space.

A definite sense of optimism about the future pervaded the show floor, which stood out in contrast to 1991's show, held against the backdrop of the Persian Gulf crisis, and last year's meet, which came on the heels of one of the worst periods of recession for the pro audio business.

While many manufacturers displayed new designs in music production equipment, two dominant themes were clear at the show. The first was the so-called "format war" between manufacturers of small, inexpensive

multitrack digital recording systems. Companies such as Alesis, Yamaha, Tascam, and Fostex displayed their tape-based systems, with all but Fostex and Alesis having proprietary and incompatible formats. The Alesis and Fostex systems are based on S-VHS tape, while Tascam's uses Hi-8mm and Yamaha's uses the manufacturer's own proprietary tape format.

Meanwhile **Roland**, **Studer**, **Anatek**, **Digidesign**, **Turtle Beach**, and a host of other manufacturers were touting the virtues of their hard-disc-based recording systems, some working and some still in the prototype stage. It was not readily apparent which hard-disc format was most popular, nor did there appear to be a "winner" of the tape-based digital recording format war.

Most industry observers maintained a "wait and see" attitude, noting that time often produces either a breakthrough in cooperation, i.e., a standard, or else one format wins out through attrition, often to the dismay of manufacturers and the delight of end users.

The second pervasive and seemingly "hot" topic on the show floor among professional audio attendees was computer control of professional audio equipment, particularly power amplifiers. The three largest manufacturers of power amplifiers—**Crown**, **Crest**, and **QSC**—all have or are developing proprietary, incompatible computer systems that provide a high degree of control of their products and will, if utilized properly, control other related equipment such as digital signal proc-

essing gear and even lighting systems.

One software company, **Lone Wolf**, is developing a software/hardware product that, according to the company, operates as a third-party operating system that can interface and work together with all three of the systems from **Crown**, **Crest**, and **QSC**.

The immensely complicated technical and political issues in this area were also addressed during NAMM in a meeting held by a working group from the **Audio Engineering Society**. The group is seeking to establish a generic standard for this type of computer control in the spirit of the **MIDI** specification for musical instruments which revolutionized that area almost overnight.

Again, there did not appear to be a clear "winner" or "loser" in the computer-control arena, but if the high level of interest and competition here was any indication, work on these products continues at a frantic pace and there appears to be progress being made.

A number of engineers and technicians in the live-sound touring industry noted that adoption of a standard will be a huge step in the move toward computer-controlled audio systems. This development could lead to very large and complex sound systems and production facilities where every component in the system communicates with every other component to maximize performance and audio quality. Those who stand to benefit directly from such a development are waiting with a sense of great anticipation for this standard.

## Atari Bows Digital-Audio-Ready Computer On-Board Signal Processing Available For Effects

■ BY CARRIE BORZILLO

**LOS ANGELES**—Atari Corp. introduced the **Atari Falcon030** digital-audio-ready computer Jan. 15 during the **National Assn. of Music Merchants** convention, Jan. 15-18 in **Anaheim, Calif.**

The **Falcon030** is designed to record and play back up to eight independent channels of 16-bit stereo digital audio directly to the disc at sample rates up to 50kHz, according to Atari. The computer is also inherently ready for integrated sequencing. According to the company, it is possible to assemble an eight-track digital hard-disc recorder based on the **Falcon030** for under \$400 per track.

On-board digital signal processing is available to add effects during hard-disc recording and playback, synthesize sounds, or perform complex signal processing such as speech synthesis and instrument modeling.

In addition, musicians can use the computer to create music videos with digital audio, animation, graphics, and genlocked special effects with more than 250,000 colors to choose from. According to Atari, most other systems have 65,000 colors available simultaneously.

The **Falcon030** is currently shipping to dealers at a suggested list price of \$799 for the 1 Megabyte model and \$1,299 for the 4 Meg/65 Meg hard-drive configuration.

The computer recently had its debut in Europe, where it had "an incredible response," says **James Grunke**, the company's corporate director, international music markets. "Atari is fortunate to have the mature software base from which to launch this product."

**Grunke** says some of the software for the **Falcon030** includes **Steinberg/Jones' "Cubase Audio"** combined with **Yamaha's CBX-D5** running with the Atari frontline. Other software products are from **Digital F/X**, **D2D Systems**, **Barefoot**, and **Oktal**.

"Musicians can do **MIDI** applications with CPU, digital audio recording, playback, and editing with **SDMA Sound Engine**, synchronized graphic events with the **Blitter** chip, **RAM-based synthesizer** or audio effects packages running on **DSP** all at once," says **Grunke**.

The **Falcon030** is also compatible with existing computer platforms. "Atari is the chameleon of computers," says **Grunke**. "There are hardware upgrades that allow you to emulate **Macintosh** and **MS-DOS** environments and allow users to choose software from the

existing huge libraries."

The main applications are digital audio recording and editing packages, **MIDI** sequencing, notation, algorithmic composers, patch editing and librarian software, and alternative **MIDI** controlling.

**Yamaha** showcased its new **CBX-D5**, which is being used with the **Falcon030**, at **NAMM** as well. The hard-disc recorder will ship in April and have a suggested retail price of about \$3,000. A stand-alone unit, the hard disc will be compatible with virtually any computer, including **Atari**, **Macintosh**, and **Windows 3.1-compatible** computers.

For software, it includes **Mark of the Unicorn's "Digital Performer"** for **Macintosh** computers and **Steinberg/Jones' "Cubase Audio"** for **Atari** and **Windows 3.1-compatible** computers.

The **CBX-D5** is a four-track hard-disc recording system with two-track simultaneous recording and four-track CD-quality playback. As a standard **SCSI** device, it can be connected with up to six additional hard drives, according to the company.

**Yamaha** also presented a stage monitor version of its new **PM4000** mixing console, and a new series of four live production mixing consoles.



Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 30, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-CLUB	MODERN ROCK
TITLE Artist/ Producer (Label)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	LOOK HEART, NO HANDS Randy Travis/ K.Lehning (Warner Bros.)	I'M GONNA GET YOU Bizarre Inc.Feat. Angie Brown/ A.Scott & Bizarre Inc. (Columbia)	THE DEVIL YOU KNOW Jesus Jones/ Warne Livesky (SBK)
RECORDING STUDIO(S) Engineer(s)	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y.,L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y.,L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	NIGHTINGALE (Nashville) Joey Boganr	COMFORT'S PLACE (London, ENGLAND) Alan Scott	THINK (London, ENGLAND) Richard Norris
RECORDING CONSOLE(S)	SSL 4000 G Neve VR	SSL 4000 G Neve VR	Helios	SSL 4000E G Computer	DDA AMR 24
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24/Sony 3348	MCI JH24/Sony 3348	Studer 800	Sony 3324/ Studer A800	Otari MTR90II
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10	Tannoy	Yamaha NS10	Custom Quested/ Yamaha NS10
MASTER TAPE	Ampex 499/467	Ampex 499/467	3M 996	Sony 1610,DAT	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Dave Reitzas	OCEANWAY (Los Angeles) Dave Reitzas	MORNINGSTAR (Hendersenville, TN) Kyle Lehning	COMFORT'S PLACE (London, ENGLAND) Alan Scott	MASTER ROCK (London, ENGLAND) Mike "Spike" Drake
CONSOLE(S)	Neve 8038	Neve 8038	DDA AMR24	SSL 4000E G Computer	SSL 4000E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 75 ES DAT	Sony 75 ES DAT	Otari 90II	Studer A800	Studer A800
STUDIO MONITOR(S)	Mastering Lab Yamaha NS10	Yamaha NS10 Mastering Lab	Yamaha NS10 Tannoy	Yamaha NS10	Yamaha NS10
MASTER TAPE	3M DAT	3M DAT	Ampex 456	Ampex 456	Sony 1610 DAT
MASTERING (ALBUM) Engineer	STERLING SOUND George Marino	STERLING SOUND George Marino	MASTERING LAB Doug Sax	THE EXCHANGE	TOWNHOUSE Ian Cooper
PRIMARY CD REPLICATOR (ALBUM)	DMI	DMI	WEA Manufacturing	Sony Manufacturing	Capitol Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM/Sonopress	HTM/Sonopress	WEA Manufacturing	Sony Manufacturing	Capitol Manufacturing

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**BILLBOARD**  
**SPOTLIGHTS**  
**PRO TAPE**

✦

Crossing tape is a critical aspect in the creation of audio and video product. As new mastering and duplication processes are developed, expectations are created. Billboard reports on the cutting edge technologies, including DCC and Mini Disc. Be a part of this important industry feature.

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## 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.

### FEBRUARY

Feb. 1-5, **Image World West Featuring Video Expo and The Camp Show**, presented by Knowledge Industry Publications, San Jose Convention Center, San Jose, Calif. 914-328-9157.

Feb. 3-7, **Tenth Annual Pollack Media Group Programming/Management Conference**, J.W. Marriott, Century City, Calif. Carol Holt, 310-459-8556.

Feb. 4-7, **Third Annual Mid-America Music Conference, Featuring Detroit/Midwest A&R Showcase**, presented by the Chicago chapter of NARAS, Premiere Nightclub, Sterling Heights, Mich. 313-296-8051.

Feb. 4-6, **Radio & Music 1993 Convention**, LAX Marriott, Los Angeles. Alfredo Alonso, 813-877-6615.

Feb. 4-7, **Managing Sales Conference '93**, sponsored by the Radio Advertising Bureau, Loews Anatole Hotel, Dallas. Gail Steffens, 800-722-7355.

Feb. 6, **American Latin Music Assn. (ALMA) Second Annual Membership Meeting**, LAX Marriott, Los Angeles. Bill Velez, 212-830-2573.

Feb. 8-12, **1993 Toy Fair**, The Javitz Center, New York. 212-216-2000.

Feb. 10-14, **Urban Network Power Jam 4**, LAX Marriott, Los Angeles. 818-843-5800.

Feb. 11-13, **Gavin Seminar**, Westin St. Francis, San Francisco. 415-495-1990.

Feb. 13-16, **National Religious Broadcasters Convention**, Los Angeles Convention Center. 703-330-7000.

Feb. 18-20, **Third Annual Hip-Hop Music Conference**, sponsored by The Cultural Initiative Inc., Howard Univ., Washington, D.C. 202-667-8384.

Feb. 18-21, **13th Annual Performance Summit Conference**, Buena Vista Palace, Orlando, Fla. 817-338-9444.

Feb. 20, **MusiCares Person of the Year Gala**, Beverly Hilton Hotel, Los Angeles. Paula Jeffries, 213-849-1313.

Feb. 24, **35th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 213-849-1313.

Feb. 25-28, **Southeast Music Eighth Annual Conference**, Don Shula's Hotel Athletic Club-Golf Resort, Miami Lakes, Fla. Kathy Edwards, 305-623-7711.

### MARCH

March 2-6, **8th Annual Winter Music Conference & DJ/Nightclub Expo**, Fontainebleau Hilton Resort and Spa, Miami Beach, Fla. 305-563-4444.

March 3-6, **24th Annual Country Radio Seminar**, presented by Country Radio Broadcasters Inc., Opryland Hotel & Convention Center, Nashville. 615-327-4487.

March 4, **Ninth Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444.

March 5-7, **Fifth International Live Music Conference**, SAS Portman Hotel, London. Rob Hollingsworth, 011-44-71-359-9000.

March 6-9, **35th Annual NARM Convention**, Marriott's Orlando World Center, Orlando, Fla. 609-596-2221.

March 8, **American Latin Music Assn. (ALMA) Latin Music Showcase**, Marriott's Orlando World Center, Orlando, Fla. Bill Velez, 212-830-2573.

March 9, **Seventh Annual Soul Train Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.

March 10-14, **23rd Annual ITA Seminar**, Arizona Biltmore, Phoenix. Henry Brief, 212-643-0620.



**Cheers for Charytin.** Charytin, the star of Miami weekly variety show "Charytin Internacional," signs an exclusive recording contract with Sony Latin. Her first release will be the single "Corazon de Acero" ("Heart Of Steel"), from her upcoming album, "Sutil" ("Subtle"). Shown, from left, are Sony Discos president Frank Welzer; Charytin; Sony Discos VP of marketing George Zamora; and Sony Discos VP of A&R Angel Carrasco.

## LIFELINES

### BIRTHS

Girl, Dakota Rose, to **Charlie Wood and Emily Aguilar**, Dec. 18 in Los Angeles. He is road manager for the Johnny Rivers Band. She is programming assistant at KROQ Los Angeles.

Girl, Natasha Alyssa, to **Cliff and Ivis Ford**, Dec. 24 in Coral Springs, Fla. He is afternoon drive DJ at WRBD-AM Fort Lauderdale, and owner of Ford Bros. Productions.

Girl, Katherine Tory, to **Gary and Dixie Harrison**, Jan. 12 in Nashville. He is a songwriter for Patrick Joseph Windswept Pacific Music.

Boy, Walter Baker Bridgforth, to **Walter Bridgforth Jr. and Anita Baker**, Jan. 19 in Detroit. She is a Grammy Award-winning singer/songwriter.

Boy, Julian Clifton, to **Reggie and Leslie Lucas**, Jan. 24 in Jersey City, N.J. He is a Grammy Award-winning producer and songwriter best known for producing Madonna, Stephanie Mills, and Nick Scotti. The Lucas family also owns Quantum Sound Studios in Jersey City.

Girl, Talia Claire Robertson, to **Thomas Dolby and Kathleen Beller**, Jan. 25 in Los Angeles. He is a Giant Records recording artist.

### MARRIAGES

**Anton David Divis to Debbie Hall**, Jan. 30 in Cedar Grove, N.J. He is a freelance songwriter/drummer/percussionist. She is VP of promotions and marketing at Ritual Records in New York.

### DEATHS

**Andrea Accardo-Vlasak**, 40, of complications from a brain tumor, Dec. 29 in La Jolla, Calif. A 17-year music industry veteran, Accardo-Vlasak had been with HK Management for the last nine years. Previously, she worked at A&M Records, I.R.S. Records, Levinson Associates, and for attorney Jay Cooper. She is survived by her husband, Steve Vlasak of FMI, her parents, and her sister. Donations in her name may be sent to: Regents of UCLA, c/o Dr. Keith Black, 74-140 CHS, Division of Neurosurgery, UCLA Medical Center, Los Angeles, Calif. 90024.

**Nigel Thomas**, 44, of a heart attack, Jan. 9 in Gloucestershire, England. Thomas began his management career in the '60s. Over the years his clients included Alexis Korner, Long John

Baldry's Steampacket, Joe Cocker, Kiki Dee, Saxon, Morrissey, and the Kinks. In the '70s, he acted as European representative for J.J. Cale, Leon Russell, and Freddy King. He was also chairman of MEND, which benefits community homes for people with learning disabilities and mental illness. He is survived by his wife, Pauline, and children, Sheridan and Charlotte. Donations may be made to: MEND, Winchcombe House, Cheltenham Street 78, Gloucestershire, England GL52 2NA.

**John Kennedy**, 31, of complications from AIDS, Jan. 9 in Detroit. Kennedy was manager of Harmony House store No. 18 in Wonderland Mall, Livonia, Mich. He was also lead singer of local band the Bronco Sisters. He is survived by his longtime companion, Mark Dunitz; his parents, Robert and Thelma Kennedy; his sisters, Marilyn Ryan, Theresa Zella, Jeanne Frigge, and Kathleen Comerford; and brothers, Robert Jr., Patrick, and Michael.

**Edward S. Barsky**, 67, of a heart attack, Jan. 19 in Pacific Palisades, Calif. A music industry executive for more than four decades, Barsky began his career in Philadelphia as a record store clerk. He soon started his own business, Edward S. Barsky Distributors, which grew into one of the most successful companies of its kind. In the early '60s, Barsky served in major marketing positions at Living Language, Liberty, Tetragrammaton, and Applause Records, and later became a founding partner in Kester Marketing. He is survived by his wife, Minerva ("Cookie"), daughters Cathy Kriegstein and Karen Minderhout, son Steven, and grandsons Joshua Kriegstein and Cory Minderhout.

**Thomas A. Dorsey**, 93, of natural causes, Jan. 23 in Chicago. Dorsey, a pianist and composer, was known as "the father of gospel music." (See story, page 10.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036, within six weeks of the event.

## JACKSON, BROOKS LAUNCHING BENEFITS

(Continued from page 12)

Football League donated a 30-second spot for Heal The World and Heal L.A. The NFL and Frito-Lay, the sponsor of the halftime show, also donated \$100,000 each to Heal The World.

Jackson has donated all the proceeds from the sale of the "Heal The World" single and video to Heal L.A.

"President Clinton has called on all of us to recognize that we need each other and must care for one another and help inspire us to develop this unique effort for children," Jackson said at a recent press conference in Los Angeles. "To make a real difference, we must all care and commit to be part of the solution."

In its first year, Heal L.A. plans to immunize 15,000 children; implement drug prevention and education curriculum in L.A. schools; and establish 3,000 new mentoring programs, in association with local organizations.

Meanwhile, country superstar Brooks is donating all proceeds from his two sold-out Jan. 29 concerts at the Great Western Forum to help fund a new educational and recreational facility for children in South Central Los Angeles.

The project, Youth Education Town, is also funded by the NFL, as part of its Super Bowl XXVII community relations program, and the United Way of Greater Los Angeles.

The 20,000-square foot facility, located at the Gateway Plaza in Compton, Calif., will be completed this spring and managed by the Watts/Willowbrook Boys and Girls Club.

Brooks is donating the \$720,000 from ticket sales, plus all of the proceeds from merchandising and concessions. If the amount does not equal \$1 million, Brooks says he will make up the difference.

"A young lady asked me why I was here and I said, 'Because it deals with two of my favorite things. It deals with education and it deals with youth,'" Brooks said at a press conference.

"Youth, undeniably, is the future," he continued. "But education is the greatest thing [not because] of what it brings, but what it gets rid of. It gets rid of a thing called ignorance, which I feel is probably what makes up things like racism and discrimination and prejudice."

The Compton facility will be divided into four areas—a library, a classroom, a physical conditioning room, and a recreational field named after Brooks.

Several companies and organizations have donated materials to the facility. For instance, Sony Electronic Publishing has donated interactive software and CD-ROM hardware.

## GOOD WORKS

**TEEN REWARDS:** New York entertainment organizations are giving away tickets to various events in a program called "Ticketmaster's Teen Incentive Program" (TIP), which rewards teens who stay in school. Among the donors is concert promoter **Ron Delsener Enterprises**. For more info, call **Dan Flesher/Joe Carella** at 212-489-6900.

**THE PROFITS** from "Our Time Will Soon Go By," a solo album by **Larry Victor**, a performer who died of AIDS complications, will be donated to **Broadway Cares/Equity Fights AIDS** and **The Village AIDS Pro-**

**gram.** The album, recorded live at Eighty-Eights in New York, was produced by **Brian Gari** for the **Original Cast** label, and is not a recording of Victor's performance in Gari's off-Broadway revue, "A Hard Time To Be Single," as was printed last week. For more info, call Gari at 212-799-2592.

**AIDS AID:** The **Elton John AIDS Foundation** has received a \$250,000 donation from King World. **Roger and Michael King** presented John with a check prior to his concert at King World's **NATPE** convention event in San Francisco Jan. 26.



# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Store Monitor: VSDA Takes The Local ..... 58    BBC Video Tops Disney In U.K. .... 61  
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## PICTURE THIS™

By Seth Goldstein



**NON-DEMAND:** Blockbuster is enamored of the idea of producing CDs in-store (Billboard, Jan. 23). So might be other retailers. Musicland isn't.

Chairman Jack Eugster says Musicland tried the Personics on-demand system and found consumer interest tailed off markedly after a fast start: "It wasn't consistently high." Eugster now doubts the concept would "maximize values to the music companies. We would not feel real good" if the labels went that route.

Blockbuster's Soundsational (it will be renamed) should receive a retail test later this year. IBM hasn't been officially named as Blockbuster's partner in the on-demand venture, but soon will be. Richard Allen, co-founder of Soundsational and now its chief technologist, has moved from Englewood, Ohio, to an IBM office near Blockbuster's Fort Lauderdale, Fla., headquarters.

David Lundeen, who oversees Soundsational for Blockbuster, claims CD blanks are available in bulk for \$3 apiece. "Next year, it will be \$2, and the year after, \$1." Lundeen says stores would inventory the labels' CD packaging, avoiding the CDs themselves. "A 10-cent item is easier to carry than a \$10 item."

**BRAVE NEW WORLD:** Tomorrow's coming, and better sooner than later, says West Coast Entertainment, once West Coast Video. The chain, a distant second in size to Blockbuster, wants "a store of tomorrow that will be much more than a rental store," says VP Steven Apple. "It will be an entertainment complex."

That includes everything now in stock plus audio, games, virtual reality, etc., all grouped in several "stores within a store." West Coast hopes to have a 12,000-square-foot prototype in operation in the Philadelphia area later as "a living and growing retail laboratory," he says. "We'd like to be ready by the fall."

The location under consideration was once a West Coast store; it will be the company's first  
*(Continued on page 62)*

## Goldstar Takes Bite Of Grocery Biz Finds Niche In Children's Programming

BY SETH GOLDSTEIN

NEW YORK—Goldstar Video, based in Freehold, N.J., has grafted children's programming onto supermarket displays to create a tidy little business that president Ron Goldsmith thinks will be worth 5 million-7 million cassettes this year.

Groceries aren't everyone's cup of tea in sell-through—GoodTimes Home Video, for one, has limited interest—but suppliers like Goldstar are bent on creating a niche for themselves, primarily with kid vid. Patience is a virtue: The food chains have been moving into home video with all deliberate speed.

The Food Marketing Institute convention in New Orleans last fall was a rude awakening to the Hollywood folk who thought they'd draw a crowd of buyers just by showing up. It didn't happen. Instead, as Goldsmith found, chain executives are a finicky bunch—and so are their customers. In 1991, Goldstar tried a Marvel Comics package that, he acknowledges, "almost put us out of business."

Goldsmith discovered the teenage target audience doesn't spend much time or money in supermarkets, even when prices were dropped to \$1.99 per tape. By the end of the year, "we knew we were in big trouble," Goldsmith re-

calls, with 250,000 fully returnable copies of "Spiderman," "The Incredible Hulk," and "Captain America," plus "all kinds of merchandise." Goldstar (not related to the Korean hardware manufacturer) learned the error of its ways.

"We went back to original game plan" of appealing to the 2-to-10-year age group, says Goldsmith. After losing \$750,000 in 1991, the company made \$500,000 last year, and expected to do even better on 1993 revenues projected at anywhere from \$15 million-\$25 million. Last year, he shipped 1.5 million units of the company's Little Red Schoolhouse Learning Center brand of tapes to about 7,000 stores. This year, Goldstar expects to have 12,000 outlets handling Schoolhouse and eight other displays, including the Cinema House movie collection of about 18 titles priced at \$7 and a display of classic rock'n'roll audiocassettes and CDs.

The company took half a ballroom for its exhibit at the fourth annual Assn. of Retail Marketing Services convention, held last month in Chicago in conjunction with the International Houseware Show. Like FMI, the crowd was small but select—Goldsmith estimates he saw 70%-80% of the supermarket industry. Total attendance was about 400, slightly ahead of 1992, says ARMS spokesman George Meredith.

There were six video suppliers among the two dozen or so exhibitors, among them Best Film & Video, GoodTimes (represented by Promotion Dynamics), Simon Marketing, and United American Video. The pickings were good, according to Goldsmith, who claims, "We did about \$10 million at the show." Of the competition, only Simon Marketing is in the same league, he says.

The list will grow, but slowly. GoodTimes senior VP Jeff Baker considers supermarkets a far better venue for rental than for sales of anything other than major titles. He's not sure whether the company will continue participating in ARMS.

Goldstar, which grossed about \$7.5 million last year, has revamped its product line to emphasize titles licensed from a variety of copyright holders. Random House has provided three series, "Sesame Street," "The Berenstain Bears," and "Dr. Seuss"; J2 Communications, the "Mother Goose" collection, and puppeteer Shari Lewis' "Things For Kids To Do" video and book.

Goldsmith recently concluded deals with Strand for three episodes of "The

Jungle Book," and is trying to conclude one with Starmaker Entertainment, a New Jersey neighbor, for a mix of children's titles and movies already available in video stores.

He figures to move more than 1 million units of the 12-part "Learning Can Be Fun" series from AIMS Media. Licensors can't help being satisfied, Goldsmith says, pointing to Random House, which received in the first year well in excess of its "seven-figure" annual guarantee.

The company wants to expand beyond the grocery trade, which accounts for 90% of 1992 revenues. Goldsmith hopes to get the figure down to 65%-70% this year as distribution widens from the limited number of video outlets carrying his titles. "Our biggest problem," he adds, is overcoming the space devoted to major sell-through titles. Goldstar will also try its first direct-response tape in 1993, "Hip-Hop Aerobics," priced at \$19.95; it's expected to retail later at \$9.99, including a water bottle for parched exercisers.

These channels of distribution re-  
*(Continued on page 61)*

## Home Vid Hits Lift '92 Profits For Paramount

BY DON JEFFREY

NEW YORK—With several hit video releases on its books, Paramount Communications reports that operating profit from entertainment units soared 322% in the year ended Oct. 31 to \$279.6 million, from \$66.2 million the year before.

Net profit for the entire company rose 114% to \$261.4 million from \$122.2 million.

But revenues were up only nine-tenths of 1% to \$4.26 billion from \$3.89 billion. Analysts say the company's film slate was not as strong as it was the year before.

In home video, the New York-based publishing and entertainment company scored hits with "Wayne's World," "Ghost," "Star Trek VI," "Naked Gun 2 1/2," and "The Addams Family."

Despite the results, Paramount had no titles in Billboard's 1992  
*(Continued on page 61)*



Goldstar Video says response to "The Little Red Schoolhouse" puts the supermarket display at the head of its class. As the backbone of projected record sales this year, "Schoolhouse" may deserve a gold star as well.

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 Joel Siegel

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## Local VSDA Groups Follow Guidelines To Solid Shows

**LOCAL EVENTS GAIN:** Regional Video Software Dealers Assn. chapters can continue to anticipate successful local shows, according to Wayne Mogel, president of the New England Chapter and manager of Star Video's Hopkinton, Mass., branch. The key is following certain guidelines and then establishing a tradition, he says.

Acknowledging that several VSDA chapters are struggling, Mogel says, "I guess ours is one of the most progressive. We are planning our third seminar at Bentley College. VSDA

nationally is looking to our chapter as a model."

The all-day event at Bentley in Waltham, Mass., drew 400 a year ago and

the chapter expects 550 registrants at the Aug. 26 affair.

Another annual VSDA local event that has a lot going for it occurs each August at Myrtle Beach, S.C., according to Sheila Zbosnik, co-owner of Home Video, a Duluth, Ga., store.

Myrtle Beach combines three chapters from Georgia and the Carolinas, and has exhibits, seminars, and entertainment, says Zbosnik, also a national director of VSDA. This year's gala will be Aug. 21-22, held, as usual, at the Hilton.

According to Zbosnik, Mogul, and other chapter activists, once an event is established it's a tradition. The key is getting past the second year.

The whole topic of local shows will be examined in depth at the regional leadership conference this year, according to executive VP Don Rosenberg. Members meet Jan. 22-25 at Sheraton Grand Torrey Pines, La Jolla, Calif.

Reflecting on developments before he joined VSDA, Rosenberg says there was resentment and dismay once the national group began running local shows. "What ended up was some of the ones that were really good became mediocre."

The whole problem developed because "people who were trying to put on shows didn't know how to do it," Rosenberg observes. "They waited too long, they didn't think of certain things," he says, noting VSDA has a checklist that needs to be followed.

Meanwhile, the "nature of the business has changed. If you go back to 5 or 6 years ago, there were warehouse sales every weekend in home video. There aren't any now," says Rosenberg, who stresses that changes also affect planning local trade events.

VSDA members still are interested in regional events, "but they want to go to a really big show and the local shows just maybe are not quite enough," says Rosenberg. He's still mystified about one last June, in Oregon, that fizzled (Billboard, Jan. 23).

"If you put a good program together, have the right atmosphere, and are not trying to draw from a

1,000-mile radius, it can be successful. But again, you're back to the problem of chapters not having enough people."

**STORES ADD PIZZA:** The affinity between home video and food items continues, though not as feverishly as a few years back. This is the view of Martin Zbosnik, who along with wife, Sheila, are expanding their suburban Atlanta store.

"Right now, I have the pizza baked right on premises. We have our own ovens. But we do not have a sit-down

area for eating. That will come when we add a third level," says Sheila. The pizza addition is called **Pizza On Location**, "to give it all that

movie feel," she says.

The 8,000-square-foot. Zbosnik store is "right around the corner" from a Blockbuster, but Sheila says, "We are very well-established." The Zbosniks have been in business since 1982 and the store has been at its present site since 1987.

"We stress that we are local people, we live in the county, we are involved constantly in community efforts," says Sheila Zbosnik of a strategy to ward off competition.

The efforts to diversify have found the Zbosniks looking at music. "But we ended up taking it out. It just wasn't doing it," she says, adding that audio books are "something we are looking at seriously. We've just heard so many say they don't perform."

**SPEC'S ADDS SIGNS:** Barry Erra, who comes from distributor Baker & Taylor Video, is hoping to turn around rental at the Miami-based Spec's Music & Movies web. Spec's offers rental in 43 of its 63 outlets.

As buyer, Erra is looking at a new signage array. One idea is shelf talkers "that can be customized. This way, it will read 'Spec's recommends,' and so forth. These are plastic and in bright colors. The idea is to promote catalog rental, remind customers of great movies they may have missed, or will like now that they have seen something similar."

**MAKING THE CUT:** Sweepstakes contests continue to propel rental titles, with a lot of action on the movie "The Cutting Edge," according to George Feltenstein, MGM/UA Home Video senior VP/GM.

Retailers Holly Caldwell and John McMullen from Tinseltown Video, Silverdale, Wash., took away tickets to the 1993 all-star NHL game in Canada.

Stores winning skates: Adventureland Video, Mt. Pleasant, Iowa; All That Video, Visalia, Calif.; CC Entertainments, Sullivan, Mo.;

(Continued on page 62)

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				*** NO. 1 ***			
1	1	4	BOOMERANG	Paramount Pictures Paramount Home Video 32717	Eddie Murphy Robin Givens	1992	R
2	2	8	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R
3	4	5	HOUSESITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn	1992	PG
4	3	9	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
5	7	3	HONEY, I BLEW UP THE KID	Walt Disney Home Video 1371	Rick Moranis	1992	PG
6	5	11	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
7	8	7	UNIVERSAL SOLDIER	Carolco Home Video Live Home Video 69032	Jean-Claude van Damme Dolph Lundgren	1992	R
8	6	4	BUFFY THE VAMPIRE SLAYER	FoxVideo 1972	Kristy Swanson Luke Perry	1992	PG-13
9	10	14	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
10	12	5	PRELUDE TO A KISS	FoxVideo 1971	Alec Baldwin Meg Ryan	1992	PG-13
11	9	10	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
12	13	4	POISON IVY	New Line Home Video Columbia TriStar Home Video 76033	Drew Barrymore Tom Skerritt	1992	NR
13	14	16	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
14	NEW ▶		A STRANGER AMONG US	Hollywood Pictures Hollywood Home Video	Melanie Griffith Eric Thal	1992	PG-13
15	11	10	ALIEN 3	FoxVideo 5593	Sigourney Weaver Charles Dutton	1992	R
16	18	2	STAY TUNED	Morgan Creek Productions Inc. Warner Home Video 12595	John Ritter Pam Dawber	1992	PG
17	15	13	THE CUTTING EDGE	MGM/UA Home Video M902315	D.B. Sweeney Moira Kelly	1992	PG
18	21	2	TWIN PEAKS: FIRE WALK WITH ME	New Line Home Video Columbia TriStar Home Video 75843	Kyle MacLachlan	1992	R
19	17	11	DEEP COVER	New Line Home Video Columbia TriStar Home Video 75593	Larry Fishburne Jeff Goldblum	1992	R
20	16	10	ENCINO MAN	Hollywood Pictures Hollywood Home Video 1383	Sean Astin Brendan Fraser	1992	PG
21	24	14	THUNDERHEART	Columbia TriStar Home Video 70693	Val Kilmer Fred Ward	1992	R
22	27	7	A MIDNIGHT CLEAR	Columbia TriStar Home Video 92833	Peter Berg Kevin Dillon	1992	PG
23	33	7	NIGHT ON EARTH	New Line Home Video Columbia TriStar Home Video 75633	Gena Rowlands Winona Ryder	1992	R
24	31	4	NOISES OFF!	Touchstone Pictures Touchstone Home Video 1359	John Ritter Carol Burnett	1992	PG-13
25	23	22	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
26	19	13	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G
27	20	4	CLASS ACT	Warner Bros. Inc. Warner Home Video 12530	Kid 'N Play	1992	PG-13
28	25	17	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13
29	NEW ▶		WHERE THE DAY TAKES YOU	Cinetel Films, Inc. Columbia TriStar Home Video 92883	Sean Astin Lara Flynn	1992	R
30	36	4	KAFKA	Miramax Home Video Paramount Home Video 15124	Jeremy Irons Theresa Russell	1991	PG-13
31	28	21	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R
32	29	10	CITY OF JOY	Columbia TriStar Home Video 70683	Patrick Swayze Pauline Collins	1992	PG-13
33	22	9	ARTICLE 99	Orion Pictures Orion Home Video 10019	Ray Liotta Kiefer Sutherland	1992	R
34	30	2	CHRISTOPHER COLUMBUS: THE DISCOVERY	Warner Bros. Inc. Warner Home Video 12592	Tom Selleck Rachel Ward	1992	PG-13
35	37	3	DELTA HEAT	Academy Entertainment 1515	Anthony Edwards Lance Henriksen	1992	R
36	32	5	INSIDE OUT 4	Playboy Home Video Uni Dist. Corp. PBV0725	Various Artists	1992	NR
37	26	13	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13
38	40	3	OUT ON A LIMB	Universal City Studios MCA/Universal Home Video 81137	Matthew Broderick Heidi Kling	1992	PG
39	35	22	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
40	38	15	STRAIGHT TALK	Hollywood Pictures Hollywood Home Video 1449	Dolly Parton James Woods	1992	PG

◆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.



# 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	13	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	2	11	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
3	4	16	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
4	3	17	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
5	6	87	CASABLANCA (50TH ANNIV.)	MGM/JA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
6	5	14	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
7	7	42	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
8	10	18	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	16.98
9	8	17	THE ROCKY HORROR PICTURE SHOW	FoxVideo 1974	Tim Curry Richard O'Brien	1975	R	19.98
10	9	45	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
11	NEW ▶		PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
12	20	6	CHERFITNESS: BODY CONFIDENCE	CBS/Fox Video FoxVideo 2577	Cher	1992	NR	19.98
13	15	27	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
14	13	31	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
15	11	14	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
16	18	24	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
17	12	21	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
18	16	9	A YEAR AND A HALF IN THE LIFE OF METALLICA	Elektra Entertainment 40148	Metallica	1992	NR	34.98
19	14	9	BEYOND THE MIND'S EYE ▲	Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
20	17	11	PLAYBOY'S PLAYMATE BLOOPERS	Playboy Home Video Uni Dist. Corp. PBV0718	Various Artists	1992	NR	11.95
21	19	18	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
22	NEW ▶		PLAYBOY: EROTIC FANTASIES II	Playboy Home Video Uni Dist. Corp. PBV0728	Various Artists	1993	NR	19.95
23	21	13	U2: ACHTUNG BABY	PolyGram Video 446085557-3	U2	1992	NR	19.95
24	38	18	ERIC CLAPTON: UNPLUGGED ●	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
25	26	59	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
26	30	3	USE YOUR ILLUSION: PARTS I & II	Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	1992	NR	34.98
27	23	25	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1990	PG	99.98
28	22	10	PLAYBOY: BEST OF WET & WILD	Playboy Home Video Uni Dist. Corp. PBV0723	Various Artists	1992	NR	19.95
29	33	10	PLAYBOY: BEST OF SEXY LINGERIE	Playboy Home Video Uni Dist. Corp. PBV0722	Various Artists	1992	NR	19.95
30	RE-ENTRY		RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
31	32	2	KATHY SMITH'S STEP WORKOUT	FoxVideo (Media) M032901	Kathy Smith	1992	NR	19.98
32	NEW ▶		PLAYBOY: ULTIMATE SENSUAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0709	Various Artists	1993	NR	29.95
33	RE-ENTRY		PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
34	34	7	THIS IS MICHAEL BOLTON	SMV Enterprises 19V-49159	Michael Bolton	1992	NR	19.98
35	25	2	THE AMAZING COLOSSAL MAN	Columbia TriStar Home Video 60897	Glen Langan	1957	NR	9.95
36	24	2	WAR OF THE COLOSSAL BEAST	Columbia TriStar Home Video 60904	Dean Parkin	1958	NR	9.95
37	27	13	PLAYBOY VIDEO CENTERFOLD: TIFFANY SLOAN	Playboy Home Video Uni Dist. Corp. PBV0719	Tiffany Sloan	1992	NR	19.95
38	35	27	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
39	31	9	PLAYBOY: BEST OF VIDEO CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0724	Various Artists	1992	NR	19.95
40	36	9	LIVE FROM RADIO CITY MUSIC HALL	SMV Enterprises 19V-49152	Liza Minnelli	1992	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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Adapted from the Novel by Vera Caspary  
Screenplay by Jay Dracer and  
Samuel Buchsbaum and Betty Reinhardt  
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A biweekly guide to lesser-known rental-priced video titles.

**"Mistress" (1992), R, LIVE Home Video, prebooks Feb. 23.**

Marvin Landisman (Robert Wuhl) is a director/screenwriter reduced to making instructional videos when down-and-out producer Jack Roth (Martin Landau) calls him with big plans for Marvin's years-old script. Marvin and Jack meet with three potential investors (Eli Wallach, Danny Aiello, and Robert De Niro), who are willing to buy into the film only if the female lead role is handed to their respective mistresses (Tuesday Knight, Jean Smart, and Sheryl Lee Ralph). Marvin's entanglements with the mistress-toting investors wreak

havoc on his beloved script—as does Stuart Stratland (Jace Alexander), a delightfully dim Hollywood whiz-kid. With wildly funny performances from De Niro and Lee Ralph, as well as deftly understated comic turns from Wuhl, Landau, and Smart, "Mistress" is a sharp satire on Hollywood that got lost in all the attention garnered by the better-known "The Player."

**"Time Runner" (1992), not yet rated, New Line Home Video, prebooks Feb. 23.**

In 2022, an invading alien army is using the Earth for death-ray target practice, prompting rugged space-guy Mark Hamill to flee his doomed space station and accidentally slip

(Continued on next page)

Billboard® FOR WEEK ENDING FEBRUARY 6, 1993

## Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price	
★ ★ ★ NO. 1 ★ ★ ★						
1	1	13	<b>BEAUTY AND THE BEAST</b> Walt Disney Home Video 1325	1991	24.99	
2	2	41	<b>101 DALMATIANS</b> Walt Disney Home Video 1263	1961	24.99	
3	4	19	<b>THE RESCUERS</b> Walt Disney Home Video 1399	1977	24.99	
4	3	21	<b>FERNGULLY...THE LAST RAINFOREST</b> FoxVideo 5594	1992	24.98	
5	5	27	<b>THE GREAT MOUSE DETECTIVE</b> Walt Disney Home Video 1360	1986	24.99	
6	7	63	<b>FANTASIA</b> Walt Disney Home Video 1132	1940	24.99	
7	19	3	<b>BARNEY ROCKS</b> The Lyon's Group	1992	14.95	
8	14	31	<b>DISNEY'S SING ALONG SONGS: BE OUR GUEST</b> Walt Disney Home Video 311	1992	12.99	
9	23	3	<b>X-MEN: NIGHT OF THE SENTINELS</b> PolyGram Video 4400860593	1992	12.95	
10	9	91	<b>THE JUNGLE BOOK</b> Walt Disney Home Video 1122	1967	24.99	
11	15	384	<b>DUMBO</b> ◆ Walt Disney Home Video 24	1941	24.99	
12	13	71	<b>THE RESCUERS DOWN UNDER</b> Walt Disney Home Video 1142	1991	24.99	
13	6	49	<b>HOW THE GRINCH STOLE CHRISTMAS!</b> MGM/UA Home Video M201011	1966	14.95	
14	8	21	<b>ROCK-A-DOODLE</b> HBO Video 90701	1992	24.98	
15	12	228	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95	
16	<b>NEW ▶</b>		<b>BARNEY GOES TO SCHOOL</b> The Lyon's Group	1992	14.95	
17	11	26	<b>FROSTY THE SNOWMAN</b> Family Home Entertainment 27311	1989	14.95	
18	24	3	<b>BARNEY'S BIRTHDAY</b> The Lyon's Group	1992	14.95	
19	<b>NEW ▶</b>		<b>BARNEY'S THREE WISHES</b> The Lyon's Group	1992	14.95	
20	16	45	<b>FIEVEL GOES WEST</b> ◇ Amblin Entertainment/MCA/Universal Home Video 81067	1991	24.95	
21	21	327	<b>ALICE IN WONDERLAND</b> ◆ Walt Disney Home Video 36	1951	24.99	
22	<b>RE-ENTRY</b>		<b>PETER PAN</b> Walt Disney Home Video 960	1953	24.99	
23	<b>RE-ENTRY</b>		<b>TROLLIES</b> Peter Pan Video 673	1992	12.98	
24	25	41	<b>TINY TOON ADVENTURES: HOW I SPENT MY VACATION</b> Amblin Entertainment/Warner Home Video 12290	1991	19.98	
25	22	243	<b>AN AMERICAN TAIL</b> ◇ Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95	

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

Shabba Ranks, "Naked And Ready," Sony Music Video, 50 minutes, \$14.98.



Shabba Ranks, who has become the toast of the dancehall reggae community lately, brings much of the "Jamaica, no problem" attitude to video life in his first longform. The fact that there currently is a warrant for his arrest in Jamaica does not seem to daunt the Epic recording artist, who provides happy introductions to each of the eight clips here, many of which are unedited and depict women in various states of undress shaking their booties. Maxi Priest, KRS-ONE, and Johnny Gill join the party in one clip each, with Gill providing extra heat on "Slow And Sexy."

CATHERINE APPLEFELD

Tom Paxton, "In Concert," Shanachie Entertainment, 55 minutes, \$19.95.



Master songwriter Paxton, who provided the folk music community with two anthems in "Ramblin' Boy" and "The Last Thing On My Mind," offers his deliciously satirical slices of Americana in this performance, taped last year in Ohio. With songs ranging from "I Am Changing My Name To Chrysler" to "Hand Me Down My Jogging Shoes," Paxton takes aim at many issues close to home, among them corruption in the government.

C.A.

"Les Paul: Living Legend Of The Electric Guitar," BMG Video, 68 minutes, \$19.98.

The genius of the founding father of the electric guitar as an inventor and a country, jazz, and pop musician is explored here. A brief but comprehensive retrospective, including archival photographs and footage from the television show he and former wife Mary Ford taped from their New Jersey home, starts off the program, and is followed by performance footage of the Les Paul Trio. Taped live at New York watering hole Fat Tuesday's, where the trio still convenes

every Monday night, the concert includes such morsels as "How High The Moon," "Sweet Georgia Brown," "Somewhere Over The Rainbow," and "Chicago Hotel Story." Well-deserved and well-executed.

C.A.

## CHILDREN'S

"Jazz Time Tale," "African Story Magic," Family Home Entertainment/LIVE, 30 minutes each, \$9.98, \$12.98, respectively.

In time for Black History Month, Family Home Entertainment releases two of its best. "Jazz Time Tale" relates the story of two girls' interracial friendship, sparked by a mutual interest in the young Fats Waller's music. Narrated by Ruby Dee, the video's animation is beautifully written and drawn in pen-and-ink on watercolor. Emmy award-winning Michael Sporn even manages to animate a silent film in this circa 1919 story. The live-action "African Story Magic" shows a boy discovering his roots in a half-dozen folk tales. Kwaku steps through the door of imagination and into a world of stories about courage, pride, and freedom. The storytelling is mesmerizing, and the end unifying as children of all colors learn that "in the land of imagination, all hearts are the same color."

CATHERINE CELLA

"Rip Van Winkle," Rabbit Ears/Uni, 30 minutes, \$9.95. Washington Irving's tale of The Big Sleep is the latest entry in Rabbit Ears' American Heroes and Legends line. Wonderfully read by Anjelica Huston in suitably unhurried tones, the video also benefits from amusing artwork by Rick Meyerowitz and fine music from Jay Ungar and Molly Mason, composers for PBS' "The Civil War." The story, of course, centers on the "lazy" Dutchman harrangued by his wife yet beloved by villagers for his storytelling. And what a story Rip tells after his 20-year nap—of meeting Henry Hudson and company in the woods, playing at ninepins and drinking an ale too strong for Van Winkle. Despite its sometimes advanced vocabulary, this video was loved by our young previewers, who asked to watch it again and again. Good storytelling, apparently, never goes to sleep.

C.C.

## HEALTH/FITNESS

"No More Headaches," Xenejex Productions/Wood Knapp Video, 37 minutes, \$24.95.

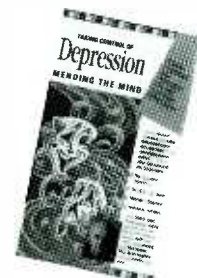
Hosted with reassuring



bedside manner by Dr. Alan Xenakis, "No More Headaches" describes the three basic headache types (stress, migraine, and cluster), as well as their treatment and prevention. Nonmedicinal approaches to headaches, such as a regulated diet and sleep, are explored, as is the stress-reduction technique known as biofeedback. (Viewers are also treated to periodic displays of headache-sufferer artwork, with its agonizingly contorted, skull-splitting imagery.) At times, "No More Headaches" resembles a video support-group for the afflicted, focusing on the importance of a doctor and loved ones who believe that your headaches aren't just "all in your head." Although possibly providing grist for the headache-hypochondriac mill, this video may make headache sufferers more aware of the treatments available for this common—yet still somewhat mysterious—ailment.

DREW WHEELER

"Taking Control Of Depression: Mending The Mind," Xenejex Productions/Wood Knapp Video, 30 minutes, \$24.95.



This video does much to comfort sufferers of depression by assuring them that, like most other illnesses, it can be treated and, often, cured. A brief introduction by actor Ed Asner assures viewers that afflicted people need not suffer alone. Then, through a series of interviews with recovering patients, doctors, and therapists, host Dr. Alan Xenakis discloses the various types of depression, along with their symptoms. While the debate over if, when, and how often doctors should prescribe drugs to depressed people continues in the medical community, Xenakis clearly advocates medication in concert with therapy as the best means to abate this illness. He thus describes some of the more commonly used medications, as well as offering tips on how to find a suitable therapist and untangling some of the jargon that's often batted about concerning depression.

C.A.

## DOCUMENTARY

"CIA: The Secret Files," A&E Home Video, 200 minutes, \$59.95.



This four-volume set is a comprehensive look into what may now be the world's most powerful secret organization, the U.S. Central Intelligence Agency. This engrossing profile is based on the much acclaimed book "The Agency" by John Ranelagh, who also served as writer for this series. Included are interviews with former CIA directors William Colby, Admiral Stanfield Turner, and Richard Helms, current CIA director Robert Gates, and many others. The agency's involvement in the Vietnam war, the Cuban invasion, and the covert war in Nicaragua are examined, as is the agency's future role in the post-Cold War world. This fascinating collection captures all of the drama and intrigue of international politics and provides the viewer with a penetrating view into the shadowy world of espionage.

MARC GIAQUINTO

## INSTRUCTIONAL

"Ask Doctor Spock, Volume 1," 58 minutes, "Ask Doctor Spock, Volume 2," 52 minutes, Blue Plate Productions (800-423-9500), \$19.95 each, \$29.95 for both.

Dr. Benjamin Spock's books are second only to the Bible in sales—no wonder his word is considered gospel in child rearing. And now that gospel has spread to video in two volumes, "Baby Care" and "Child Care." The good doctor makes a bright and genial host, fielding questions from parents of the new baby boom. Volume One covers a dozen topics, everything from breastfeeding and crying to sleep problems and daycare. Volume 2 includes such health basics as eating and sleeping, and extends to the developmental areas of speech and discipline. Both videos are excellent and well-produced, with a natural flow of discussion from particular problems to general advice. Overall effect is one of a house call from the doctor who helped raise virtually all of us.

C.C.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.



## BBC Tops Disney In U.K. Catalog Sales Lift Market Share

BY PETER DEAN

LONDON—Disney, step aside. BBC Video was the top U.K. sell-through supplier last year, according to the annual Gallup report, generating the highest sales and the largest market share.

What was particularly pleasing was the company achieving top position in units and value, says Tony Greenwood, director of the home entertainment division of BBC Enterprises. "By getting both it means that we beat the budget distributors like Video Collection and PolyGram—we moved more units at full price. We're also very pleased to have beaten Buena Vista on value terms."

Greenwood approximates BBC Video's turnover at 30 million pounds (about \$46.5 million) for 1992, selling more than 5 million units. Market

share was 10.2% even though the company didn't have a title in the top 30 best-sellers of the year. This is attributed to the strength of the BBC catalog, which accounted for more than 100 of the year's 1,000 best-selling titles.

Gallup's figures, however, don't account for some 20% of the sell-through market, mainly non-traditional outlets, like supermarkets, where Disney believes it achieves large sales. "Cinderella" was top seller of the year, although Buena Vista was pushed into fourth position on market share with 8.2%. Last year it was the No. 1 sell-through performer with eight of the top 10 best-sellers.

The performance of BBC Video is further proof of the value of secondary rights for BBC programming. Video contributes approximately 25% of BBC Enterprises' overall revenues, accord-

(Continued on next page)

## PARAMOUNT PROFITS LIFTED

(Continued from page 57)

year-end listings of the top 10 videos, either sales or rentals. And, according to Billboard's calculations, the supplier fell to sixth place in home video market share for all of 1992, to 7.1% with estimated revenues of \$375 million. The year before, it placed fifth with \$380 million in revenues for an 8% share.

Although the company took in an estimated \$75 million in revenues from shipments of 5.2 million videocassettes of "Wayne's World" to the sell-through market, retail sources report that Paramount will have to credit retailers for returns equal to its 20% maximum, which would amount to about \$15 mil-

lion to the studio.

For the first quarter, which ends Sunday (31), analysts are making cautious projections. Keith Benjamin of Ladenburg, Thalmann says, "I'm looking for breakeven results. There are not too many exciting titles in the film-inventory category."

In the fourth quarter of the last fiscal year, Paramount saw net profit rise 21.7% to \$101.4 million, from \$83.3 million in the same period the year before. Revenues increased three-tenths of 1%, to \$1.2 billion from \$1.16 billion.

Paramount's net profit for the year and quarter would have been higher if not for an \$8.8 million after-tax charge against earnings in the fourth quarter, for the early redemption of high-interest debt. Paramount says it plans to continue its "program to reduce higher-cost debt and strengthen the balance sheet."

## FOR THE RECORD

Pacific Arts Video marketing coordinator Elizabeth Forte's name was misspelled in the Jan. 30 issue.

## MARQUEE VALUES

(Continued from preceding page)

through a crevice in time to the simpler days of 1992. Although some SF fans will be disappointed with another futuristic movie that cheats it out by moving the action to the present day, "Time Runner" tells an interesting story about Hamill's battle with alien infiltrators (on Earth decades before the invasion) and even has fun with its time-travel theme (Hamill gets to watch his own birth). The familiar faces of B stalwarts Brion James and Rae Dawn Chong may catch viewers' eyes, as will the reasonably convincing war-of-the-worlds special effects.

**"Bebe's Kids" (1992), PG-13, Paramount Home Video, prebooks Feb. 18.**

The stand-up comedy routines of the late Robin Harris are the basis for this feature-length cartoon. The animated Harris tries to romance lovely Jamika by treating her and her son to a day at Fun World, a creepily Orwellian theme park. The hitch: Harris must take along the incorrigible children of Jamika's friend Bebe. Bebe's kids run amok, foil the park's FBI-like security staff, and actually foment a kiddie-revolt that threatens Fun World itself. While the three hellions create memorable scenes of cartoon violence, "Bebe's Kids" makes serious points about the suspicion that often greets blacks at "white" facilities and the bleak home life that made Bebe's kids so full of mischief in the first place. Toon heads should be alerted to this clever, well-animated, and very funny movie, which is preceded by the take-no-prisoners comic short "The Itsy Bitsy Spider."

**"Candyman" (1992), R, Columbia TriStar Home Video, prebooks Feb. 23.**

The Candyman is a grisly "urban legend," a hook-handed murderer who appears when his name is called five times into a mirror. Repeated

for generations by one jittery kid to the next, the Candyman story arouses the fear that keeps him alive—and killing. Virginia Madsen and Kasi Lemmons are grad students who follow the Candyman legend to Chicago's crime-ridden Cabrini Green projects, where the residents view him as no legend at all. Enticingly played by Tony Todd, the mesmerizing Candyman is more than eager to prove his existence to the curious Madsen. This truly creepy Clive Barker horror story is notable for its dollops of gore and unsettling swarms of bees. It should match the successes of other Barker genre hits "Nightbreed" and the "Hellraiser" series.

**"My Samurai" (1992), R, Imperial Entertainment, prebooks Feb. 22.**

Tae Kwon Do student Peter McCrea (John Kallou) stumbles onto a murder victim—and the murderers. He flees the killers, along with his dad's secretary (Lynne Hart) and his "samurai"—really his instructor Young Park (Julian Lee). When Young Park battles the bad guys, he engages each in an elaborately choreographed kickboxing duel. (After the 20th fists-of-fury bout, you start to wonder what they've got against just shooting each other.) Despite its "Karate Kid" intimations, this is essentially a chase movie ending with a predictable dose of inner growth for everybody. What's not predictable—and what could help "My Samurai" find an audience—is the quiet manner of martial-arts hero Lee, who eschews the tough-guy stance and sadistic one-liners that action heroes seem to find indispensable.

**"The Unnamable II: The Statement Of Randolph Carter" (1992), R, Prism Pictures, prebooks Feb. 18.**

You'd think that if they couldn't name it, they wouldn't make a sequel of it, but here comes yet an-

other fright film supposedly culled from the writings of H.P. Lovecraft. Tied to Lovecraft by the slimmest spider-silk, "The Unnamable II" tells of a carnivorous demon stalking the small town of Arkham, Mass. Demon-hunter Mark Kinsey Stephenson and antiquities professor John Rhys-Davies drive the creature from the innocent waif it had possessed for 300 years—leaving behind a conveniently naked woman (Maria Ford). Naturally, this doesn't stop the recently evicted demon from carving up the remaining characters. With sporadically amusing dialog, this film could appeal to those genre fans intelligent enough to know that blood and nudity doth not a horror movie make—but who are just bored enough to watch it anyway.

## GOLDSTAR VIDEO

(Continued from page 57)

quire less tender loving care than do groceries, where Goldstar does everything including the advertising mechanicals. "It has to be a no-brainer," Goldsmith explains. Supermarkets, he adds, "are never limited by money, they're limited by space," and sometimes that means fighting their wish to put Goldstar displays near existing video departments. Goldstar wants separate exposure.

The company goes direct to accounts. "We don't deal with distributors," says Goldsmith. "I don't like them, I don't trust them, and I don't need them." That attitude will apply as well to the discount chains now testing the Goldstar line, including Bradlees and Pace Warehouse. Goldsmith sees the mass merchants eventually grabbing a 20% share of his business. The Christmas season, which can account for 25% of yearly sales, determined startups. "We have to get our toe in for '93," he says. "We have to find out what direction to take."

## Kids' Music & Vid Companies Preview '93 Toy Fair Wares

TOYLAND, TOYLAND: A multitude of children's video and audio companies are exhibiting at this year's American International Toy Fair, Feb. 12-17 at the Javits Center in New York. Here's a preview of what to expect, video-wise, while browsing through the aisles.

**Warner Bros.**, exhibiting under the auspices of joint venture partner **Music For Little People**, Redway, Calif., is debuting its new **Peter, Paul & Mary** children's album/video/TV special, "Peter, Paul & Mommy, Too." The veteran folk trio will be in attendance at the booth, says Warner Bros. spokesperson **Alisse Kingsley**. The 1978 release, "Peter, Paul & Mommy," remains one of the most popular children's albums ever, having sold more than half a million copies, according to Kingsley. The new 90-minute home video (\$19.98) is a tape of the PBS TV special that will air in March. "There's a lot of interaction with kids," says

Kingsley of the "PP&M, Too" video. Street date, along with the 51-minute audio, is March 9...

**Sony Kids' Video** is showing two new titles in its My First Activity Video series, titled "My First Musical Instrument Video" and "My First Ecology Video" (each \$14.98). According to spokesperson **Grace Szwagulin**, Sony is also debuting a new series from U.K. publisher **Dorling Kindersley** (which also produces the My First Activity series), called **See How They Grow**. Four titles (50 minutes, \$9.98 each), featuring "Pets," "Farm Animals," "Minicreatures," and "Wild Animals" from birth to maturity, will hit stores in late June. Also due in June is a two-title animated series, "King Arthur and the Knights of Justice," currently on TV. "Mattel is doing action figurines for the series," says Szwagulin, who notes, "We're celebrating our first anniversary at Toy Fair. This year, our second, we'll

be doing more projects with licensed character tie-ins," such as the "King Arthur" series and the Beach Boys' mascot bears through **Camp California** (Billboard, Jan. 23)...

**Discovery Music**, Van Nuys, Calif.,



by Moira McCormick

a joint venture with **BMG Kidz**, is bowing its new video division at Toy Fair, according to VP of marketing **Kym Pahoundis**. Flagship label artist **Joanie Bartels** unveils the first title in her **Simply Magic** family home video series; her **Magic** audio series is a

multi-million seller. Titled "Simply Magic Episode One: The Rainy Day Adventure," it consists of a storyline interspersed with six music videos. Pahoundis says a clip-only reel is being readied for retail instore play. Street date is April 6. Pahoundis says cassettes from Discovery artists **Dennis Hysom** and **Bethie** are due in the first half of 1993...

**The Children's Group**, Toronto, distributed by **BMG Kidz**, will be focusing on its **Classical Kids** series, particularly its award-winning "Beethoven Lives Upstairs." Spokesperson **Holly-Ann Franchi** notes it has sold best in record retail chains like **HMV**, **Tower**, and **Musicland**. **Classical Kids'** next video/audio project, she says, will feature **Tchaikovsky...Lightyear Entertainment** (New York), also distributed by **BMG Kidz**, is introducing its new **Rosenshontz** title, "Teddy Bears' Jamboree," says spokesperson **Alise Kredi-**

**tor**. It's a concert video recorded at the fourth annual **Teddy Bears' Picnic** on Boston Common, featuring 15 favorites from the pioneering tot-rock duo. "It's the first **Rosenshontz** video to be produced start to finish by **Lightyear**," she says. Street date is April 27...

**A&M** will be showing its newest video, released in 1992 but never seen before at Toy Fair. All four "Lamb Chop's Play-Along" titles (\$9.95 each) were certified gold as of mid-December, says director of children's product **Regina Kelland**, who claims the title, "Action Songs," is on its way to platinum. "We get to talk for the first time to the toy retailers who have been selling our product," adds Kelland. That product includes "**Linda Arnold's World of Make Believe**," "**Sharon, Lois & Bram Sing A to Z**," and **Bill Harley's "Who Made This Mess?"**

(Continued on next page)



## PICTURE THIS

(Continued from page 57)

wholly owned outlet since the chain went franchise. West Coast is appointing product managers for each segment, while seeking help from suppliers. "We've spoken to people" such as Image Entertainment, says Apple. "We're looking for our vendors to experiment."

None of this comes at the expense of franchisees, who won't be forced into geographic competition, he hastens to add.

**REVERSAL OF FORTUNE:** Rentrak has won a reversal of the late-1992 jury decision in Oregon that said the pay-per-transaction provider was operating in violation of the state's Franchise Act. Rentrak has never acted as a franchisor, and the old ruling could have forced significant business changes.

The challenge originated when Rentrak repossessed PPT inventory from Video 94, San Marcos, Calif., after its auditors were refused ac-

cess to financial records.

**BUNNY HAPPY:** GoodTimes Home Video has landed one of the last remaining prestige kid-vid properties, Beatrix Potter's "Peter Rabbit," a li-

censed character celebrating its 100th birthday. The production budget for the six-part animated series is \$10 million, shared with Family Channel, which has the cable rights. GoodTimes will street the first two titles March 15 at a suggested list of \$19.95.

## BBC TOPS DISNEY IN U.K.

(Continued from preceding page)

ing to industry sources, with books, CDs, and character merchandising also proving their worth. Eighteen months ago BBC Enterprises set up The Network, a company that handles pan-European character merchandising rights for BBC product.

Following the success of BBC Enterprises in the U.K. and the opening of a Paris office a year ago, the company is set to establish itself in at least three more European territories. Germany should be up and running this spring, followed by Italy and Spain by the end of the year.

"Traditionally, BBC Enterprises sells programs to broadcasters but after our experience of exploiting secondary rights in the U.K., it's our intention to replicate that overseas without getting too stupid—after all, we have two broadcasting channels in the U.K.," says Greenwood.

BBC Enterprises has brought in Stephen Muirhead as European director for BBC Enterprises International, a new post designed to oversee the expansion. He was with Technicolor and Hanna-Barbera, where he set up offices in the U.K., France, and Italy.

## CHILD'S PLAY

(Continued from preceding page)

**Price Stern Sloan**, Los Angeles, will be showing the most recent video titles in its multi-million-selling Wee Sing video/audio/book series, "Wee Sing In The Marvelous Musical Mansion." A favorite Wee Sing character, Silly Whim from "Wee Sing In Sillyville," will appear at the booth, and there will be periodic giveaways of the seven-title Wee Sing video library, says product manager **Liz Stahler**. The eighth title is due by VSDA convention time...

**Rincon Children's Entertainment**, Westlake Village, Calif., a joint venture with BMG Kidz, will be exhibiting in the toy building, not the convention center, according to director of marketing **Rob Gold**. The company will be showing the **Rabbit Ears**, Rowayton, Conn., Bible series, "The Greatest Stories Ever Told," which it distributes, as well as a wealth of new video product from its DIC Toon-Time Video line, licensed from major cartoon producer DIC. Gold says new titles include episodes of "WishKid," "Hammerman," "Hulk Hogan," "Pro Stars," "Captain N: The Game Master," "Swamp Thing," "G.I. Joe," and "The

Littles." There will be new Spanish titles from DIC, previously released in English...

**LIVE Home Video's Family Home Entertainment** imprint will be focusing on a basketful of \$12.98 Easter titles, including new titles "Will Vinton's Claymation Easter," "Little Sister Rabbit," "Thumpkin and the Easter Bunnies," and "Follow That Bunny." All have a March 3 street date. Spokesperson **Natalie Anderson** says FHE is also re-promoting nine Easter titles from last year, including Danny Kaye's original "Here Comes Peter Cottontail"...

**Wood Knapp Video**, Los Angeles, will be exhibiting the dozen titles it has released from the excellent **Children's Circle** catalog. Wood Knapp acquired the catalog, which consists of filmed versions of classic children's literature, in 1992, lowering list price from \$19.95 to \$14.95. Spokesperson **Jenny Roelle** says the newest Children's Circle titles at Toy Fair will be "Maurice Sendak's Really Rosie," "The Pigs' Wedding and Other Stories," "The Ugly Duckling and Other Classic Fairytales," and "The Robert McCloskey Library" (release date for all is March 10).

**Bogner Entertainment Inc.**, Sherman Oaks, Calif., is showing its new made-for-video title "Peter Cottontail: How He Got His Hop!" (30 minutes, \$14.95). BEI's 10th video is the latest in its "Holiday Classics" series. President **Jonathan Bogner** says the Peter Cottontail character is under license from Warner Bros.; a plush toy line is also available from toy manufacturer Applause. "Peter Cottontail" features the puppets of **Jim Gamble**, master puppeteer for the Los Angeles Music Center. BEI's four-title "Musical Classics For Children" series also featured Gamble's puppets; Gamble's "Introduction To Puppet Making" won a Parents' Choice Gold Award for BEI.

Please address all correspondence, review copies, etc. to **Moirra McCormick**, 1209 Sherwin #801, Chicago, Ill. 60626, or call 312-464-0880.

## Billboard.

FOR WEEK ENDING FEBRUARY 6, 1993

# Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				Suggested List Price	Compiled from a national sample of retail store sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number		THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>					<b>HEALTH AND FITNESS™</b>				
<b>★★ NO. 1 ★★</b>					<b>★★ NO. 1 ★★</b>				
1	1	31	<b>NBA DREAM TEAM</b> FoxVideo (CBS/Fox) 5616	14.98	1	15	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032	19.99	
2	2	23	<b>NFL ROCKS</b> PolyGram Video 085379-3	19.95	2	11	<b>CHERFITNESS: BODY CONFIDENCE</b> FoxVideo (CBS/Fox) 2577	19.98	
3	4	66	<b>NBA SUPERSTARS</b> FoxVideo (CBS/Fox) 2288	14.98	3	127	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES</b> ♦ Warner Home Video 616	19.98	
4	3	7	<b>HIDDEN NFL II: THE LOCKER ROOM TAPES</b> PolyGram Video 4400854973	19.95	4	31	<b>KATHY SMITH'S STEP WORKOUT</b> FoxVideo (Media) MO32901	19.98	
5	6	58	<b>SUPER SLAMS OF THE NBA</b> FoxVideo (CBS/Fox) 3244	14.98	5	23	<b>STEP REEBOK: THE VIDEO</b> PolyGram Video 0847853	29.95	
6	11	101	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98	6	19	<b>JANE FONDA'S STEP AEROBIC WORKOUT</b> A*Vision Entertainment 3-50333	24.98	
7	NEW		<b>THE NFL'S GREATEST RIVALRIES</b> PolyGram Video 4400854933	19.95	7	13	<b>BUNS OF STEEL 4 WITH TAMILEE WEBB</b> The Maier Group TMG137	9.99	
8	15	124	<b>NFL CRUNCH COURSE</b> PolyGram Video	19.95	8	7	<b>AM/PM CALLANETICS</b> MCA/Universal Home Video 81258	19.98	
9	9	56	<b>MAGIC JOHNSON: PUT MAGIC IN YOUR GAME</b> FoxVideo (CBS/Fox)	9.98	9	9	<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b> The Maier Group TMG131	9.99	
10	7	17	<b>NFL COUNTRY</b> PolyGram Video 440285491-3	19.95	10	10	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> The Maier Group TMG133	9.99	
11	RE-ENTRY		<b>NBA SUPERSTARS 2</b> FoxVideo (CBS/Fox) 5558	16.98	11	14	<b>ANGELA LANSBURY: POSITIVE MOVES</b> Wood Knapp Video WK1016	19.95	
12	18	65	<b>MAGIC JOHNSON: ALWAYS SHOWTIME</b> FoxVideo (CBS/Fox) 3189	19.98	12	8	<b>BUNS OF STEEL 2: STEP WORKOUT</b> The Maier Group TMG116	9.99	
13	16	168	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ♦ FoxVideo (CBS/Fox) 2173	19.98	13	12	<b>DIXIE CARTER'S UNWORKOUT</b> MCA/Universal Home Video 81416	19.98	
14	14	11	<b>NBA COMMEMORATIVE VIDEO COLLECTION</b> FoxVideo (CBS/Fox) 5624	49.98	14	16	<b>CHERFITNESS: A NEW ATTITUDE</b> FoxVideo (CBS/Fox) 2576	19.98	
15	20	16	<b>NFL'S GREATEST HITS</b> PolyGram Video	19.95	15	11	<b>BUNS OF STEEL WITH GREG SMITHEY</b> The Maier Group TMG111	9.99	
16	13	7	<b>PRO FOOTBALL'S HOTTEST CHEERLEADERS</b> PolyGram Video 4400854853	19.95	16	15	<b>ABS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG132	9.99	
17	10	31	<b>HISTORY OF THE NBA</b> FoxVideo (CBS/Fox) 2857	19.98	17	RE-ENTRY	<b>CALLANETICS</b> ♦ MCA/Universal Home Video 80429	24.95	
18	5	11	<b>TALK OF THE NFL</b> PolyGram Video 085381-3	19.95	18	19	<b>MARILU HENNER'S DANCEROBICS</b> Barr Entertainment 11208	19.95	
19	17	5	<b>NFL GOES MOTOWN</b> PolyGram Video 440085489-3	19.95	19	RE-ENTRY	<b>JANE FONDA'S LIGHT AEROBIC WORKOUT</b> Warner Home Video 652	29.98	
20	8	65	<b>LARRY BIRD: A BASKETBALL LEGEND</b> FoxVideo (CBS/Fox) 3191	19.98	20	18	<b>ARMS AND ABS OF STEEL</b> The Maier Group TMG142	9.95	

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1993 Billboard/BPI Communications.

## STORE MONITOR

(Continued from page 58)

**Cinema Video**, Washington, Mo.; **Econo-Foods**, Dubuque, Iowa; **Four Star Video**, Nitro, W.Va.; **Home Vision Video**, Waterville, Maine; **J & O Video**, Lodi, Calif.; **Mr. Movies**, Maple Grove, Minn.; **Pic-A-Flick Video**, Hendersonville, N.C.; **Sam's Video Entertainment**, Ft. Worth; **Schunck Markets**, St. Louis; **Spectrum Home Entertainment**, Ashland, Ohio; **The New Release**, Denison, Texas; **Unique Video**, San Diego; **Video Club U.S.A.**, Ashtabula, Ohio; **Video Connection**, Carnegie, Okla.; **Video Exchange**, Marshfield, Wis.; **Video Express**, Newberry, Mich.; **Video Outlet**, Rockford, Ill.; **Video Plus**, Red Wing, Minn.; **Video Update**, Albert Lea, Minn.; **Video Vault**, Desota, Mo.; and **West Coast Video**, Pittsburgh.

## 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	Aladdin (Buena Vista)	7,438,690	2,289 3,250	9	147,942,566
2	A Few Good Men (Columbia)	6,125,660	2,100 2,917	5	109,126,937
3	Alive (Buena Vista)	5,909,826	1,235 4,785	1	16,218,421
4	Scent of a Woman (Universal)	4,745,865	1,244 3,815	3	22,791,639
5	Used People (20th Century Fox)	4,381,753	876 5,002	5	7,092,646
6	Nowhere To Run (Columbia)	4,305,712	1,776 2,424	1	13,713,282
7	Aspen Extreme (Buena Vista)	3,342,613	1,455 2,297	—	3,342,613
8	The Bodyguard (Warner Bros.)	3,066,948	1,540 1,992	8	106,193,789
9	Body of Evidence (MGM)	3,023,275	2,050 1,475	1	11,567,247
10	Forever Young (Warner Bros.)	2,294,381	1,461 1,570	5	48,321,900



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(Continued on page 64)



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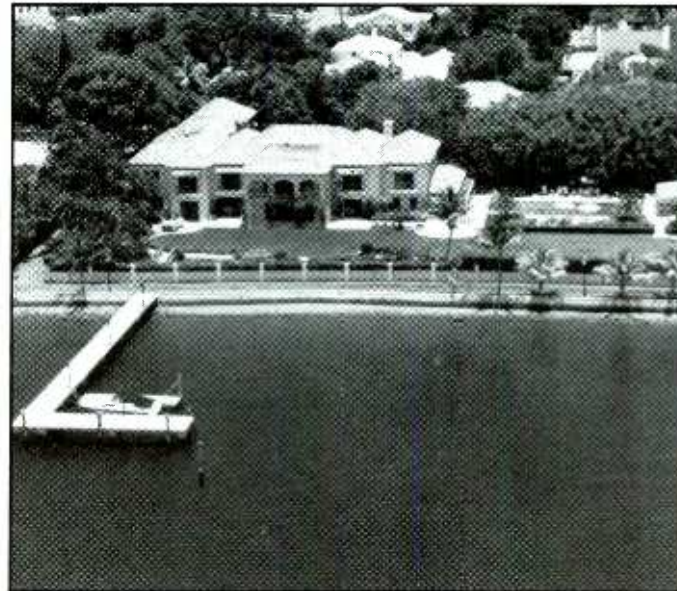
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**Texas Bound.** On a recent visit to Houston, Michael Penn stopped by KLOL, where he got a chance to soak up the Texas sun. Pictured, from left, are RCA local promotion manager Andy Kemp, KLOL PD Ted Edwards, Penn, KLOL MD Patty Martin, keyboardist Patrick Warren, and (kneeling) RCA director of national album rock promotion Tony Gates.

## FCC Adopts New Rules Banning Indecency On Commercial Radio From 6 a.m.-Midnight

■ BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has adopted new regulations prohibiting the broadcast of indecent programming on commercial stations between 6 a.m. and midnight.

The Jan. 22 announcement also prohibits noncommercial stations that go off the air between 10 p.m. and midnight from broadcasting any such programming from 6 a.m. to 10 p.m.

The new rule stems from requirements in an amendment of the Public Telecommunications Act of 1992, passed by Congress. It goes into effect Feb. 22.

The current "safe harbor" hours rule enforced by the Commission allowed indecent programming to be broadcast from 8 p.m. to 6 a.m. An earlier FCC 24-hour ban, also mandated by Congress, was struck down by federal courts.

In its action, the FCC denied a request by broadcasters and First Amendment groups for a stay of the present rule, which is almost sure to trigger yet another court test of the Congressionally mandated rule.

### FCC AWAITS WHITE HOUSE NEWS

At deadline, there was still no word from the White House or the Commission on the announcement of an acting chairman nor the nomination of a Democrat to fill the chairman's seat of departed Republican Al Sikes or the commissioner's seat of departed commissioner Sherrie Marshall.

"They said they were going back to the White House to get some answers for us," says an FCC senior staffer about the Clinton Administration liaisons who visited the still-chairman-less FCC.

The FCC hasn't ground to a halt, however. "We're doing OK," says Alan McKie, deputy managing director. "The Communications Act gives the Commission authority to conduct business in the absence of a chairman."

McKie notes that "the staff has been given substantial delegated au-

thority," but adds that "the commissioners would prefer that the White House would appoint an acting chairman."

Beyond the day-to-day business, however, there are policy matters that only a new chairman can direct.

McKie says he doesn't know when the White House will heed the tug on the sleeve of the liaisons who visited the Commission office. "They said they're working on it, but I haven't heard anything. Better sooner than later; we have a commission meeting

## WASHINGTON ROUNDUP™

scheduled for early February to deal with some policy matters," he says.

Additionally, FCC staffers haven't been given the word on when to bid goodbye to a number of noncareer employees (Bush Administration carryovers) at the Commission.

### NAB'S FRITTS ZAPS SATELLITE DAB

National Assn. of Broadcasters president Eddie Fritts ripped into the FCC and DAB satellite companies again as the commission prepared to rule on applications by at least four new entrepreneurs that have filed competing applications, following the lead of Satellite CD Radio.

Fritts warns that if the FCC OK's experimental Satellite DAB networks with 30-60 new channels in each market, the Commission "risks destroying the system of local radio broadcasting that is the envy of the world."

New applications by Loral, Primosphere, American Mobile Satellite Corp., and Digital Satellite Broadcasting Corp. have NAB staffers even more concerned that the FCC might put traditional radio, with its slow start-up in-band system, on the DAB back burner by allowing satellite companies to start up a brand-new service.

The applications by the entrepre-

## Fall Arbs Indicate News/Talk Surge Baby Boomers May Switch From Music

■ BY ERIC BOEHLERT

NEW YORK—News/talk stations, which have doubled in number over the last five years, may be on the verge of a fruitful ratings run.

Programmers say that as a tidal wave of baby boomers begin to wean themselves off music and tune into more news and information, N/T stations will benefit. Judging from the fall Arbitron book, that renaissance may have already begun.

N/T outlets in Los Angeles (KFI), Chicago (WLS), San Diego (KSDO), Pittsburgh (KDKA), Portland, Ore. (KXL-AM), Providence, R.I. (WHJJ), Buffalo, N.Y. (WGR), and

West Palm Beach, Fla. (WBZT), among others, all equaled or surpassed their best 12-plus book in more than three years. Some stations went even further. WXYT Detroit enjoyed its best fall book in 10 years, and San Francisco's venerable KGO posted its highest 12-plus numbers in 13 years and its second-best in 21 years.

Music-based PDs often say the fortunes of their formats are closely tied to the quality of available product. The same is essentially true at N/T stations, since they too live and die on cyclical "product": namely newsworthy events.

"Any time something pops up in the news [like] the Gulf war, more people come to N/T stations and time-spent-listening increases," points out Michael Packer, PD at WXYT Detroit.

Clearly the news event that powered N/T last autumn was the '92 election. Programmers are quick to note that more listeners keyed into the Clinton-Bush-Perot runoff than any other campaign in recent memory. Many N/T managers credit the free-speaking Texas billionaire Ross Perot for keeping the sparks flying and tapping into concerns and interests that attracted a whole block of formerly silent Americans, ones who previously sat out elections and the radio chatter that accompanies them.

"Ross Perot kept the fires burning," says Kelly Wheeler, director of operations at KSDO San Diego. "He was extremely important."

In fact, of the N/T station successes listed above, the '92 election propelled nearly all of them past their winter '91 book—the so-called "Gulf Book"—as well as their fall '88 campaign book.

Between November 1988 and November 1992, programmers say, the N/T product has improved dramatically, hosts have become more contemporary, and listener demographics couldn't be better.

Packer at WXYT says his station does far fewer interviews with authors and instead opts for more specific, topic-related programs. Referring to the reigning king and queen of early-morning television coffee talk chatter, Packer says, "We've gone from 'Regis And Kathie Lee' to a cross between 'Nightline' and 'Hard Copy.'"

It's those topics and the "tremen-

dous interest and appetite for current events as popular culture" that are now driving the talk portion of N/T, says Michael Harrison, evening talk host on WTIC-AM Hartford, Conn., as well as editor and publisher of the format newsletter, "Talkers."

Current events require current hosts, and no one better personifies the new N/T attitude than Rush Limbaugh. Not only has Limbaugh become the ratings anchor for countless success stories (WBZT West Palm Beach picked up the conservative self-promoter one year ago and promptly went from a 0.5 to a 2.1, 12-plus), but he has also ushered in a new listening pattern among the all-important baby boomers. "They suddenly feel it's OK to listen to talk," says Wheeler in San Diego. And, as GMs have realized over the last few years, as baby boomers go, so go their formats.

According to the U.S. Census Bureau and its 1990 tally, the average age of an American is 32.9. That's up from 30.7 in 1980 and 28.1 in 1970, meaning baby boomers continue inching toward what Lorna Gladstone, PD at Chicago's WGN, calls the N/T "point of entry": 33-35 years old.

"We all like music, but at some point we want to feed the mind as well," says John McConnell, KGO San Francisco's PD, alluding to the theory behind thirtysomethings' jump down the dial to news and information outlets. "By my way of thinking, N/T is the best forum to exchange ideas and learn new things."

"There's a whole generation of baby boomers splitting up their time between music and information stations," echoes Packer in Detroit.

The plan as always, says WGN's Gladstone, is to land listeners in their thirties and keep them for decades. The fact that there are more 30-year-olds now than ever before in this century represents an enormous potential for N/T growth.

Broadcasters who saw the bell curve of baby boom listeners approaching, as well as those attracted to the falling cost of picking up quality N/T satellite programming, have been busy establishing N/T stations. Since 1988, the number of commercial outlets has nearly doubled from 330 to more than 600, according to the M Street Journal.



**Foreigner At Home.** After performing on the syndicated program "Love From Electric Ladyland," members of Foreigner hung out with the show's host and WNEW New York PD Pat St. John. Pictured, from left, are Mark Schulman, Mick Jones, St. John, Atlantic Records rep Steve Ellis, and Lou Gramm.





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#### Thursday, February 11

10:00AM *Grand Ballroom* THIRD ANNUAL RAP JUKEBOX JURY  
11:20AM *Grand Ballroom* RECORD POOLS: THE POWER OF POOLS  
12:40PM *Grand Ballroom* THE OVERCROWDED RAP MARKET  
1:55PM *Grand Ballroom* EXAMINING REGIONAL FLAVA  
2:00PM *Elizabethan A&B* COLLEGE ALTERNATIVE SESSION  
3:00PM *Colonial Room* TOP 40 SMALL/MEDIUM MARKETS SESSION  
3:00PM *California West* JAZZ/ADULT ALTERNATIVE MEETING WITH  
WYNTON MARSALIS  
4:30PM *Grand Ballroom* UNDERSTANDING RAP TRADES  
5:00PM *Colonial Room* ALTERNATIVE ARTIST SESSION  
5:55PM *Grand Ballroom* OPEN MIC RAP MEETING  
5:30PM *California West* LIBERTY RECORDS SHOWCASE WITH  
BILLY JOE WALKER, JR., PRESTON REED, JOHN JARVIS,  
ROY ROGERS and more!  
6:00PM *St. Francis Room* GAVIN COUNTRY KICK-OFF COCKTAIL CELEBRATION  
10:00PM *Colonial Room* GAVIN "UNPLUGGED" CONCERT  
10:00PM *Borgia Room* COLUMBIA JAZZ PRESENTS: KIRK WHALUM  
11:00PM *California West* JVC MUSIC PRESENTS TOM COSTER AND FRIENDS,  
GRP PRESENTS NELSON RANGELL

#### Friday, February 12

9:00AM *Colonial Room* TOP 40 FORMAT BREAKFAST  
9:30AM *California West* JAZZ JUKEBOX JURY  
10:00AM-3:00PM *Borgia Room* NO HOST AIR CHECK & MUSIC AUDITION  
LISTENING POST  
10:30AM *Elizabethan C&D* ALTERNATIVE SESSION:  
OWNERSHIP & PROGRAMMING  
12:00 Noon *Colonial Room* JEFF McCLUSKEY & ASSOC.  
PRESENTS JOE CALHOON  
12:00 Noon *California West* URBAN LUNCHEON/WOMEN IN  
BLACK MUSIC & MEDIA  
3:00PM *Theatre On The Square* KEYNOTE EVENT:  
SPALDING GRAY PERFORMING GRAY'S ANATOMY  
6:00PM *Grand Ballroom/Colonial & Borgia Rooms/Italian Foyer*  
THE GAVIN COCKTAIL PARTY  
8:30PM *Elizabethan A&B* COUNTRY BANQUET  
10:30PM *Borgia Room* EMI RECORDS GROUP PRESENTS WENDY MOTEN  
11:00PM *California West* WARNER BROS. JAZZ NITE  
INTRODUCING JOSHUA REDMAN  
11:00PM *Colonial Room* CAPRICORN RECORDS PRESENTS 311,  
GIANT RECORDS PRESENTS BIG HEAD TODD AND THE MONSTERS

#### Saturday, February 13

9:00AM *California West* COUNTRY FORMAT SESSION  
9:00AM *Georgian Room* ADULT CONTEMPORARY FORMAT  
10:00AM-3:00PM *Borgia Room* NO HOST AIRCHECK & MUSIC AUDITION  
LISTENING POST  
11:00AM *Colonial Room* TOP 40 SESSION FEATURING PAUL DREW  
11:00AM *Italian Foyer* JAZZ/ADULT ALTERNATIVE OPEN SESSION  
12:00 Noon *California West* COUNTRY ARTIST SHOWCASE LUNCHEON  
12:00 Noon *Elizabethan A,B,C,D* COMMERCIAL ALTERNATIVE RADIO AND  
RECORDS WORK SYMPOSIUM  
1:00PM *Italian Foyer* COLLEGE ALTERNATIVE BREAKOUT SESSION  
1:01PM *Colonial Room* MUSIC DIRECTOR 101  
2:00PM *Georgian Room* COMMERCIAL ADULT/ALTERNATIVE SESSION  
3:00PM *California West* WOMEN IN MUSIC & MEDIA  
3:00PM *Italian Foyer* URBAN & TOP 40 CROSSOVER  
5:30PM *Grand Ballroom* 1993 GAVIN SEMINAR AWARDS DINNER  
9:30PM *Borgia Room* MESA BLUEMOON PRESENTS WILLIE AND LOBO  
10:00PM *California West* VERVE POLYGRAM JAZZ PRESENTS  
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				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	12	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE 3 weeks at No. 1
2	2	2	15	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
3	7	9	12	FOREVER IN LOVE ARISTA 1-2482	◆ KENNY G
4	3	3	13	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON
5	4	4	15	NEVER A TIME ATLANTIC 87411	GENESIS
6	6	7	14	FAITHFUL EMI 50411/ERG	◆ GO WEST
7	5	6	17	FEELS LIKE HEAVEN WARNER BROS. 18651	◆ PETER CETERA WITH CHAKA KHAN
8	10	12	7	NO MISTAKES MCA 54554	◆ PATTY SMYTH
9	8	5	17	THE LAST SONG MCA 54510	◆ ELTON JOHN
10	9	10	10	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
11	12	13	12	LOVE CAN MOVE MOUNTAINS EPIC 74337	◆ CELINE DION
12	11	8	18	TO LOVE SOMEBODY COLUMBIA 74733	◆ MICHAEL BOLTON
13	14	17	8	IRRESISTIBLE POLYDOR 861 210/PLG	◆ CATHY DENNIS
14	16	16	13	NO ORDINARY LOVE EPIC 74734	◆ SADE
15	13	11	20	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
16	17	20	9	IN THE STILL OF THE NITE MOTOWN 2193	BOYZ II MEN
17	19	21	8	ALL AT ONCE CAPITOL ALBUM CUT	BONNIE RAITT
18	18	19	13	DOES LOVE NOT OPEN YOUR EYES REPRISE ALBUM CUT	◆ KURT HOWELL
19	25	29	5	REACH OUT (I'LL BE THERE) COLUMBIA ALBUM CUT	MICHAEL BOLTON
20	27	45	3	ANGEL SBK 50406/ERG	◆ JON SECADA
21	15	14	17	CHAINS AROUND MY HEART CAPITOL 44848	◆ RICHARD MARX
22	24	26	7	TELL THE TRUTH REPRISE 18673	◆ JUDE COLE
23	22	27	9	NOT GONNA CHANGE FONTANA ALBUM CUT/MERCURY	◆ SWING OUT SISTER
24	21	25	10	IN THIS LIFE EPIC 74791	◆ COLLIN RAYE
25	NEW ▶	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ SIMPLE LIFE MCA ALBUM CUT	ELTON JOHN
26	47	—	2	★ ★ ★ POWER PICK ★ ★ ★ HOPE OF DELIVERANCE CAPITOL 44904	◆ PAUL MCCARTNEY
27	33	37	4	COME IN OUT OF THE RAIN EMI 50417/ERG	◆ WENDY MOTEN
28	31	46	3	I'M EVERY WOMAN ARISTA 1-2519	◆ WHITNEY HOUSTON
29	32	36	3	ORDINARY WORLD CAPITOL 44908	◆ DURAN DURAN
30	26	28	28	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
31	20	15	17	ALWAYS TOMORROW EPIC 74472	◆ GLORIA ESTEFAN
32	23	23	22	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
33	NEW ▶	1	1	I SEE YOUR SMILE EPIC 74847	GLORIA ESTEFAN
34	38	39	3	WALK ON THE OCEAN COLUMBIA 74706	◆ TOAD THE WET SPROCKET
35	36	43	4	NO ONE ELSE ON EARTH CURB 54449/MCA	◆ WYONONNA
36	30	24	22	I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	◆ MICHAEL W. SMITH
37	50	—	2	PASSIONATE KISSES COLUMBIA 74795	◆ MARY-CHAPIN CARPENTER
38	37	—	6	HAVE I TOLD YOU LATELY WARNER BROS. ALBUM CUT	ROD STEWART
39	34	30	5	LIGHTS COLUMBIA 74842	◆ JOURNEY
40	NEW ▶	1	1	SOMEBODY LOVE ME REUNION 62465/RCA	◆ MICHAEL W. SMITH
41	39	38	9	SOUL DRIFTER REPRISE ALBUM CUT	LINDSEY BUCKINGHAM
42	29	22	18	HOW DO YOU TALK TO AN ANGEL CAPITOL 44890	◆ THE HEIGHTS
43	43	34	10	NOW OR NEVER COLUMBIA ALBUM CUT	KENNY LOGGINS
44	41	33	25	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
45	NEW ▶	1	1	LOVE IS GIANT 18630	VANESSA WILLIAMS & BRIAN MCKNIGHT
46	40	35	33	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
47	45	42	35	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
48	46	44	7	TRUE EMOTION PRIVATE MUSIC ALBUM CUT	JENNIFER WARNES
49	48	48	4	STARDUST COLUMBIA ALBUM CUT	◆ HARRY CONNICK, JR.
50	28	18	12	FLESH & BLOOD SBK 50415/ERG	◆ WILSON PHILLIPS

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## Billboard's PD of the week™

**Peter Newman**  
KING-FM Seattle



IT IS GENERALLY N/T stations that cite elections and wars as forces driving good ratings, but classical KING-FM Seattle PD Peter Newman says those very factors have helped his station achieve remarkably high ratings for the format. In the fall Arbitron book, KING-FM was seventh in the market overall, having jumped 3.2-4.6 from the summer.

"Oddly enough I think we benefited from it being a political year," Newman says. "We're being inundated with so much hype and stress that we were considered by our listeners as an oasis in a noisy political environment. We also saw this during the Gulf war."

One major programming change that did occur during the fall book was the removal of all syndicated programming from the lineup. KING's regular evening syndicated slot was replaced with an interesting alternative—live music. Newman installed a grand piano in the studio and began inviting local musicians up to perform.

Newman cites two reasons for the change. First, he says, "we regain control of our programming," which had been lost to syndicated fare. Second, "playing local music and having people in our studios you can hear in public does a really nice job of bonding with the listeners."

In addition to dropping syndicated programming, another fall book change was the addition of a jingle package that Newman describes as "very weird."

Using the voice of Newman's wife to stand out from the all-male air staff, the jingles juxtapose liners with sound bites from "Star Trek," "Leave It To Beaver," and "It's A Wonderful Life."

Newman says the new jingles serve three purposes: keeping things fun, making it clear to the audience that the station is not taking itself too seriously, and breaking down the stereotypes of what a classical station is.

Musically, Newman's work is never done. "We're always playing with our playlist," he says. "We're always trying to get a better handle on what works musically and what flows well."

Here's a recent three-hour midday set: Mozart, "Piano Concerto No. 18" (Ashkenazy); Bach/Frankenpohl, "5 Fugues From 'Art of the Fugue'" (Canadian Brass); Copland, "Clarinet Concerto" (Blount/Davies); Dello Joio, "Lyric Fantasies" (Elaine/Amos); Schickele, "Grand Sonata for an Awful Lot of Winds & Percussion" (Schickele); Mendelsson, "Symphony No. 1" (Masur); Stamitz, "Flute Concerto In G" (Rampal & Kudo); Beethoven, "12 Contredanses" (Thomas); and Schubert, "3 Piano Pieces" (Schiff).

Newman says the station is typical musically of other classical outlets. "If you look at our playlist, it's probably not all that different from most other classical station playlists. [But] our announcing style is uniquely different from

other classical music stations," he says. "We can be very colloquial ... but also speak with some knowledge about the composers."

KING attracts an audience that is evenly split between traditional core classical music listeners who "criticize us because we play the wrong performances of Beethoven sonatas," and those who just like classical music but "don't have the faintest idea of what they are listening to or care," says Newman.

If KING was just targeted at the first group, Newman says, "we'd be about a 2.5 station." So the trick to maintaining the balance is to "talk out of both sides of our mouth. Tell the core 'we love and respect you' and also tell the fringe that 'you don't have to have a degree from Juilliard, it's just important that you like what you hear.'"

Although different dayparts tend to target one or the other group, Newman says for the most part the station is always "weaving down the center of the street. Our position is we want both and I think it is possible to program a radio station that does that."

The lighthearted morning show, targeted at the casual classical fan, includes a daily weather forecast based on the number of seagulls and pigeons on the Denny's sign across the street from the station.

Promotionally, KING does what Newman calls the "standard classical music stuff; we tend to own just about every concert in the city. You can't go to a concert without seeing our logo attached to the program. [And] we're always doing [on-air] contesting."

He is selective about contests, however, noting that "we don't take everything that goes through the door. [We] try really hard not to sound like 'let's make a deal' of the air. If we give things away we want it to be high quality and suitable to our format."

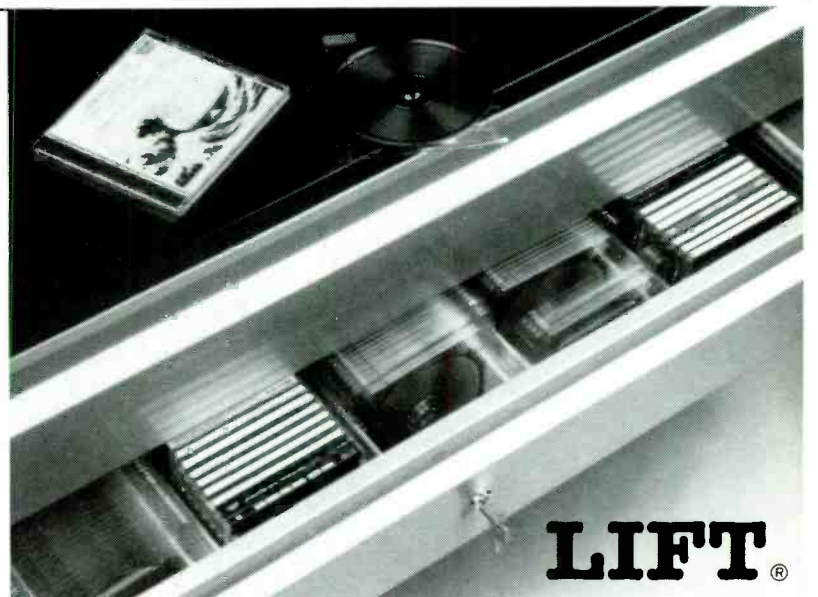
A Seattle native, Newman has spent his entire career in the market, beginning in the early '70s at the Univ. of Washington's KCMU. He moved on to public station KUOW as an announcer before joining the now-defunct classical station KXA. He joined KING-FM more than 15 years ago as morning man. In 1980 he was put in charge of operations, overseeing production and syndication, and was upped to PD in 1985.

The station, owned for years by the Bullitt family, has achieved an odd sort of status in the market over its 40-year history. "We're a commercial radio station but at the same time treated like a beloved public institution," Newman says. "It makes making changes difficult sometimes, but there is an enormous amount of good will for what the Bullitts have done. It was their intention to keep classical music alive on the radio in Seattle, [and] they've really done it in a class-act kind of way." PHYLIS STARK

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# Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS. AGO	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	16	★★★ NO. 1 ★★★ STAND UP (KICK LOVE INTO MOTION) ADRENALIZE	◆ DEF LEPPARD MERCURY
2	18	—	2	DON'T TEAR ME UP WANDERING SPIRIT	MICK JAGGER ATLANTIC
3	2	2	13	TOO MANY WAYS TO FALL ARC ANGELS	ARC ANGELS DGC/GEFFEN
4	3	6	8	MISTER PLEASE DON'T TREAD	DAMN YANKEES WARNER BROS.
5	5	8	7	IN BLOOM NEVERMIND	◆ NIRVANA DGC/GEFFEN
6	13	24	3	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
7	11	30	3	SOMETIMES SALVATION THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
8	8	15	7	BLACK TEN	PEARL JAM EPIC
9	4	3	14	STEAM US	◆ PETER GABRIEL GEFFEN
10	9	9	7	STOP THE WORLD III SIDES TO EVERY STORY	◆ EXTREME A&M
11	10	12	9	PULL ME UNDER IMAGES AND WORDS	◆ DREAM THEATER ATCO EASTWEST
12	6	4	11	IGNORELAND AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
13	7	5	14	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
14	12	13	9	NEARLY LOST YOU SWEET OBLIVION	◆ SCREAMING TREES EPIC
15	16	22	6	SOMEBODY TO SHOVE GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
16	15	17	11	ALL I WANT THE LIZARD	◆ SAIGON KICK THIRD STONE/ATLANTIC
17	14	10	18	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
18	23	—	2	STAND NATIVE TONGUE	◆ POISON CAPITOL
19	20	21	8	IT COMES AROUND START THE CAR	JUDE COLE REPRISE
20	21	26	5	WAITING FOR THE SUN HOLLYWOOD TOWN HALL	◆ THE JAYHAWKS DEF AMERICAN/REPRISE
★★★ AIRPOWER ★★★					
21	31	—	2	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
22	17	18	10	SAD BUT TRUE METALLICA	◆ METALLICA ELEKTRA
23	24	25	8	OLD ROSE MOTEL PSYCHO CITY	GREAT WHITE CAPITOL
★★★ AIRPOWER ★★★					
24	26	40	3	THE ONE I AM LOVE SONGS FOR THE HEARING IMPAIRED	DAN BAIRD DEF AMERICAN/REPRISE
25	36	—	2	EILEEN MAIN OFFENDER	◆ KEITH RICHARDS VIRGIN
26	22	11	18	JIMMY OLSEN'S BLUES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
27	25	23	6	SEX TYPE THING CORE	◆ STONE TEMPLE PILOTS ATLANTIC
28	19	16	8	GUILTY PARDON ME	◆ POORBOYS HOLLYWOOD
29	27	14	15	WICKED AS IT SEEMS MAIN OFFENDER	◆ KEITH RICHARDS VIRGIN
★★★ FLASHMAKER ★★★					
30	NEW ▶	1	1	SOMEBODY KNOCKIN' IZZY STRADLIN AND THE JU JU HOUNDS	◆ IZZY STRADLIN/JU JU HOUNDS GEFFEN
31	NEW ▶	1	1	CATS IN THE CRADLE AMERICA'S LEAST WANTED	◆ UGLY KID JOE STARDOG/MERCURY
32	38	—	2	BED OF ROSES KEEP THE FAITH	◆ BON JOVI JAMCO/MERCURY
33	NEW ▶	1	1	HEART OF AN ANGEL FEEL THIS	THE JEFF HEALEY BAND ARISTA
34	NEW ▶	1	1	RETURN TO SERENITY THE RITUAL	TESTAMENT ATLANTIC
35	29	27	18	TIME AFTER TIME NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
36	30	35	5	CHILD OF THE CITY EDGE OF EXCESS	TRIUMPH VICTORY/PLG
37	37	33	16	SHUFFLE IT ALL IZZY STRADLIN AND THE JU JU HOUNDS	◆ IZZY STRADLIN AND THE JU JU HOUNDS GEFFEN
38	35	—	2	ANGRY CHAIR DIRT	◆ ALICE IN CHAINS COLUMBIA
39	32	28	19	DRIVE AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
40	34	—	2	SWEET THING WANDERING SPIRIT	◆ MICK JAGGER ATLANTIC

○ 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	1	1	3	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
2	2	—	2	REST IN PEACE III SIDES TO EVERY STORY	◆ EXTREME A&M
3	3	2	5	JEREMY TEN	◆ PEARL JAM EPIC
4	4	3	17	EVEN FLOW TEN	◆ PEARL JAM EPIC
5	5	4	21	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
6	8	6	16	ONE ACHTUNG BABY	◆ U2 ISLAND/PLG
7	6	5	33	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.
8	10	9	4	WALK THIS WAY TOYS IN THE ATTIC	AEROSMITH COLUMBIA
9	7	7	25	MYSTERIOUS WAYS ACHTUNG BABY	◆ U2 ISLAND/PLG
10	—	—	4	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EM/ERG

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

# Radio

## B'cast Vet Larry King Gets A Day Job

LOS ANGELES—At 9-years-old, Larry Zeiger was the type of kid who had to know why the mailman wanted to deliver mail or why the bus driver drove a bus.

Fifty years later, Zeiger, now known as Larry King, still wants to know what makes people tick, except now it's people like Bill Clinton, Frank Sinatra, and Ross Perot.

"I still have that curiosity," King says. "It's still there every night. When I go in [the studio] tonight and that light goes on, I'm interested in that guest. I'm genuinely interested in their accomplishments."

King says his fascination with radio began when he was 5, listening to radio greats Arthur Godfrey and Red Barber.

"It's hard to describe," says King. "I just had a fascination with the radio and, when television came, a fascination with TV. I loved communicating. I was the kind of kid who just loved asking questions."

King has had no formal broadcast

I have mixed emotions.

"I could have said no," continues King, "but [Westwood One] came to me, I had two years to go on my contract, and they offered me more

[money] to consider doing days."



KING

WW1 says the daytime show is starting with approximately 270 stations, although clearing major-market affiliates continues to be a problem for the network. The King overnight show aired on approximately 360 outlets.

When his contract expires in two years, it remains to be seen whether King will continue to work in radio. "Certainly I can leave radio," he says. "I'm doing very well on television and it's only one hour a day. But I like working."

### 'HOWARD STERN IS NOT FUNNY'

King has some strong opinions about some of the other well-known radio personalities, particularly Howard Stern and Rush Limbaugh.

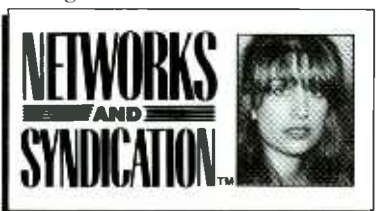
When asked about Stern's success, King says anyone with talent can do the shock-style broadcasting that Stern practices, including himself.

"Jackie Gleason told me once, 'If I went on TV on a Saturday night at 9 p.m. and showed an attractive couple having intercourse, it would win the time slot.'

"He makes my daughter laugh," continues King. "It's not funny to me. I'm not a prude. Lenny Bruce was funny. Howard Stern is not funny. Gleason called it cheap laughs."

Regardless of how he feels about Stern, King says there will always be a place for the self-proclaimed "king of all media."

(Continued on page 71)



by Carrie Borzillo

training. He got his first big break in radio in 1957, at age 23, when he landed a job at the 250-watt WAHR Miami. In 1960, he hosted a morning talk show from Pumpnick's Restaurant for WIOD Miami. He was also the host of an interview show on WTVJ-TV Miami.

Eight years ago he began the "Larry King Live" show on CNN.

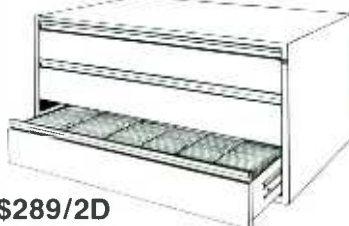
With 35 years of radio experience, 32 years of television, and five books to his credit, King says he wouldn't trade places with anyone.

It is with mixed emotions that King moves his overnight show to days beginning Monday (1), the 15th anniversary of the first syndicated talk show, "The Larry King Show," on Westwood One's Mutual Broadcasting System.

"The [daytime] audience is much larger, and how can I not like working 3 to 6 p.m.," he says. "But I'm getting letters from people saying, 'What am I going to do without you at night?' So,

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# Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	4	★★★ NO. 1 ★★★ THE DEVIL YOU KNOW PERVERSE	◆ JESUS JONES SBK/ERG
2	4	4	7	ORDINARY WORLD DURAN DURAN	◆ DURAN DURAN CAPITOL
3	2	3	4	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
4	6	15	3	DOGS OF LUST DUSK	◆ THE THE EPIC
5	3	7	10	LOVE U MORE O3	◆ SUNSCREEN COLUMBIA
6	5	8	10	CANDY EVERYBODY WANTS OUR TIME IN EDEN	◆ 10,000 MANIACS ELEKTRA
7	24	—	2	FEED THE TREE STAR	◆ BELLY SIRE/REPRISE
8	8	10	10	TWO WORLDS COLLIDE REVENGE OF THE GOLDFISH	◆ INSPIRAL CARPETS MUTE/ELEKTRA
9	13	—	2	CONNECTED CONNECTED	◆ STEREO MC'S GEE STREET/ISLAND/PLG
10	16	22	3	BLACK GOLD GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
11	15	14	4	BEAUTIFUL GIRL WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
12	9	9	14	STEAM US	◆ PETER GABRIEL GEFFEN
13	20	25	4	HARD TO GET STARCLUB	◆ STARCLUB ISLAND
14	23	—	2	WALKING THROUGH SYRUP ARE YOU NORMAL	◆ NED'S ATOMIC DUSTBIN CHAOS
15	11	16	3	GOODBYE BLIND	THE SUNDAYS DGC
16	14	17	8	LONG WAY DOWN FREE FOR ALL	◆ MICHAEL PENN RCA
17	22	24	3	ONE IN TEN GORGEOUS	808 STATE/UB40 TOMMY BOY
18	10	2	16	NOT SLEEPING AROUND ARE YOU NORMAL	◆ NED'S ATOMIC DUSTBIN CHAOS
19	NEW ▶	1	1	KISS THAT FROG US	PETER GABRIEL GEFFEN
20	7	6	13	GET OUT OF CONTROL FOOLISH THING DESIRE	◆ DANIEL ASH COLUMBIA
21	21	21	7	BLACK TEN	PEARL JAM EPIC
22	19	19	3	SLIVER INCESTICIDE	NIRVANA DGC
23	12	5	14	TROUT HOME BREW	NENEH CHERRY VIRGIN
24	25	13	11	99.9 F 99.9 F	◆ SUZANNE VEGA A&M
25	18	11	13	MRS. ROBINSON IT'S A SHAME ABOUT RAY	◆ LEMONHEADS ATLANTIC
26	26	—	2	DETACHABLE PENIS HAPPY HOUR	◆ KING MISSILE ATLANTIC
27	29	—	2	ANGRY CHAIR DIRT	◆ ALICE IN CHAINS COLUMBIA
28	NEW ▶	1	1	START CHOPPIN WHERE YOU BEEN	◆ DINOSAUR JR. SIRE/WARNER BROS.
29	27	27	3	FUNKY CEILI BLACK 47	◆ BLACK 47 SBK/ERG
30	17	12	12	EASTERN BLOC ASTRONAUTS & HERETICS	THOMAS DOLBY GIANT/REPRISE

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



## FALL '92 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copy-right 1993, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'91	'92	'92	'92	'92	Call	Format	'91	'92	'92	'92	'92	
<b>LAS VEGAS—(57)</b>														
KFMS-AM-FM	country	10.5	7.9	8.1	7.8	9.5	WOW	country	4.1	2.8	4.6	4.9	4.2	
KWNR	country	3.9	8.3	4.7	7.2	6.8	KRRR	album	2.5	2.7	4.8	3.4	3.8	
KJUL	adult std	3.7	1.9	3.4	4.7	6.4	KKCD	cls rock	3.1	3.9	3.2	2.9	3.3	
KOMP	album	7.8	8.4	7.0	6.1	6.2	KFMQ/KYNN	album	1.0	.9	.9	1.1	2.6	
KLUC-AM-FM	top 40	9.0	7.8	8.2	6.1	6.1	KXKT	country	4.1	3.3	2.7	2.3	2.3	
KKLZ	cls rock	7.2	5.3	5.5	5.6	5.4	<b>EL PASO, TEXAS—(77)</b>							
KEDV	modern	3.8	2.1	3.0	5.4	5.1	KHEY-FM	country	15.7	15.5	14.1	14.5	11.5	
KRLV	AC	4.2	4.7	6.2	4.1	4.9	KLQA	album	7.9	8.9	11.3	10.3	11.5	
KXZT	AC	5.8	7.3	6.5	4.9	4.9	KPRR	top 40/rhythm	13.0	10.8	11.4	9.3	10.2	
KMZQ	AC	6.3	7.3	8.5	7.7	4.8	KBNA-AM-FM	Spanish	6.6	9.6	7.9	9.5	8.8	
KUDA	oldies	3.6	2.5	4.0	3.1	3.9	KTSM-FM	AC	3.9	5.3	6.7	7.4	6.4	
KDWN	N/T	2.5	2.8	4.8	2.2	3.4	KAMZ	AC	7.9	10.5	10.5	9.3	5.9	
KYRK	top 40	3.3	4.7	3.8	3.9	2.7	KSET	country	1.9	3.2	4.6	4.8	5.2	
KNUU	N/T	1.8	1.6	2.6	2.0	2.3	KOFX	cls rock	6.2	4.6	3.9	4.0	4.6	
KORK	adult std	3.2	3.1	2.3	2.2	2.3	KAMA	Spanish	3.8	4.6	3.7	9.3	4.4	
KRRI	oldies	1.6	2.1	1.4	2.4	1.7	KTSM	N/T	4.1	5.1	4.5	6.7	4.3	
KMTW	album	1.0	2.2	—	—	1.3	KINT	AC	4.7	3.1	—	—	3.0	
KOWA	country	9	1.5	.6	.9	1.3	XHH	Spanish	1.0	—	1.2	1.8	2.3	
KEYV	country	1.9	2.4	1.0	1.1	1.1	XHEH	country	2.4	2.6	1.2	1.6	2.1	
<b>AUSTIN, TEXAS—(59)</b>														
KASE	country	15.7	17.2	15.3	16.3	15.2	KROD	oldies	2.5	2.0	1.4	1.1	1.7	
KHFI	top 40	7.5	5.3	7.2	7.9	8.5	KFNA	Spanish	.7	.6	1.8	1.2	1.2	
KKMJ-FM	AC	7.7	7.4	8.3	7.1	7.7	KVIV	Spanish	2.4	.7	.9	1.6	1.2	
KLBJ	N/T	6.4	7.0	6.3	6.0	6.9	XHPX	Spanish	1.1	.9	.7	—	1.2	
KLBJ-FM	album	6.9	5.4	6.4	7.7	6.6	KELP	religious	.7	.7	1.4	.5	1.0	
KVET-FM	country	5.1	5.8	5.8	4.9	6.1	<b>ALBUQUERQUE, N.M.—(79)</b>							
KGSR	album	4.7	4.1	3.6	4.6	5.8	KRZY/KRST	country	13.7	15.3	16.5	15.6	12.4	
KPEZ	album	5.4	4.7	4.8	5.3	4.3	KKOB	AC	10.4	11.5	8.4	10.9	11.0	
KEYI	AC	3.9	3.5	3.1	3.4	2.7	KKSS	top 40	5.5	6.2	4.9	7.5	7.5	
KMXX	AC	4.0	4.8	4.1	2.5	2.4	KKOB-FM	AC	7.2	6.6	7.5	7.2	6.9	
KFGI-AM-FM	oldies	1.8	1.0	2.3	3.2	2.0	KKYU	easy	5.4	5.6	6.0	3.8	4.5	
KMOW	adult std	2.0	2.3	1.6	2.0	1.7	KZSS/KZRR	album	7.2	6.2	4.4	6.6	4.5	
KNWC	modern	4	2.5	1.7	1.8	1.7	KZKL-AM-FM	oldies	5.1	4.0	3.7	4.4	4.3	
KTXZ	Spanish	1.8	1.4	1.6	1.2	1.5	KLSK	cls rock	6.5	4.5	5.7	3.8	4.4	
KLTD	oldies	2.4	3.6	2.2	1.3	1.1	KMGA	AC	4.5	2.4	3.7	4.4	3.9	
KSAH	Spanish	.7	—	—	—	1.1	KZRQ	album	.6	2.4	2.8	3.7	3.8	
KVET	country	1.6	1.3	.7	1.5	1.1	KHFH	classical	5.0	3.2	4.7	2.2	3.5	
<b>GREENVILLE, S.C.—(60)</b>														
WSSL-AM-FM	country	15.7	13.8	17.0	14.7	18.3	KASY	country	1.8	2.1	3.4	1.8	3.1	
WSEC-FM	country	12.7	12.0	10.6	13.1	14.1	KOLT-FM	country	4.9	5.2	3.2	3.7	3.0	
WMYI	AC	9.5	8.5	10.3	9.2	10.3	KKXS	Spanish	2.0	1.3	1.7	.8	2.8	
WSPA-FM	AC	7.6	8.0	4.9	6.4	6.5	KIVA	adult std	—	1.6	2.4	2.1	—	
WSPA-FM	oldies	4.3	4.6	3.0	5.4	6.1	KQEO	N/T	1.5	1.3	1.2	.9	1.9	
WROQ	album	8.0	8.5	4.7	7.8	6.0	KBAC	modern	4	1.6	1.6	1.5	1.8	
WELP/WLWZ	urban	4.9	6.0	5.7	6.9	5.0	KAMX-AM-FM	AC	3.2	3.4	2.5	1.9	1.1	
WFBC	N/T	2.5	2.8	3.0	1.6	3.1	<b>COASTAL N.C.—(81)</b>							
WMLU-FM	easy	2.7	3.0	1.5	3.1	2.3	WRNS-AM-FM	country	17.4	21.2	20.2	23.8	25.3	
WSPA	AC	1.0	2.8	1.6	1.8	2.2	WIKS	urban	14.3	14.2	11.5	11.8	12.4	
WBOB	top 40	3.9	3.0	3.9	3.5	2.1	WDLX	AC	6.7	4.8	6.3	5.8	7.3	
WPEP	urban	8	1.9	1.3	1.2	2.0	WISL-FM	album	4.8	5.4	5.7	7.2	5.4	
WPJM	religious	1.2	.4	1.3	.7	1.7	WHITE/WRHT	top 40	2.6	4.6	4.0	3.2	5.1	
<b>MCALLEN, TEXAS—(70)</b>														
KGBT	Spanish	13.4	12.9	12.5	11.4	13.2	WNCT-FM	easy	5.3	5.5	5.9	6.6	4.2	
KTEX	country	20.9	16.0	13.5	16.7	12.7	WKOQ	oldies	5.4	4.2	5.4	4.1	3.7	
KFRQ	country	4.3	4.7	8.4	8.9	10.6	WTND	urban	3.7	3.5	3.6	2.8	3.2	
KBFM	top 40	10.9	11.5	9.8	10.4	9.4	WTRG	oldies	1.9	2.1	2.6	3.4	2.6	
KIWW	Spanish	7.1	8.9	9.7	8.0	8.4	WRDU	album	3.2	2.9	2.1	2.2	2.0	
KTJN	Spanish	3.4	4.6	5.0	5.9	6.5	WELS	country	1.0	.4	.9	.4	1.5	
KQXX	Spanish	4.4	4.2	4.8	3.2	4.3	WJQT	album	2.5	2.4	2.0	1.0	1.5	
KVLY	oldies	4.3	6.1	6.1	4.7	4.3	WJNC	oldies	1.6	.9	.7	.8	1.4	
KVSE	AC	4.7	2.7	4.4	4.0	3.9	WKTC	country	1.5	.9	1.2	1.4	1.4	
KRGE	religious	1.8	1.6	3.3	1.5	2.7	<b>LITTLE ROCK, ARK.—(82)</b>							
KVJY	adult std	1.4	2.2	1.1	.9	2.3	KSSN	country	24.7	25.7	20.9	22.5	19.1	
KBOR	Spanish	2.1	2.2	3.0	1.6	1.9	KIPR	urban	7.4	9.4	10.1	9.3	10.2	
KIRT	Spanish	1.2	3.3	1.7	2.7	1.4	KARN	N/T	5.2	7.2	9.1	7.9	8.7	
KURV	N/T	2.9	1.9	3.1	3.0	1.4	KMJX	album	7.7	10.0	11.3	10.2	8.7	
KJAV	Spanish	.3	—	.3	.4	1.3	KURB-AM-FM	AC	6.2	6.7	6.0	6.9	7.2	
<b>KNOXVILLE, TENN.—(71)</b>														
WVWV-FM	country	32.1	30.8	28.6	30.9	31.1	KKYK	top 40	5.1	3.9	4.2	3.6	3.8	
WZKZ	AC	13.1	12.0	13.5	9.7	8.9	KOLL	oldies	3.2	4.6	3.8	5.8	3.2	
WVNY	AC	8.8	9.0	8.5	10.2	8.6	KEZQ	AC	8.4	6.3	6.6	4.7	3.0	
WKYI	top 40	7.2	9.0	10.4	7.8	7.5	KHLT	AC	4.2	2.8	2.0	2.9	3.0	
WIMZ-AM-FM	album	8.2	7.4	8.3	9.3	7.4	KITA	religious	2.2	1.8	1.0	1.2	2.1	
WQBB/WEMQ	adult std	3.0	2.7	2.8	4.0	5.5	KLRG	religious	2.0	1.9	2.5	2.2	1.7	
WVWV	N/T	2.9	2.6	2.2	2.8	4.6	KGKO/KAKI	adult std	2.6	1.6	1.3	1.5	1.5	
WVWZ	country	3.9	2.4	3.6	3.0	3.2	<b>BATON ROUGE, LA.—(83)</b>							
WVWZ	religious	1.8	2.4	2.6	2.5	3.0	WYVK-FM	country	17.6	20.9	23.4	18.7	18.7	
WVWZ	religious	1.8	2.4	2.6	2.5	3.0	KQXL	urban	11.8	9.4	11.7	10.8	11.4	
WVWZ	oldies	1.1	1.7	2.2	.9	1.6	WVOK	urban	10.3	12.0	9.1	6.6	11.3	
WVWZ	adult alt	—	.6	—	.6	1.0	WVWF	top 40	7.7	7.5	6.2	8.6	7.1	
WNDD/WNOX	—	—	—	—	—	—	WVJO	N/T	5.4	5.4	5.5	7.3	7.1	
<b>TOLEDO, OHIO—(72)</b>														
WSPD	N/T	7.9	6.3	7.8	8.2	11.1	WVJN	country	5.8	5.8	5.8	6.4	5.5	
WLOT	album	14.4	12.0	11.5	12.8	11.0	KRVE	AC	5.9	4.2	5.3	4.8	5.4	
WKKO	country	9.4	9.6	10.5	9.6	10.7	WVGE	cls rock	2.9	3.9	3.0	5.3	4.1	
WVKS	top 40	6.9	8.9	9.9	8.4	9.4	WVWZ	cls rock	3.8	2.8	3.0	4.7	3.9	
WVWV-FM	AC	8.8	7.7	8.0	7.9	6.5	WVWZ	oldies	4.6	5.4	4.7	3.1	3.3	
WVJR	AC	4.1	3.0	3.5	3.5	5.5	WVWZ	religion	2.1	2.3	.7	2.2	2.6	
WVQR	oldies	6.4	7.1	4.6	4.1	4.2	WVWZ	urban	1.8	1.6	1.7	2.0	2.2	
WVXR	cls rock	2.2	2.7	3.2	4.1	4.2	WVWZ	oldies	1.4	1.5	1.4	1.6	2.0	
CKLW	adult std	5.0	5.3	3.4	4.7	3.0	WVWZ	religious	.5	1.3	.8	.7	1.3	
WTOD	country	3.0	3.7	4.0	2.3	2.7	<b>CHARLESTON, S.C.—(85)</b>							
WTWR	top 40	2.0	3.0	3.2	2.3	2.6	WVWZ	urban	5.0	10.7	13.5	15.0	14.8	
WVWV	urban AC	1.0	.5	1.0	1.1	2.3	WVWZ	country	10.7	10.9	10.2	10.6	11.6	
WVVO	urban	2.6	2.3	2.3	3.3	2.2	WVWZ	country	8.1	7.4	12.1	7.1	8.7	
WCWA	oldies	.9	.8	1.3	.9	1.1	WVWZ	album	7.1	5.7	7.1	4.9	7.0	
<b>HARRISBURG, PA.—(74)</b>														
WRKZ	country	9.3	7.4	7.1	6.9	11.7	WVWZ	N/T	5.9	6.3	5.2	5.8	6.9	
WVWV-FM	top 40	14.8	10.5	11.6	10.3	10.4	WVWZ	AC	7.7	8.1	6.4	5.8	5.7	
WVWV-FM	AC													



# Single Reviews

EDITED BY LARRY FLICK

## POP

► **P.M. DAWN** *Plastic* (3:50)  
PRODUCERS: P.M. Dawn  
WRITER: A. Cordes  
PUBLISHER: MCA, ASCAP  
Gee Street/Island 6766 (c/o PGD) (cassette single)

R&B/rap duo previews its new "Bliss Album" with an energetic jam that swings away from the sultry balladry of its recent top 10 smash, "I'd Die Without You." Crisp funk-guitar riffs rumble atop a kickin' hip-hop beat. Scratch-happy series of percussion breaks is a fitting climax to a track that will reignite flames at street level while building multiformat radio momentum.

**CALIFORNIA DREAMS** *This Time* (4:08)  
PRODUCER: Steve Tyrell  
WRITERS: E.G. Daily, T. Faragher, L. Golden  
PUBLISHER: not listed  
MCA 2457 (c/o Sony) (cassette single)

Shuffling pop/dance ditty that was first recorded during the late '80s by actress/singer E.G. Daily is updated for teenage consumption by photogenic young cast members from syndicated television show. Success of tunes from "The Heights" may boost this tune, which has a similar love-on-the-rise lyrical tone. A cute entry for top 40 formats.

★ **BAD COMPANY** *Here Comes Trouble* (4:10)  
PRODUCER: Terry Thomas  
WRITERS: Howe, Thomas  
PUBLISHERS: Warner-Chappell/TJT Songs/Phantom/WB, ASCAP  
Atco 4931 (c/o Atlantic) (cassette single)

Veteran rockers prove they can still flex and swagger with the best of 'em on this guitar-driven tune. Slick pop production values temper axe attack with ringing lead vocals and a wall of fist-waving harmonies. Title cut from band's current album has already gotten a fair shake at album-rock formats, and is primed for much-deserved approval in the top 40 arena. Give it a shot.

**EVERY MOTHER'S NIGHTMARE** *Already Gone* (4:40)  
PRODUCER: Jim Gaines  
WRITERS: Ruhl, Malone, Phipps  
PUBLISHERS: Virgin/River Bluff/Skin Flute, ASCAP  
Arista 2509 (c/o BMG) (cassette single)

Headbangin' quartet ladles up a high-octane serving of metallic pop. Crunchy rhythm chords are punctuated by staccato drum patterns and a lead vocal that strikes a familiar, growling pose. Geared toward pop minds in search of something harsh and album-rockers who never get enough of white-knuckled posturing.

**BIG MOUNTAIN** *Touch My Light* (4:04)  
PRODUCER: Bruce Caplin  
WRITERS: Quino, G.T. Blakney, J. Cruz, M. Reinke  
PUBLISHER: Euro-Tec, BMI  
Quality 19120 (CD single)

Count the assortment of musical influences on this tune: dancehall, funk, pop/AC, urban/R&B (and more?). Act manages to give a cohesive and endearing quality to what could be a top 40 sleeper. Cushiony harmonies provide added pleasure. Take a chance. Contact: 213-658-6796.

## R & B

► **SHABBA RANKS** *Muscle Grip* (4:01)  
PRODUCER: Clifton "Specialist" Dillon  
WRITERS: R. Gordon, C. Dillon, S. Dunbar  
PUBLISHERS: Sony Songs/Songs Of PolyGram/IXAT, BMI, Zomba/Aunt Hilda, ASCAP  
REMIXER: David Morales  
Epic 74797 (c/o Sony) (cassette single)

On the heels of the fab "Slow & Sexy" comes another pearl from the reggae/dancehall world's most successful crossover artist. Ranks has become quite adept at combining traditional Jamaican elements with urban-conscious R&B. The song's memorable chorus is further developed by David Morales, whose omnipresent remix hand is prominent. Watch this one sprint to the top of R&B radio playlists.

► **AFTER 7** *Can He Love U Like This?* (3:55)  
PRODUCERS: Daryl Simmons, Kayo  
WRITERS: D. Simmons, A. Reid  
PUBLISHERS: Green Skirt/Kear, BMI  
Virgin 12759 (c/o CEMA) (cassette single)

The smoke has barely cleared from the act's top five smash "Baby I'm For Real," and Virgin is jumping behind this delicious slow jam from group's current "Takin' My Time" collection. Once again, carefully woven harmonies and a sturdy rhythm section are the springboard for a track that is ripe for picking by top 40 and AC pundits. In the meantime, urban-ites will marvel at this sparkling gem.

► **CARON WHEELER** *In Our Love* (3:58)  
PRODUCER: Heavy Love  
WRITERS: C. Wheeler, P.M. Whyte  
PUBLISHERS: Orange Tree/EMI-Blackwood/Rub Song, BMI  
REMIXERS: Joe "The Butcher" Nicolo, Jermaine Dupri  
EMI/ERG 04679 (c/o CEMA) (cassette single)

Former Soul II Soul chanteuse previews her second solo set, "Beach Of The War Goddess," with a slinky, hip-hop-derived gem that wisely places primary focus on Wheeler's distinctive alto. Keen ears may detect a resemblance to Mary J. Blige's hits, though Wheeler gives the song a languid quality that ultimately moves it into its own realm. Plethora of remixes are fine, particularly Jermaine Dupri's beat-conscious rendering.

★ **ARTZ & KRAFTZ** *All Of It* (4:20)  
PRODUCER: Jim Salamone  
WRITERS: Artz & Kraftz  
PUBLISHER: Sony Tunes  
Columbia 74721 (c/o Sony) (cassette single)

This trio's hit, "Burning Love," topped the Billboard dance charts back in 1986. Since then, they have refashioned themselves into an urban outfit à la Jodeci and Guy. Bouncy R&B/hip-hop-induced romp is fueled by well-crafted melody, excellent vocals, and an overall tone that would sound great cranked to peak volume. Check out their Columbia debut, "The Experience."

**WALTER BEASLEY** *If You Ever Loved Someone And Lost* (4:08)  
PRODUCERS: Lionel Job, Walter Beasley  
WRITER: W. Beasley  
PUBLISHER: Julorae, BMI  
Mercury 864784 (c/o PolyGram) (cassette single)

Beasley ably casts himself as the healer of broken hearts on this familiar R&B ballad. Although there is nothing new or particularly exciting going on here, Beasley's sincerity pushes the track over the top, rendering it a formidable radio

## NEW & NOTEWORTHY

**SANDY B** *Feel Like Singin'* (7:28)  
PRODUCERS: Paul Scott, Shank Thompson  
WRITERS: P. Scott, S. Thompson  
PUBLISHERS: Heavy Time/MISAM, ASCAP  
REMIXER: David Morales  
Nervous/Mercury 864905 (c/o PolyGram) (12-inch single)

Deep-house workout is poised for formidable above-ground play. Astute post-production by David Morales transforms this jam into a joyful twirl down disco's memory lane. Sandy has a clear, engaging delivery that works equally well in club and pop settings. A guaranteed dancefloor filler with noteworthy crossover potential.

**JUCEMASTER!** *Jan's Theme* (3:21)  
PRODUCER: Juicemaster  
WRITERS: Juicemaster, Schwartz, DeVol  
PUBLISHER: not listed  
Cheese Factory 08001 (cassette single)

"The Brady Bunch" is the latest TV program to be immortalized in a techno track. Hilarious sound bites from the show and the theme song are spliced into a pop-drenched barrage of hard synths and kinetic dance beats. As novelty radio items go, this is top notch. With the right amount of promotional muscle, track could trigger heavy top 40 action and become a sleeper smash. Contact: 8033 Sunset Blvd., Suite 263, Hollywood, Calif. 90046.

contender. From his current album, "Intimacy."

## COUNTRY

► **SAMMY KERSHAW** *She Don't Know She's Beautiful* (2:53)  
PRODUCERS: Buddy Cannon, Norro Wilson  
WRITERS: B. McDill, P. Harrison  
PUBLISHERS: PolyGram/Ranger Bob/Careers-BMG, ASCAP/BMI  
Mercury 864854 (c/o PolyGram) (7-inch single; cassette version also available, Mercury 864854-4)

Kershaw takes one more step toward superstar status with yet another cool-as-a-cucumber hit. Judging by his delivery, the man means what he says. Listen after listen, from production to instrumentation, this cut seems flawless.

► **DOLLY PARTON AND FRIENDS** *Romeo* (3:35)  
PRODUCERS: Steve Buckingham, Dolly Parton  
WRITER: D. Parton  
PUBLISHER: Velvet Apple, BMI  
Columbia 74876 (c/o Sony) (7-inch single; cassette version also available Mercury 38-74876)

Head to the nearest dance club—Parton and friends Tanya Tucker, Mary-Chapin Carpenter, Kathy Mattea, and Pam Tillis summon country music's own Romeo, Billy Ray Cyrus (also featured on the cut), to the dance floor with a beat that gives clubgoers something to dance about. Cyrus' delightful segment offers confident, unrestrained vocals that are somewhat different from his previous performances. Cat call comments are especially amusing. Accompanying video is slated to premiere on Cyrus' Feb. 17 ABC-TV special.

► **MICHAEL MARTIN MURPHEY** *Dancing With A Memory* (2:59)  
PRODUCER: Don Cook  
WRITERS: M.M. Murphey, C. Rains  
PUBLISHERS: Bro N Sis/Timberwolf, BMI/Sony Cross Keys, ASCAP  
Warner Bros. 5763 (CD promo)

This western ballad, presented in Strait fashion, is full of fiddle, steel, and gentle vocals. The melancholy message is about his dance partner, who's reminiscing about another flame.

**EVANGELINE** *If I Had A Heart* (4:06)  
PRODUCER: Justin Niebank  
WRITER: J. Tittle  
PUBLISHERS: Bughouse/Wildbabies/Bug, ASCAP  
MCA 54372 (c/o Uni) (7-inch single)

In a Forester-Sisters-meet-the-Bangles style, Evangeline delivers a vocal-rich, harmony-laden jewel. Formulaic penmanship guides listener toward the delivery of the number.

**LARI WHITE** *What A Woman Wants* (3:04)  
PRODUCERS: Rodney Crowell, Lari White, Stuart Smith  
WRITERS: L. White, C. Cannon  
PUBLISHERS: LaSongs/Almo, ASCAP; Taste Auction, BMI  
RCA 62420 (c/o BMG) (7-inch single)

White's single debut showcases her powerhouse vocals against a backdrop of fast-paced, dance-oriented tracks.

**CIMMARON** *Can't You Just Stay Gone* (2:58)  
PRODUCER: Johnny Rutenschroer  
WRITERS: S. Ewing, D. Sampson  
PUBLISHERS: Acuff-Rose, BMI/MCA, ASCAP  
Alpine 01 (7-inch single)

Raw country music in the form of a barroom shuffle. Ahhhh... love that steel guitar.

**DEBRA BURNS** *I'm In Love All Over* (3:18)  
PRODUCER: Ernie Rowell  
WRITERS: J.D. Martin, D. King  
PUBLISHER: MCA/BMG, ASCAP  
Soundwaves 032 (7-inch single)

Racing rhythms, and Burns doesn't miss a beat. The musicians pick a hot set.

## DANCE

► **FINITRIBE** *Forevergreen* (6:07)  
PRODUCERS: Finitribe  
WRITERS: Finitribe  
PUBLISHER: not listed  
REMIXERS: Finitribe, Justin Robertson, Youth, Mr. Samples, Phuncky Torso  
Epic 74433 (c/o Sony) (12-inch single)

After a successful run on import, Scottish band is ready to take on U.S. DJs with fresh mixes of a complex jam that interweaves techno aggression and softer trance vibes. A garden variety of vocal samples and loops are rooted in an urgent beat. Of the six

remixes, DJs should embrace Justin Robertson's "Forevergeocentric Dub" and the band's own extended version. A promising peek into the act's debut, "An Unexpected Groovy Treat."

**BERNARD'S AMAZING DISCO BAND** *I Want Some Trade* (no timing listed)  
PRODUCER: Sherman Rogers  
WRITER: B. Badie  
PUBLISHER: not listed  
REMIXERS: Jamie Principle, Ralphie Rosario  
DJ World 109 (12-inch single)

Deep-dishin' is the order of the day on this Chicago-styled houser. Underground DJs are already beginning to subscribe to the track's sassy lyrics and retro-minded groove content. Go for the "Principle Theory" remix by Jamie P. Contact: 708-387-7100.

**DAVID BURRILL** *Face In Your Place* (no timing listed)  
PRODUCER: David Burrill  
WRITER: D. Burrill  
PUBLISHER: Cover Boy, ASCAP  
REMIXER: Rique Alonso  
Macola 1154 (12-inch single)

Photogenic NRG artist shoots for mainstream acceptance à la Marky Mark with a steamy techno cut that overflows with double-entendre rapping. The hook is strong enough to keep diehards in tow and also to trigger some credible rave action. Of the three additional tracks, "Lost Without You" works best. Contact: 310-659-6036.

## AC

**JIMMY NAIL** *Ain't No Doubt (She's Lying)* (3:57)  
PRODUCERS: Danny Schogger, Guy Pratt, Jimmy Nail  
WRITERS: Schogger, Pratt, Nail, Dore  
PUBLISHERS: Warner-Chappell/Strada Songs/Zomba/Blue Link  
Atlantic 4736 (cassette single)

After a false start late last year, Atlantic is ready to put a big push behind this slick, R&B/pop shuffler. Storytelling verses are offset by hummable chorus that sticks in your brain after the first listen. Overall relaxed vibe of track will easily open AC doors.

## ROCK TRACKS

► **PAUL McCARTNEY** *Hope Of Deliverance* (3:22)  
PRODUCERS: Paul McCartney, Julian Mendelsohn  
WRITER: P. McCartney  
PUBLISHER: not listed  
REMIXERS: Brothers In Rhythm  
Capitol 79579 (c/o CEMA) (cassette single)

The legendary artist continues to embrace warm and positive visions on this first glimpse into his upcoming "Off The Ground" collection. A soft, acoustic-anchored arrangement clips along at a breezy pace. Spanish cultural influences and handclapping rhythms gives the track a unique and refreshing vibe that will please programmers at pop, AC, and album-rock levels. Like a visit from a dear old friend.

► **SOUL ASYLUM** *Black Gold* (3:20)  
PRODUCER: Michael Beinhorn  
WRITER: D. Piner  
PUBLISHERS: WB/LFR, ASCAP  
Columbia 4910 (c/o Sony) (CD promo)

Alternative band is positioned to make a permanent crossover into the album-rock arena with this virtually flawless cut from their current "Grave Dancers Union" set. Infectious guitar chord progressions spiral around cinematic, yearning lyrics and a tasty melody. Instantly satisfying. Programmers should make a point of dipping into the cool live version included on the CD single.

★ **PETER'S CATHEDRAL** *Mountain Of Tears* (4:19)  
PRODUCERS: Peter's Cathedral  
WRITER: P. Richan  
PUBLISHER: Peter's Cathedral, ASCAP  
7Records 01 (CD promo)

This is what buried treasures are all about. Band comes on like a cross between Crowded House, Steely Dan, and Little Feat on a low-key track that stands tall on the strength of an intricate song structure and agile guitar work. Front man Peter Richan has a worldly, compelling voice that will likely be the key to its radio success. Not to be missed. Contact: 4 Hardie Way, Bala Cynwyd, Pa. 19004.

**CHRIS HARFORD** *Raise The Roof* (4:14)  
PRODUCERS: Marshall Stax, Patrick McCarthy  
WRITER: C. Harford  
PUBLISHER: Virgin, BMI  
Elektra 8699 (CD promo)

New Jersey singer/songwriter continues to mine his critically acclaimed debut, "Be Headed," for increased album-rock radio exposure. Hybrid of troubadour-like wisdom and nimble hard-rock riffing is a treat for folks hankering for something a little left-of-center. Refreshing.

**DREAM THEATER** *Take The Time* (5:56)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Atco 4949 (c/o Atlantic) (CD promo)

Hard-rock sensibilities similar to Rush are merged with tight funk rhythms to moderate effect. Punters will be enticed by quasi-art-rock undercurrent and flashy guitar riffing. Will best fit into formats that are heavy into the classics.

**ROBBY BEE** *Pow-Wow Girls* (6:15)  
PRODUCER: Robby Bee  
WRITER: R. Bee  
PUBLISHER: Firedrum, ASCAP  
Warrior 01 (CD promo)

Bee slinks along a rock/hip-hop path paved by Red Hot Chili Peppers. Track's promise is hindered by dodgy production values, though college and alternative programmers who like to indulge in the looser side of music should give it a shot.

## RAP

► **ICE-T** *Gotta Lotta Love* (5:57)  
PRODUCERS: Donald D., Ice-T  
WRITER: Ice-T  
PUBLISHERS: WB/Rhyme Syndicate, ASCAP  
Sire 18629 (c/o Warner Bros.) (cassette single)

Ice-T convincingly casts himself as a sage survivor of the Los Angeles gang scene. But instead of spewing flowery prose, he opts for realistic advice and digs into the idea that folks can get along without guns and knives. Potent lyrics and passionate delivery almost obscure track's slowly ingratiating groove—which, in this case, is not such a bad thing. A winner from the "Home Invasion" album.

► **GANG STARR** *Gotta Get Over (Taking Loot)* (3:43)  
PRODUCERS: DJ Premier & The Guru  
WRITERS: K. Elam, C. Martin  
PUBLISHERS: EMI-April/Gifted Pearl/MCA, ASCAP  
REMIXER: The Large Professor  
Chrysalis/ERG 04685 (c/o CEMA) (maxi-cassette single)

Cut from the soundtrack to "Trespass" is an interesting study in contrasts. Raw and ruthless rhymes are phrased with a calm, easygoing tone of voice—which is ultimately more jarring and affecting than tight-fisted shouting. Spare drum/bass arrangement adds juice to a jam that is assured instant street approval.

**MADKAP** *Da Whole Kit And Kaboodle* (3:18)  
PRODUCER: Broadway  
WRITER: Madkap  
PUBLISHER: Mad Muzic, ASCAP  
Loud/RCA 62445 (c/o BMG) (cassette single)

Standard scratch'n'rhyme jam works mostly on the basis of a percolating beat and subversively mixed funk-guitar samples. Vigorous promotion could take this reasonably clean and catchy cut to pop and urban radio level. Purists, however, will prefer the rugged reggae-flavored flippside entry, "Phuck What Ya Heard."

**RUNAWAY SLAVES** *Booty Mission (Yo-Yo, Where The Ho's At?)* (4:18)  
PRODUCERS: Runaway Slaves  
WRITERS: Ceasar, James, Giddins  
PUBLISHERS: Jam Factory/Uncontrolled, ASCAP  
REMIXER: Salaam Remi  
Savage 50030 (c/o BMG) (cassette single)

Some tunes just do not require further explanation. Quintet members are on a carnal mission, and they describe it with the kind of macho humor that many women hate. Rumbling, horn-framed track has a guttural, anthemic quality that will click with fans of 2 Live Crew-styled hip-hop.

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.



# Winnipeg Station Causes Royal Ruckus; Thomas Goes Wild 107; Greaseman Bows

**T**HE MORAL OF THE STORY is don't mess with the British royal family. It is a lesson CITI Winnipeg, Manitoba, morning men **Tom McGouran** and **Larry Updike** learned the hard way.

It seems the jocks called Buckingham Palace recently and, after identifying themselves as employees of "Tom and Larry's Phone Repair Service," got through to Prince Charles' secretary. The jocks informed the secretary they had fixed the Prince's cellular phone, the subject of a recent scandal when one of the Prince's loyal subjects claimed to have taped a steamy cellular call between the Prince and his alleged mistress.

Approximately 30 minutes later, the CITI jocks received a call from an official at Scotland Yard who had traced the call back to the station. The official grilled McGouran, asking him if he is Irish and, when the answer came in the affirmative, if he is a terrorist. When McGouran responded no, the official said, "We'll just have to see about that."

McGouran plans to avoid travel to London for a while.

In other news, the first step in the Pittsburgh battle between **WDSY** (Y108) and **WTKB** (K-Bear) over the slogans "hot new country" and "today's hot new country" has been resolved in the courts. In a recent legal proceeding, a district court judge sided with **WTKB** and denied **WDSY**'s request for a restraining order to prevent **WTKB** from using the slogans, according to the Pittsburgh Post-Gazette. The case may go to trial.

Elsewhere, **Arbitron** has reissued the Atlantic City, N.J., fall book because entries of "102.7" were incorrectly credited to **WNEW** New York rather than local sports station **WSKR**.

Former **Arbitron** VP **Rhody Bosley** has formed a new Baltimore-based company, **Research Director Inc.**, to produce sales research materials and

conduct audience analysis for radio stations. His partners are former **Ragan Henry** VP/research **Julie Heath** and systems analyst **Marc Greenspan**.

Toronto-based consultancy **Joint Communications** has announced plans to expand in the U.S. with the April 1 opening of a new office in Stamford, Conn., manned by CEO **John Parikhal**. The company will keep its existing offices in Toronto and Atlanta.

**PROGRAMMING: THOMAS TO WILD 107** **KSOL** (Wild 107) San Francisco PD **Cliff Berkowitz** (415-389-6066) exits after just three months and will be re-



by *Phyllis Stark*  
with *Eric Boehlert*  
& *Carrie Borzillo*

placed by **XHTZ** (Z90) San Diego PD **Rick Thomas**.

Following last week's listener protests over the content of its evening "Lovephones" show (Billboard, Jan. 30), **WEGX** Philadelphia moves the program back to the midnight-2 a.m. slot. It continues to be aired at 10 p.m. on sister **WHTZ** (Z100) New York.

**KABL** San Francisco PD **Dave McKinsey** exits, along with longtime morning man **Bill Moen**, evening jock **Billy Rogers**, and overnighter **Harry Webster**... **KRQR** San Francisco has dropped its slogan, "The Bay's Best Rock and Roll," in favor of its former identifier, "The Rocker."

MD **Tony Thomas** adds the PD title at **EZ Communications'** **KMPS** Seat-

tle. He replaces **Tim Murphy**, who will concentrate on his VP of regional programming duties.

**WKBQ** St. Louis PD **Rick Upton** exits for the PD post at **KTFM** San Antonio, Tex., replacing **Rick "Big Dog" Hayes**. **WKBQ** APD/MD **Cruze** is upped to PD... Longtime **WDAF** Kansas City, Mo., PD **Don Crawley** exits.

**WOCQ** Ocean City, Md., PD **Scott Jantzen** exits for a promotions job at **WKYS** Washington, D.C. Morning man **Don Duckman** adds PD duties.

Toronto's new country station, **CISS**, signed on Jan. 26 with **Sharon Taylor** as PD... **John Peake** arrives shortly at **KRXY** Denver to take over the PD chair. He was PD of **KRQQ** Tucson, Ariz.

**Don Daniels** is the new OM at **KXOA-FM** Sacramento, Calif., replacing **Brian Casey**. **Daniels** arrives from **WOMC** Detroit, where he was PD.

Urban **KTAA** Fresno, Calif., is off the air for now and is expected to return shortly as a Spanish outlet. The entire staff is out... **KIWI** Bakersfield, Calif., drops its mix of easy listening and fine arts in favor of Spanish... **KJJD** San Luis Obispo, Calif., flips from N/T to Spanish.

**WFMS** Indianapolis PD **Charlie Morgan** has been upped to marketing and operations manager, overseeing **WFMS** and new **CP WGGP**. PD positions are now open at both stations.

**KKXY-FM** San Antonio, Texas, flips from a traditional country simulcast with the AM to hot country **KDIL** ("The Armadillo"). The station continues its local marketing agreement with **NewCity Communication's** crosstown country **KCYY** (Y100).

With **Tichenor Media's** purchase of **KZVE/KXTN** San Antonio (see Newsline, this page), there's some shuffling of air talent at the FM. Station vet **Jesse Rios** returns after a stay at **KXEW** Tucson, Ariz. **Rios** will replace midday man **Mike Martinez**, as well as

**Rebellion And Beyond.** "Marvin Gaye: We Miss You" airs in April. 1993 marks **Bailey Broadcasting's** 10th anniversary.

Also for **Black History Month**, **National Public Radio** offers the four-part series "Caribbean Music: History In Motion," "Ain't Gonna Be Treated This Way," "Thelonious Monk: Inner Views," and "Journey's End: The Memories And Traditions Of Daisy Turner."

**SI Communications** has signed **Levar Burton** to host the "Story Of A People" radio series.

**David Baronfeld's** "The World's Greatest Hits" recently began broadcasting in Canada, its 37th country. New affiliates include **CKZZ** Vancouver and **CHIQ** Winnipeg, Manitoba. The show is heard on 450 stations worldwide.

**Randall Broadcasting** has changed the name of its weekly hourlong "Overdrive Truckers' Top 10 Countdown," to "Overdrive Top 10 Countdown."

## newsline...

**WYNY NEW YORK** has been sold from Westwood One to Chicago-based **Broadcasting Partners Inc.** for \$50 million. Station manager **Rich White** will remain through the transition. **Broadcast Programming**, headed by **Barry Mayo** and **Les Simonson**, will keep the country format. **WYNY** afternoon host **Dan Daniels** shifts to mornings, replacing **Jim Kerr**, who heads to crosstown **WMXV** for that shift. **Lisa Taylor** shifts from late nights to afternoons.

**PAUL LEGO**, chairman and CEO of **Westinghouse Electric Corp.**, exits after two and a half years on the job. **Gary Clark** has been upped from president of special operations to president and acting CEO while the search for a permanent CEO is under way. The board of directors has also upped **Richard Morrow** to non-executive chairman of the board. He has been a director on the board since 1986. **Westinghouse** is the parent of **Group W Radio**.

**JIM KALMENSEN** is upped from VP/sales and marketing to GM at **KWKW** Los Angeles, replacing **Joe Cabrera**, who becomes VP for **Lotus Hispanic** reps.

**SUE DYER**, GSM for **KJR/KLTX** Seattle, is upped to station manager at **KLTX**, a newly created position.

**BILL SMITH** is the new GM at **WYHY** Nashville, replacing **Dan Swensson**, who left for **WRRM** Cincinnati. **Smith** arrives from **WMJI** Cleveland, where he was GSM.

**OTHER STATION SALES:** **KZVE/KXTN** San Antonio, Texas, from **TK Communications** to **Tichenor Media**, owner of crosstown **KCOR**.

**KATRINA LIENDECKER** has been upped from research manager to research director at **The Interep Radio Store**. **Kristen Walsh** joins **Interep** as research analyst. She previously held that position at **CBS Radio Representatives**. Also, **Glenda Villanueva** is upped from AE to director of sales at **Caballero/MG Spanish Media**.

handle OM duties. **Dr. Rex** returns to radio for afternoons at **KXTN**, replacing **Gilbert Quintanilla**, who shifts to mornings. Former morning man **Bo Coronoa** moves to late-nights. Market speculation says **Tichenor** may decide to simulcast **KXTN** on **KZVE**.

**Rick Stepenson** leaves **KOLT** Albuquerque, N.M., for the PD job at **KRMD** Shreveport, La., replacing **Lloyd Ford**... Top 40 **KFXD-FM** Boise, Idaho, flips to AC. The station is running jockless for now and a new lineup will be announced shortly.

New sign-on **WPMR-FM** Mount Pocono, Pa., remains album rock, but simulcast AM sister station **WPMR-AM** is poised to flip to sports. Former **WYSP** Philadelphia night jock **Robin Lee** joins the FM as PD, replacing **Rod Bauman**, who transfers to that post at the AM. The new FM MD is **Paul Maksym**, last doing weekends at **WZZO** Allentown, Pa.

### PEOPLE: GREASEMAN DEBUTS

Former **WWDC** (DC101) Washington, D.C., morning man **Doug "Greaseman" Tracht** debuts his new **Infinity** show Feb. 8. Originating from Los Angeles, the show will be carried from 6-10 p.m. on Infinity stations **WXRK** New York, **WYSP** Philadelphia, and **WJFK-FM** Washington, D.C.

In New York, **Meg Griffin** is displaced by **Tracht**. She has been offered the late-night slot. At **WYSP**, **Andre Gardner** moves from nights to late-nights and **Robin Lee** exits for **WPMR-FM** (see above).

**KTWV** Los Angeles MD **Ralph Stewart** adds APD stripes... **WLLZ** Detroit afternoon host **Ken Calvert** shifts to mornings, replacing **Jim Johnson** and **George Baier**, who come off the air but are still under contract through February. PD **Chuck Santoni** handles afternoons for now.

**WTMX** Chicago afternoon jock **Ron Britain** moves to mornings, replacing **Paul Christy**... **Colleen Brannigan** exits **WBUF** Buffalo, N.Y., for mid-days at **WJMK** Chicago, replacing **Juli Hinds**, now at **The Nashville Network**.

**Rosemary Young** is upped from a writer/producer at **MJI Broadcasting** to director of talent and artist relations... **Herb Sierra** leaves **WINZ** Miami to become ND at **CNN's** pending **Radio Noticias**, the Spanish-language network due this spring.

Former **Mutual** anchor **Camille Bohannon** joins **AP Radio** as anchor/reporter in Washington, D.C.... **Westwood One** has inked a new, long-term contract with countdown host **Cassey Kasem** that extends **Kasem's** contract into the next century.

**WQMX** Akron, Ohio, midday host **Kris Taylor** adds APD duties... **WSNY** Columbus, Ohio, hires former crosstown **WSYX-TV** sportscaster **Clark Donley** as ND and morning news co-anchor.

**John Rody** takes over as mid-afternoon talk host at **KLIF** Dallas, replacing **Freddie Mertz**. **Rody** comes from crosstown **KZPS**... Former **KTAR** Phoenix morning man **Magic Christian** joins crosstown **KOOL-FM** for nights.

**Mark Williams** joins **WFLA** Tampa, Fla., for the vacant night talk-host slot. He comes from **WDCQ** Fort Myers, Fla.... **WILS** Lansing, Mich., hires **Mary Turner** from **WCSO** Portland, Maine, as its new morning host. **Jeff Mason**, who had been morning news anchor, is upped to morning co-host.

**WWKX** (Kix 106) Providence, R.I., overnigher **Jeff "Air" Jordan** exits and can be reached at 617-326-6831... **WIOG** Flint, Mich., morning man **Randy B.** moves to afternoons to replace **Terry Carr** (517-753-1177), who is out.

## NETWORKS AND SYNDICATION

(Continued from page 69)

"I like the First Amendment too much to give up on it," he says.

As for **Limbaugh**, **King** doesn't think his following will last.

"It's that far right kind of wacko conservative audience and they're on the outs now and he's kind of their voice in the night. He probably should consider running for office," **King** says.

**King** is one of the few radio broadcasters who has made a smooth transition from radio to TV. Others, such as **KIIS** Los Angeles' **Rick Dees**, **KLOS** Los Angeles' **Mark Thompson** and **Brian Phelps**, and **WLUP** Chicago's **Jonathan Brandmeier**, have tried and failed.

"I think too many radio people get on television and think that because they're on TV and because they're being seen, they have to be different," **King** says. "You don't have to be different. If you're good at what you do and the format fits you—I certainly wouldn't fit a song and dance format—and you don't weigh 300 pounds, you don't look bad on the camera, then you

should do well."

**King's** advice to young broadcasters today is the same advice that was given to him when he was starting out: "Be yourself."

"I learned early that the secret is there is no secret," says **King**. "In other words, I'm always myself."

"It's kind of weird when all your dreams come true," he continues. "I feel very fortunate. I still pinch myself sometimes."

"**Yogi Berra** once said that there should be a little boy in everyone," adds **King**. "There's still that little boy in me. Sometimes I ask myself, 'What am I going to do when I grow up?'"

### AROUND THE INDUSTRY

A variety of shows for **Black History Month** in February have been planned. They include **Bailey Broadcasting Services'** "The 3M's: Malcolm! Martin! Mandela!," "The Black Music Experience," "The American Radio Newsreel: The Black Experience," and "Up From The Ashes: The L.A.



## TIME WARNER PLANS VIDEO ON DEMAND

(Continued from page 1)

customers in 49 states, is pushing ahead with plans to introduce a system capable of carrying up to 500 channels, starting next January (Billboard, Dec. 19). TCI is about halfway through an 18-month test of video-on-demand with AT&T and U.S. West, and a TCI spokeswoman says that consumer interest will dictate whether it will be offered on the company's upgraded systems.

Phone companies are also getting into the act. Bellcore, the research consortium for regional Bell companies, has developed a video-on-demand system that uses digital compression and slowed-down signals to allow transmission of movies over existing phone lines (Billboard, Nov. 21). The system, which could be commercially available as early as 1994, will offer up to 100 movies at a time, but no other services. Meanwhile, Bell Atlantic is proposing to test another video-on-demand system next summer; it is reportedly discussing some sort of partnership with Blockbuster Entertainment (Billboard, Nov. 30).

On the cable front, TCI and Time Warner are both using newly developed digital compression methods to vastly increase their channel capacity, and both companies are replacing their current cable trunks with optical fiber, while retaining the coaxial cable that goes to each home from neighborhood trunk lines.

But Time Warner's "full-service" technology apparently differs from that of TCI, as well as its own 150-channel Quantum system in Queens, N.Y., in one important respect: It will utilize new digital-storage and digital-switching equipment that will enable individual customers to order what they want from a large menu and receive it when they want to.

TCI's upgraded system will not have this capability, although it will be able to show a limited number of pay-per-view movies on a staggered schedule, with start times every 10-15

minutes. Quantum, likewise, features about 15 PPV movies simultaneously, each showing on five channels with start times half an hour apart.

### THE ROAD NOT TAKEN?

While Time Warner is not ready to reveal pricing details, its Quantum system now charges \$3.95 for current movies and \$2.95 for older ones. These prices are competitive with those charged by many video stores, and, at the Jan. 26 press conference Time Warner Cable president Joseph Collins suggested that its new delivery system could affect video retailers. "We'll be substituting the electronic highway for the road to your local video store," he said.

Time Warner chairman and CEO Gerald Levin later told reporters Collins' remark had been a bit over-enthusiastic. He also noted that accessing of film libraries would not eliminate video stores, because "we'll also be delivering movies on hard copy."

Asked whether music-on-demand would be part of the "full-service" concept, Levin said, "Clearly, there are alternative ways of delivering music and music video in addition to delivering hard copy to retail stores, which we'll be doing forever."

However, Warner Music Group head Robert Morgado later told Billboard, "We have no plans now nor do we anticipate having any plans to use electronic transmission to distribute our music product into consumers' homes. We view these new technologies as an opportunity to create awareness and appreciation for the broad range of artists and music on our labels."

A WMG spokeswoman said that a digital audio cable service, featuring many channels with different kinds of music, may be offered on the "full-service" cable menu. Such a service, Digital Music Express, is already available on a number of TCI systems, and the TCI representative says she is sure it will be part of the company's upgraded systems as well.

(In a development that may or may not be related to Time Warner's cable

plans, a partnership between the Warner Music Group and Sony Software Corp. and Time Warner Cable has just taken a position in Digital Cable Radio, the other major digital audio cable firm. (See story, page 1.)

### RETAILERS' VIEWS

Despite the potential threat of video-on-demand to video specialty and combo retailers, Don Rosenberg, executive VP of the Video Software Dealers Assn., quips, "The electronic highway will probably be a very expensive toll road."

Noting that the black box consumers will have to buy for the Time Warner system could be very expensive (the company declines to cite a figure), he says, "No one is going to shell out \$400-\$500 for the privilege of doing what they're already doing for two bucks a pop."

Rosenberg acknowledges that video-on-demand may result in some lost business, but he says it will be no different than when a new store opens in a given area. "You see some growth in usage and a split in who gets that business. The same thing will happen here a little bit."

Georgeann Grasso, owner of two Video Plus stores in Deltona, Fla., near Orlando, says she is not concerned about the potential competition from Time Warner's local cable system. Like Rosenberg, she believes "full-service" cable will probably be very costly to consumers, who "won't be willing to pay more than they're paying now" for cable services.

She adds that the new system will not be "a direct threat, even if it materializes," because she and many other video retailers have diversified into video games, computer software, and other products. "It's complete entertainment," she says. "We're not just VHS tapes anymore."

John Marmaduke, president of Amarillo, Texas-based Western Merchandisers and Hastings Books, Music & Video, sees new competition on the horizon but takes it in stride. "Digital delivery is inevitable," he said. "It will put increasing pressure

on retail and distribution to lower their costs so they can be competitive with alternative delivery systems."

Terry Woodward, president of the Owensboro, Ky.-based Disc Jockey chain, says of electronic home delivery in general: "I hope it doesn't happen, obviously, because right now selling music and movies is all I know how to do."

But he adds, "There is a difference to shopping in a store or shopping with a list or a computer program. In the store, there is a lot of impulse buying. I can't imagine the [manufacturers] wanting to eliminate all their retailers."

Jay Berman, president of the Recording Industry Assn. of America, believes electronic home delivery "does have enormous consequences." He expects the issue will be addressed in a Los Angeles meeting next month between retailers and heads of record companies.

### OTHER SERVICES

Home video is not the only entertainment product that will be impacted by "full-service" cable. For example, noted Jim Chiddix, senior VP, engineering and technology, Time Warner Cable, the addressability of "full-service" cable will allow customers to "interact with the video in real time and play games with people in [their] community." Moreover, unlike the current generation of video games, some of these will include full-motion video.

Video games and other types of entertainment will be among the on-line and multimedia services to be featured on "full-service" cable. Others include educational and how-to programs, on-demand infomercials, interactive shopping, and financial and banking services. The cable system will also have incoming and outgoing data transmission capability, and Time Warner has applied to the FCC for a license to launch a low-cost cellular phone service to hook into long-distance phone lines.

The multimedia aspect of the new cable system could affect the evolu-

tion of the several incompatible multimedia formats now on the market, including Philips' CD-Interactive, Tandy's VIS, Pioneer's LaserActive, Sega CD, and that of the 3D0 Co. The latter, co-owned by Matsushita, Time Warner, AT&T, and Electronic Arts, recently unveiled a stand-alone, CD-based multimedia player that can accommodate audio CDs, photo CDs, and full-motion CD-ROMs (Billboard, Jan. 23). A network version of 3D0's product, which can be used to provide interactive cable services, is set to debut in 1994; but, according to a Time Warner spokesman, 3D0 is one of many equipment suppliers with whom the company will hold discussions.

### RUSH TO MARKET

Time Warner and Warner Communications Inc., one of its predecessor firms, have been gearing up for "full-service" cable for several years. But it was not until recently that the development of advanced digital compression and storage techniques enabled Time Warner to take its great leap forward. In fact, the digital high-speed packet switches that will provide customer addressability have been demonstrated but not yet manufactured.

The impetus behind Time Warner's early announcement of its plans in this area may be the intense competition between phone companies and cable firms to build the "electronic superhighway of the 21st century." In addition, the Clinton Administration would like such a superhighway to be built with public funds and open to all.

But at the press briefing, Levin said, "Regardless of whatever else happens, we are putting an electronic link into the home. That will hook into remote sources of data, including any national superhighway that may be erected. So this is totally compatible with that effort."

Assistance in preparing this story was provided by Seth Goldstein and Ed Christman.

## BLOCKBUSTER DEAL

(Continued from page 8)

Observers doubt Republic would do nearly as well selling only to Blockbuster, which represents about 15% of rental volume. Nonetheless, retailers are so afraid of the chain, says an executive of one independent supplier, that he avoids using the word "blockbuster" in his promotional copy.

One user of the Republic library, he and others speculate, could be as exclusive entries in Blockbuster's Classic line which debuted during the Christmas season with a public domain version of "It's A Wonderful Life." The title "did very well," according to Knief, who says he doesn't know what the next ones will be.

However, one observer questions whether Blockbuster can take full advantage of an exclusive if it got one. "They flubbed in a big way" the 1992 Summer Olympics and Major League Baseball titles available solely in Blockbuster stores, he maintains.

Steve Savage of New York-based New Video Group says the chain has been "surprisingly responsive" to New Video releases, a point made by other suppliers. In the past, the chain had been accused of dumping lesser titles in favor of greater depth of theatrical hits. Savage thinks Blockbuster's diversification potentially "is absolutely brilliant."

## NMPA OWNS 50% OF EURO LICENSING GROUP

(Continued from page 1)

de Wit, chief executive of MCPS. EMRO aims to offer an alternative to the existing "one-stop" deals for pan-European licensing between major record companies and continental societies such as GEMA and STEMRA (Billboard, Jan. 30).

NMPA's financial and technical involvement in EMRO gives the body strong support among key rights owners and makes it a much stronger proposition. The group is also expected to benefit from NMPA's experience in running the Harry Fox Agency in the U.S.

De Wit of MCPS and NMPA president Ed Murphy will head up EMRO, which will be based at MCPS's London headquarters.

The news of NMPA's investment came at the annual MIDEM conference in Cannes, Jan. 24-28. Attendance this year reached 8,700, from 2,500 companies and 66 countries, according to MIDEM (additional coverage, pages 10, 19, 41, 44, 45).

According to remarks made by Martin Bandier, chairman of EMI Music Publishing, during the conference, the company appears to be leaning heavily in the direction of EMRO. "The continental societies are won-

derful societies and in some cases are even more protective of the rights of authors, composers, and publishers than the U.S. societies," he said. "Yet this is 1993 and it may be time for a change. We can't have an erosion of publisher, author, and composer rights by means of central licensing arrangement which effectively are at the expense of [rights holders]... And if changes aren't made to the satisfaction of authors and publishers, then EMRO may be a viable alternative."

NMPA's Murphy notes that negotiations with the various societies are ongoing. "We haven't reached the point of no return," he says. "This is an historic step and it's an enormous step in the direction we want. But we are willing to stop construction [of EMRO] as long as we reach the goals that we want."

EMRO's goals are to speed up rights payments between societies and to reduce commission rates on collections. The group has set an initial commission rate of 4.75%, which could be further reduced if more rights owners put their licensing and distribution with the planned venture, says de Wit.

Last November three European societies—France's SDRM, Germany's GEMA, and Holland's STEMRA—made a three-way deal to try and speed up payments and bring commission rates down to 10%. However, this has not gone far enough, says de Wit.

The plans to launch EMRO have met with opposition from a number of European rights societies, in part because it could increase the cost of collecting other royalties.

"We have the same systems in place for administering broadcast royalties of mechanicals and for licensing sound carriers. If you take away mechanical licensing of sound carriers you do away with the economies of scale, and collecting other royalties would be more expensive," says Ger Willemsen, CEO of STEMRA.

Willemsen says he believes the economics of EMRO will be less attractive to rights holders than the existing system.

Asked how record companies could be induced to switch to EMRO, Murphy says the cross-ownership of larger record companies and publishers would be an advantage in influencing

decisions. "I think the record business will also realize that in 10 years' time, the rights will be more important," he says. "There will always be a recording business, yet the distribution systems will be different."

De Wit noted that in addition to its more immediate goals, one of EMRO's long-term aims is to make itself the only possible source for licensing international repertoire. "In the meantime," he says, "the aim is to create a level playing field for Europe in this area."

Another of EMRO's intentions, according to Murphy, is to stop the downward spiral of net payments to authors which had come about through competition between societies. "EMRO will stand outside the market," he said. "We are not interested in trying to get more customers for the sake of it. We are interested in efficiency and the desire to see payments flow more efficiently."

Both Murphy and de Wit noted one central licensing body will not necessarily do away with the need for sub-publishers or national subsidiaries of multinational publishers. "The licensing function is not the same as the collection and payment," says de Wit.



# HOT 100 SINGLES SPOTLIGHT™



by Michael Ellis

**WHITNEY HOUSTON STILL HOLDS** at No. 1, for the 11th week in a row, with "I Will Always Love You" (Arista). Sales continue at more than 140,000 units per week and its overall lead is holding at more than 2-to-1. "A Whole New World" by **Peabo Bryson & Regina Belle** (Columbia) moves up to No. 3 with a great gain but it is still far behind. "Ordinary World" by **Duran Duran** (Capitol) makes the biggest point gain on the Hot 100, with sales exploding; overall, it jumps 21-7. It is a strong contender to hit No. 1 but even at its tremendous rate of growth it will take three or four weeks to overtake "Always."

**AFTER "ORDINARY WORLD,"** the next biggest point gainer on the chart is "Hip Hop Hooray" from **Naughty By Nature** (Tommy Boy). Sales explode—it debuts at No. 11 on the Top Singles Sales chart—and it wins the Power Pick/Sales. Airplay accounts for only 30% of its points this week, but it is a big hit at several stations, including No. 1 in airplay at WIOQ Philadelphia and No. 5 at WHYT Detroit. Overall, the single takes a spectacular 56-place jump up to No. 28. Right behind "Hip Hop" in point gains is "Nuthin' But A 'G' Thang" by **Dr. Dre** (Death Row/Interscope). It's the runner-up for Power Pick/Sales and wins the Power Pick/Airplay, with a 49-place leap to No. 46. Early top 10 airplay comes from San Diego (No. 8 at Z90) and San Francisco (No. 9 at KSOL and No. 10 at KMEL).

**THE NEW ENTRIES INCLUDE** one group making its Hot 100 bow, **Silk**, a male quintet from Atlanta that comes in with "Happy Days" (Keia/Elektra). While "Happy" is No. 14 on the Hot R&B Singles chart and now crosses to the Hot 100 at No. 95, an album cut by Silk called "Freak Me" is zooming up the Top 40 Radio Monitor (47-33 this week). "Freak Me" will be a single in two weeks and should quickly overtake "Happy" on the Hot 100. Besides "Freak Me," two other album cuts would be on the Hot 100 if they were available as singles. "Sweet Thing" by **Mary J. Blige** (Uptown/MCA) will make a strong debut next week when it is released as a single; it's already No. 28 in airplay. And Whitney Houston should have three singles in the top 50 when "I Have Nothing" is released as a single later in the month. It's No. 34 in airplay already, while her two previous singles from "Bodyguard" are top 10 in airplay.

**QUICK CUTS:** Three records in the top 20 gain points but are pushed backward by stronger gainers. "Saving Forever For You" by **Shanice** (Giant) slips 4-5 despite a 3% point gain; "When She Cries" by **Restless Heart** (RCA) dips 11-12 while gaining 2%; and "Give It Up, Turn It Loose" by **En Vogue** (Atco EastWest) is down 15-17 despite gaining 1% . . . Also caught in a chart jam is "Stand Up" by **Def Leppard** (Mercury). It is pushed back three places, 34-37, while gaining 3%. "Stand" is top five in airplay at eight stations, including No. 1 at KMYZ Tulsa, Okla., and WKRZ Wilkes-Barre, Pa. . . . "No Ordinary Love" by **Sade** (Epic) slips three places to No. 31 but is gaining in some key markets and may turn around next week. It's especially strong in Miami (top 10 on all three monitored stations) and Grand Rapids, Mich. (No. 5 at WGRD).

## TOP-SELLERS TOP FEBRUARY ALBUMS LIST

(Continued from page 12)

form video bearing the same title will also be released Feb. 23.

Jagger's third solo effort, "Wandering Spirit" (Feb. 23), also marks his debut on the Atlantic roster. Co-produced by Jagger and Rick Rubin, the set is preceded by the single "Sweet Thing," which is picking up adds at album-rock formats.

Dolly Parton follows her 1992 platinum set, "Eagle When She Flies," with "Slow Dancing With The Moon" on Columbia, Feb. 23. The country superstar wrote eight of the album's 12 tunes, including the first single, "Romeo," which is already getting heavy country radio play.

McCartney resurfaces Feb. 9 with "Off The Ground," on Capitol. Produced by the artist with Julian Mendelsohn, the album is bolstered by the single "Hope Of Deliverance," which is a hit overseas and has just been serviced to radio here. McCartney collaborated with Elvis Costello on a pair of tunes, "Mistress And Maid" and "The Lovers That Never Were." Look for an appearance on "Saturday Night Live" Feb. 13.

Country duo Brooks & Dunn, who enjoyed crossover success with the hit "Boot Scootin' Boogie," return Feb. 17 with a new Arista album, "Hard Workin' Man." The title track goes to radio shortly.

Hard-rock act Poison breaks in new guitarist Richie Kotzen on "Native Tongue" (Capitol, Feb. 16). He steps in for C.C. Deville. Richie Zito produced the set. "Stand" has just gone to album-rock radio.

Feb. 23 marks the end of a three-year recording break for British popsters Duran Duran. Available on Capitol, their eponymous collection is preceded by the top 40 smash "Ordinary World." A tour of South America is planned for April, with a U.S. jaunt slated for the summer.

Major labels will celebrate Black History Month with an array of urban-angled albums. Legacy/Columbia has a pair of boxed R&B retrospectives: "Stars Of The Apollo" and "A Tribute To Black Entertainers." The former is a 28-cut, double-CD/cassette package that includes vintage live performances by Bessie Smith, Cab Calloway, and Ella Fitzgerald. The latter is a 50-song, two-CD/cassette set, with tracks by Little Richard, Lena Horne, and the Mills Brothers, among others.

Regina Belle leads the pack of black artists releasing new music Feb. 9, with her third Columbia album, "Passion." The set has productions by such luminaries as Narada Michael Walden, Nick Martinelli, and Walter Afanasieff. Belle's hit duet

with Peabo Bryson, "A Whole New World (Aladdin's Theme)," is included, as is the new single, "If I Could."

Alexander O'Neal's current hit, "Love Makes No Sense," paves the way for an album of the same name on Tabu/A&M, Feb. 9. Label mate Cherelle shares vocal chores on a cover of the Marvin Gaye/Tami Terrell classic, "Your Precious Love."

Former Soul II Soul chanteuse Caron Wheeler continues her solo journey with "Beach Of The War Goddess" (Capitol, Feb. 23). The first single, "In Our Love," is racking adds at urban and club levels.

Actor/comedian Eddie Murphy takes another stab at recording with "Love's Alright" (Motown, Feb. 23). The album has a formidable lineup of guests, including Michael Jackson, Stevie Wonder, Patti LaBelle, and Shabba Ranks, who toasts on the current single, "I Was A King."

Harmony-driven act Shai makes its album debut Tuesday (2) with "If I Ever Fall In Love," which is also the title of its platinum-selling smash hit.

Critically lauded Pendulum rap trio Digable Planets aims to build upon the momentum created by its successful first single, "Rebirth Of Slick," with the Feb. 9 album "Rechin' (A New Refutation Of Time And Space)" (see story, page 1).

Other hip-hop albums this month include "In God We Trust" by Brand Nubian (Elektra, Feb. 2); "Black Mafia Life" by Above The Law (Giant, Feb. 2); and "Dead Enz Kidz Doin Lifetime Bidz" by Young Black Teenagers (MCA, Feb. 2).

Alternative rock heats up in February with releases by Firehose, "Mr. Machinery Operator" (Epic, Feb. 23); the Candy Skins, "Fun?" (Geffen, Feb. 16); and "Goo Goo Dolls" (Warner Bros., Feb. 23).

On the dance music tip, U.K. duo the Beloved returns with "Conscience" (Atlantic, Feb. 23), while D-Influence debuts with "Good 4 We" (EastWest, Feb. 23). Also, Scottish band Finitribe offers "An Unexpected Groovy Treat" on Epic, Feb. 25.

Assistance in preparing this story was provided by Trudi Miller in New York, Carrie Borzillo in L.A., and Lisa Morton in Nashville.

## BRUCE HINTON, TONY BROWN ELEVATED AT MCA/NASHVILLE

(Continued from page 8)

dustry percentage of sales that country music accounts for."

When asked if Nashville was MCA's strongest suit, Teller commented: "I'm not sure I would say that, only because I think we're doing very well in other parts of our operation as well, but I think it would be hard to argue the efficiency of success that our Nashville operation has had, pound for pound, artist for artist. Look at the size of their roster [20 acts] and the number of artists on their roster who are gold and platinum artists and the kinds of sales that are generated from that roster."

"We work with a small roster," says Hinton, "and very, very intense artist development, promotion, and marketing efforts for each artist. The need to expand our roster exponentially is not there."

Brown agrees: "Part of our success has been that we haven't been out signing everybody that moves. We haven't signed anyone to the label in nearly two years. We decided to develop the roster we have."

Among the label's major successes of recent years are Reba McEntire, Vince Gill, Wynonna, George Strait, Trisha Yearwood, Mark Chesnutt, and Marty Brown.

Teller's long-term plan for MCA/Nashville is "to grow as quickly, but as intelligently, as we possibly can, which is the whole motivation behind this move with Bruce and Tony."

According to Teller, there was never any question of Brown leaving MCA. "It was simply a question of working out an arrangement with Tony that was fair and that reflected his contribution to our company, and also accomplished what was appropriate from the record company's perspective. Never for a moment did I think Tony Brown was leaving MCA."

Hinton's role will not change in terms of his day-to-day responsibilities running MCA/Nashville, but the

new title "recognizes his responsibility of working closely with me to strategize where we go from here," says Teller.

Teller also says Hinton being named chairman gives him a preeminent position as far as Nashville executives are concerned. "I believe he is the first Nashville executive of a major record company to be given the title of chairman," Teller adds.

Hinton says MCA Inc. "obviously has and is continuing to make major commitments to the future expansion of our business." Last week, MCA/Nashville hosted a ground-breaking celebration at the site where new office space is to be built for the label. "We're on a pretty fast track," says Hinton.

Brown says he plans to continue business as usual, but "do it bigger this year and next." He says there is no rush to find a new head of A&R for the label. "I'm sure as country grows, I'll be looking for that person in the next year or so."

Brown produces or co-produces Wynonna, McEntire, Gill, Strait, Marty Stuart, Kelly Willis, and McBride & the Ride for MCA. He says his production responsibilities will not take a back seat to his other label duties: "I'm not going to turn into such an administrative person that I will dilute my creative position."

Although Teller would not discuss the financial aspects of the promotions, he did say, "I think from a financial perspective, Bruce and Tony have been compensated commensurate with the success they've delivered for our company."

When asked if Brown was the highest-paid record label executive in Nashville, Teller said, "I don't know what the other guys get paid, but all anybody has to do is look at the charts and see how often Tony Brown's name pops up and one can draw whatever conclusions they wish to about how well he's being compensated."

## BUBBLING UNDER HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	12	2	TOSS-UP	N2DEEP (PROFILE)
2	5	6	DIZZ KNEE LAND	DADA (I.R.S.)
3	1	10	HEY LOVE (CAN I HAVE A WORD)	MR. LEE FEAT. R. KELLY (JIVE)
4	—	1	HOPE OF DELIVERANCE	PAUL MCCARTNEY (CAPITOL)
5	21	2	PASSIONATE KISSES	MARY-CHAPIN CARPENTER (COLUMBIA)
6	15	2	STOP THE WORLD	EXTREME (A&M)
7	2	4	SAVE A LITTLE ROOM IN YOUR ...	EDDIE MONEY (COLUMBIA)
8	6	6	WHO'S THE MAN?	HEAVY D. & THE BOYZ (UPTOWN/MCA)
9	4	3	PUSH	TISHA CAMPBELL (CAPITOL)
10	—	1	SWEET THING	MICK JAGGER (ATLANTIC)
11	—	2	SAVE YOUR LOVE	BAD BOYS BLUE (ZOO)
12	14	8	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
13	—	1	KNOCK-N-BOOTS	WRECKX-N-EFFECT (MCA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	17	2	SUPERMODEL (YOU BETTER WORK)	RUPAUL (TOMMY BOY)
15	11	8	MAKE LOVE 2 ME	LORENZO (ALPHA INT'L/PLG)
16	—	1	COME IN OUT IN THE RAIN	WENDY MOTEN (EMI/ERG)
17	24	2	TEMPLE OF DREAMS	MESSIAH (DEF AMERICAN)
18	—	1	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
19	10	3	DON'T YOU WANT ME	FELIX FEATURING JOMANDA (PYROTECH)
20	—	1	ALL I WANT	SAIGON KICK (THIRD STONE/ATLANTIC)
21	16	6	DAMN U	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
22	20	2	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
23	—	1	LOVE U MORE	SUNSCREEN (COLUMBIA)
24	—	1	PHOTOGRAPH OF MARY	TREY LORENZ (EPIC)
25	13	9	PAPER DOLL	FLEETWOOD MAC (WARNER BROS.)

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

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
<b>TOP 40/MAINSTREAM</b>				
<b>★★★ NO. 1 ★★★</b>				
1	1	12	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA 9 weeks at No. 1	WHITNEY HOUSTON
2	4	6	ORDINARY WORLD CAPITOL	DURAN DURAN
3	5	14	FAITHFUL EMI/ERG	GO WEST
4	8	6	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
5	3	10	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
6	6	12	WHEN SHE CRIES RCA	RESTLESS HEART
7	2	13	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
8	9	8	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
9	11	9	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
10	10	11	WALK ON THE OCEAN COLUMBIA	TOAD THE WET SPROCKET
11	7	12	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
12	12	7	GIVE IT UP, TURN IT LOOSE ATCO EASTWEST	EN VOGUE
13	20	3	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
14	14	8	STEAM GEFEN	PETER GABRIEL
15	16	17	RHYTHM IS A DANCER ARISTA	SNAP
16	13	16	GOOD ENOUGH MCA	BOBBY BROWN
17	15	19	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
18	17	13	NEVER A TIME ATLANTIC	GENESIS
19	18	8	I LOVE YOU PERIOD DEF AMERICAN/REPRISE	DAN BAIRD
20	21	5	NO MISTAKES MCA	PATTY SMYTH
21	19	19	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
22	23	8	STAND UP (KICK LOVE INTO MOTION) MERCURY	DEF LEPPARD
23	22	9	LOVE CAN MOVE MOUNTAINS EPIC	CELINE DION
24	27	19	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
25	25	15	LITTLE MISS CAN'T BE WRONG EPIC ASSOCIATED/EPIC	SPIN DOCTORS
26	26	16	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
27	33	2	BED OF ROSES JAMBCO/MERCURY	BON JOVI
28	<b>NEW</b>		THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON	BOY KRAZY
29	30	19	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
30	24	16	TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON
31	29	19	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
32	35	2	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
33	37	2	HERE WE GO AGAIN! CAPITOL	PORTRAIT
34	28	19	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
35	31	19	LOVE IS ON THE WAY THIRD STONE/ATLANTIC	SAIGON KICK
36	<b>NEW</b>		GET AWAY MCA	BOBBY BROWN
37	<b>NEW</b>		IRRESISTIBLE POLYDOR/PLG	CATHY DENNIS
38	32	16	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
39	<b>NEW</b>		THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
40	39	3	RUMP SHAKER MCA	WRECKX-N-EFFECT

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
<b>TOP 40/RHYTHM-CROSSOVER</b>				
<b>★★★ NO. 1 ★★★</b>				
1	1	13	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA 10 weeks at No. 1	WHITNEY HOUSTON
2	2	18	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
3	3	16	RUMP SHAKER MCA	WRECKX-N-EFFECT
4	5	10	HERE WE GO AGAIN! CAPITOL	PORTRAIT
5	8	7	DON'T WALK AWAY GIANT	JADE
6	4	17	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
7	6	19	GOOD ENOUGH MCA	BOBBY BROWN
8	10	15	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
9	13	6	COMFORTER GASOLINE ALLEY/MCA	SHAI
10	16	9	SWEET THING UPTOWN/MCA	MARY J. BLIGE
11	7	15	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
12	15	12	I GOT A THANG 4 YA! PERSPECTIVE/A&M	LO-KEY?
13	9	19	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
14	18	6	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
15	11	19	RHYTHM IS A DANCER ARISTA	SNAP
16	14	19	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
<b>★★★ AIRPOWER ★★★</b>				
17	33	2	FREAK ME KEIA/ELEKTRA	SILK
18	19	4	GET AWAY MCA	BOBBY BROWN
19	17	11	GIVE IT UP, TURN IT LOOSE ATCO EASTWEST	EN VOGUE
20	12	19	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
21	20	19	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
22	27	5	INFORMER ATCO EASTWEST	SNOW
23	22	6	DITTY NEXT PLATEAU/FFRR	PAPERBOY
<b>★★★ AIRPOWER ★★★</b>				
24	29	2	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM/ELEKTRA	DIGABLE PLANETS
25	25	3	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
<b>★★★ AIRPOWER ★★★</b>				
26	31	4	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
<b>★★★ AIRPOWER ★★★</b>				
27	<b>NEW</b>		NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
28	21	12	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
29	26	19	BABY-BABY-BABY LAFACE/ARISTA	TLC
30	28	11	LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG") LAFACE/ARISTA	TONI BRAXTON
31	23	9	QUALITY TIME JIVE/RCA	HI-FIVE
32	30	10	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
33	38	8	I GOT A MAN ISLAND/PLG	POSITIVE K
34	40	2	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
35	37	6	UNDERSTAND THIS GROOVE RCA	SOUND FACTORY
36	32	5	EVERYTHING'S GONNA BE ALRIGHT UPTOWN/MCA	FATHER M.C.
37	24	10	IT'S GONNA BE A LOVELY DAY ARISTA	THE S.O.U.L. S.Y.S.T.E.M.
38	<b>NEW</b>		HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
39	36	7	REMINISCE UPTOWN/MCA	MARY J. BLIGE
40	<b>NEW</b>		HAT 2 DA BACK LAFACE/ARISTA	TLC

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time.

## HARRY PALMER TAKES KEY RELATIVITY POST

(Continued from page 10)

to Relativity because of the opportunity to build the label. "I've always been attracted by the smaller company versus the larger corporate structure," he says. "The same thing that attracted me to Atco attracted me to Relativity: the opportunity for building the future in terms of label development and artist development... That was the excitement, building something from a plateau and developing it further, and at the same time being close to the music."

Relativity Records was started in 1983 as an outgrowth of the distribution company, begun in 1979. Known

as a home to "guitar heroes" Satriani (whose third album, "The Extremist," has been certified gold), Vai, and Steve Howe, the label has also broken into the rap market with the successful debut by teen rapper Chi Ali.

### FRAMPTON ALBUM DUE

Other new acts include alternative metal band Corrosion Of Conformity, alternative band Overwhelming Colorfast, and rap acts Common Sense and Rough House Survivors. The label also signed a deal with Peter Frampton, whose double album "Frampton Comes Alive" broke

worldwide sales records in 1976, with an album expected by the fourth quarter. In addition to the upcoming Frampton album, Satriani is expected to deliver a live album this summer, Chi Ali will offer his second album, and Vai will record with a new band, simply called Vai, for release in May.

"This is a very guitar-hero-oriented label, and we're obviously going to build on the rock base, but we also are going to diversify," says Palmer, pointing to the label's fledgling efforts at rap, alternative, and dance. "The most pleasantly surprising thing for me [in coming to the label]

was to see that the attempts to diversify are already getting results."

Palmer adds that he will be assessing the company in the coming months and may expand or restructure the company as needed. No immediate expansion plans are in the offing.

The label is half-owned by Sony Music. As to whether a buyout by the music conglomerate is imminent, Kobrin says, "I envision Sony owning 100% of the company. That may or may not take place this year, but certainly in the future."

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
FEBRUARY 6, 1993



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	10	<b>SOUNDTRACK</b> ▲ <sup>5</sup> ARISTA 18699* (10.98/15.98) 9 weeks at No. 1	THE BODYGUARD	1
2	2	6	10	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA 18646* (10.98/15.98)	BREATHLESS	2
3	3	4	22	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	2
				<b>***TOP 20 SALES MOVER***</b>		
4	7	12	6	<b>DR. DRE</b> DEATH ROW/INTERSCOPE 57128/PRIORITY (9.98/16.98)	THE CHRONIC	4
5	4	3	36	<b>BILLY RAY CYRUS</b> ▲ <sup>5</sup> MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
6	8	11	5	<b>SHAI</b> GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
7	6	5	17	<b>MICHAEL BOLTON</b> ▲ <sup>3</sup> COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
8	11	22	11	<b>SOUNDTRACK</b> WALT DISNEY 60846* (10.98/16.98)	ALADDIN	8
9	10	14	9	<b>WRECKX-N-EFFECT</b> ▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	9
10	9	7	58	<b>PEARL JAM</b> ▲ <sup>4</sup> EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
11	5	2	18	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 98743* (10.98/16.98)	THE CHASE	1
12	12	13	12	<b>SADE</b> ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
13	20	30	32	<b>SPIN DOCTORS</b> ▲ EPIC ASSOCIATED 47461*/EPIC (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	13
14	18	16	43	<b>ARRESTED DEVELOPMENT</b> ▲ CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .		13
15	16	17	26	<b>MARY J. BLIGE</b> ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
16	13	8	6	<b>REBA MCENTIRE</b> MCA 10673* (10.98/15.98)	IT'S YOUR CALL	8
17	19	33	36	<b>JON SECADA</b> ▲ SBK 98845*/ERG (9.98/15.98)	JON SECADA	17
18	17	15	22	<b>BOBBY BROWN</b> ▲ MCA 10417 (10.98/15.98)	BOBBY	2
19	22	19	16	<b>R.E.M.</b> WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
20	14	9	19	<b>GEORGE STRAIT</b> ▲ MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
21	24	25	48	<b>TLC</b> ▲ <sup>2</sup> LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH. . . ON THE TLC TIP	14
22	15	10	61	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	10
23	25	24	76	<b>METALLICA</b> ▲ <sup>6</sup> ELEKTRA 61113 (10.98/15.98)	METALLICA	1
24	23	39	13	<b>NEIL YOUNG</b> ● REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
25	28	32	44	<b>EN VOGUE</b> ▲ <sup>2</sup> ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
26	26	27	30	<b>SOUNDTRACK</b> ▲ <sup>2</sup> LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
27	27	34	14	<b>MADONNA</b> ▲ <sup>2</sup> MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
				<b>***POWER PICK***</b>		
28	47	56	17	<b>10,000 MANIACS</b> ● ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	28
29	31	37	12	<b>GLORIA ESTEFAN</b> ▲ EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15
30	33	38	10	<b>ICE CUBE</b> ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
31	32	36	12	<b>BON JOVI</b> ▲ JAMBCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
32	39	45	37	<b>ANNIE LENNOX</b> ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
33	40	42	89	<b>BOYZ II MEN</b> ▲ <sup>4</sup> MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
34	30	18	43	<b>KRIS KROSS</b> ▲ <sup>4</sup> RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
35	37	35	17	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
36	57	95	5	<b>SILK</b> KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	36
37	35	31	43	<b>WYONNNA</b> ▲ <sup>2</sup> CURB 10529*/MCA (10.98/15.98)	WYONNNA	4
38	36	29	125	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	3
39	29	21	21	<b>VINCE GILL</b> ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
40	48	—	2	<b>HEAVY D. &amp; THE BOYZ</b> UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	40
41	42	48	26	<b>HOUSE OF PAIN</b> ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
42	46	55	15	<b>PRINCE AND THE NEW POWER GENERATION</b> ▲ PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)		5
43	53	57	17	<b>PETER GABRIEL</b> ▲ GEFLEN 24473* (10.98/15.98)	US	2
44	52	43	92	<b>MICHAEL BOLTON</b> ▲ <sup>6</sup> COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
45	56	63	33	<b>SOUNDTRACK</b> ● HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
46	41	40	13	<b>AC/DC</b> ▲ ATCO EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
47	43	41	10	<b>GENESIS</b> ● ATLANTIC 82452*/AG (10.98/16.98)	LIVE: THE WAY WE WALK VOLUME 1	35
48	38	26	72	<b>GARTH BROOKS</b> ▲ <sup>8</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
49	49	53	62	<b>U2</b> ▲ <sup>4</sup> ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
50	44	62	9	<b>HARRY CONNICK, JR.</b> ● COLUMBIA 53172* (10.98 EQ/15.98)		25
51	55	66	31	<b>TOAD THE WET SPROCKET</b> ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49
52	34	20	16	<b>ALAN JACKSON</b> ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
53	50	49	19	<b>QUEEN</b> ▲ HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
54	21	28	16	<b>ALVIN &amp; THE CHIPMUNKS</b> ● CHIPMUNK 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	21
55	51	46	50	<b>JOHN ANDERSON</b> ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	54	52	31	<b>ELTON JOHN</b> ▲ MCA 10614* (9.98/15.98)	THE ONE	8
57	58	44	43	<b>DEF LEPPARD</b> ▲ <sup>3</sup> MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
58	72	111	5	<b>STONE TEMPLE PILOTS</b> ATLANTIC 82418*/AG (9.98/15.98)	CORE	58
59	71	99	12	<b>SOUL ASYLUM</b> COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	59
60	59	50	6	<b>NIRVANA</b> DGC 24504/GEFFEN (10.98/15.98)	INCESTICIDE	39
61	62	65	30	<b>MARY-CHAPIN CARPENTER</b> ▲ COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
62	66	71	62	<b>ENYA</b> ▲ REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
63	65	67	70	<b>NIRVANA</b> ▲ <sup>4</sup> DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
64	60	51	21	<b>TRISHA YEARWOOD</b> ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
65	77	80	43	<b>CELINE DION</b> ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
66	82	118	5	<b>DREAM THEATER</b> ATCO EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS	66
67	74	92	4	<b>CHRISTOPHER WILLIAMS</b> UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	67
68	85	149	5	<b>LEMONHEADS</b> ATLANTIC 82460*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY	68
69	61	47	17	<b>RED HOT CHILI PEPPERS</b> ● EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
70	88	116	5	<b>PORTRAIT</b> CAPITOL 93496* (9.98/13.98)	PORTRAIT	70
71	67	61	34	<b>MARIAH CAREY</b> ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
72	76	74	62	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
73	63	58	16	<b>TANYA TUCKER</b> ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
74	68	64	24	<b>ALABAMA</b> ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
75	84	78	71	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> GEFLEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
76	81	85	18	<b>NINE INCH NAILS</b> ▲ NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7
77	69	59	144	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
78	70	90	6	<b>EAZY E</b> RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	70
79	64	54	23	<b>TRAVIS TRITT</b> ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
80	73	69	28	<b>MEGADETH</b> ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
81	75	73	33	<b>TEMPLE OF THE DOG</b> ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
82	86	81	83	<b>BONNIE RAITT</b> ▲ <sup>4</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
83	79	68	15	<b>LORRIE MORGAN</b> BNA 66047* (9.98/15.98)	WATCH ME	65
				<b>***TOP DEBUT***</b>		
84	NEW ▶		1	<b>SNOW</b> ATCO EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	84
85	80	70	19	<b>RANDY TRAVIS</b> ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
86	92	94	71	<b>GUNS N' ROSES</b> ▲ <sup>4</sup> GEFLEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
87	89	79	70	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>3</sup> WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
88	131	121	61	<b>MICHAEL JACKSON</b> ▲ <sup>4</sup> EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
89	112	159	3	<b>JADE</b> GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	89
90	87	97	45	<b>K.D. LANG</b> ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUEN	44
91	99	109	153	<b>ORIGINAL LONDON CAST</b> ▲ <sup>2</sup> POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
92	100	112	17	<b>SHABBA RANKS</b> ● EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	64
93	101	110	14	<b>SOUNDTRACK</b> GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	82
94	93	84	37	<b>THE BLACK CROWES</b> ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)		1
95	90	82	24	<b>SOUNDTRACK</b> ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
96	83	72	30	<b>SOUNDTRACK</b> ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/16.98)	SINGLES	6
97	107	124	102	<b>ENIGMA</b> ▲ CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D.	6
98	103	100	20	<b>UGLY KID JOE</b> ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
99	117	144	58	<b>CYPRESS HILL</b> ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
100	91	101	18	<b>EXTREME</b> ● A&M 40006* (10.98/15.98)	III SIDES TO EVERY STORY	10
101	96	104	26	<b>CHRIS LEDOUX</b> LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
102	98	91	71	<b>OZZY OSBOURNE</b> ▲ <sup>2</sup> EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
103	104	141	18	<b>JACKYL</b> GEFLEN 24489* (9.98/13.98)	JACKYL	103
104	110	98	186	<b>MICHAEL BOLTON</b> ▲ <sup>4</sup> COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
105	45	23	22	<b>GARTH BROOKS</b> ▲ <sup>2</sup> LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON	2
106	78	60	28	<b>CLINT BLACK</b> ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
107	129	155	3	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	107
108	120	142	23	<b>PATTY SMYTH</b> ● MCA 10633* (9.98/15.98)	PATTY SMYTH	47
109	NEW ▶		1	<b>DEBBIE GIBSON</b> ATLANTIC 82451*/AG (10.98/15.98)	BODY MIND SOUL	109

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



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110	156	193	3	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	110
111	138	175	4	DADA (R.S. 13141* (7.98/11.98)	PUZZLE	111
112	105	107	17	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
113	122	119	115	MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
114	119	136	31	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	55
115	115	132	9	ERASURE SIRE/REPRISE 45153*/WARNER BROS. (10.98/15.98)	POP! THE FIRST 20 HITS	112
116	111	103	46	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
117	118	131	11	THE SUNDAYS DGC 24479*/Geffen (9.98/13.98)	BLIND	103
118	94	87	12	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	87
119	125	126	14	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	119
120	97	89	24	RICKY VAN SHELTON ● COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
121	108	102	63	GENESIS ▲ 3 ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE	4
122	123	120	99	AMY GRANT ▲ 3 A&M 5321 (10.98/15.98)	HEART IN MOTION	10
123	95	77	13	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	77
124	132	171	11	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	124
125	130	143	16	SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
126	102	83	89	ALAN JACKSON ▲ 2 ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
127	153	147	72	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
128	128	145	141	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/13.98)	THE BEST OF VAN MORRISON	41
129	106	88	69	REBA MCENTIRE ▲ 2 MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
130	135	152	15	SNAP ARISTA 18693* (9.98/13.98)	MADMAN'S RETURN	121
131	127	135	18	DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST	24
132	NEW	1	1	ELVIS COSTELLO & THE BRODSKY QUARTET WARNER BROS. 45180* (10.98/15.98)	THE JULIET LETTERS	132
133	139	128	74	JODECI ▲ 2 UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
134	114	123	22	COLLIN RAYE EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
135	140	181	48	PANTERA ATCO EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
136	134	138	10	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	134
137	124	130	43	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
138	136	162	28	MINISTRY ● SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
139	167	—	2	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	139
140	137	—	35	TORI AMOS ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	54
141	145	139	85	NATALIE COLE ▲ 5 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
142	113	96	34	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
143	159	173	21	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
144	116	106	9	SOUNDTRACK SIRE 02697*/WARNER BROS. (10.98/15.98)	TRESPASS	82
145	152	153	16	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	49
146	155	164	10	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	146
147	158	154	151	THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
148	172	176	51	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	9
149	121	93	14	SOUNDTRACK CAPITOL 80328* (10.98/15.98)	THE HEIGHTS	40
150	150	133	23	SAIGON KICK THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98)	LIZARD	80
151	142	125	41	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
152	126	114	32	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	88
153	149	146	75	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
154	160	—	2	GO WEST EMI 94230*/ERG (10.98/15.98)	INDIAN SUMMER	154
155	109	86	19	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	44

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156	148	150	15	SUZY BOGGUSS LIBERTY 98585* (9.98/13.98)	VOICES IN THE WIND	116
157	144	115	24	DAMN YANKEES ● WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22
158	146	113	18	BAD COMPANY ATCO EASTWEST 91759*/AG (10.98/15.98)	HERE COMES TROUBLE	40
159	151	140	24	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
160	143	127	25	HELMET INTERSCOPE 92162*/AG (9.98/13.98)	MEANTIME	68
161	178	—	2	SCREAMING TREES EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION	161
162	163	—	10	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY	142
163	141	117	17	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMeward LOOKING ANGEL	82
164	154	134	70	BRYAN ADAMS ▲ 3 A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
165	157	161	19	TONY BENNETT COLUMBIA 52965* (10.98 EQ/16.98)	PERFECTLY FRANK	102
166	133	129	48	DOUG STONE ● EPIC 45303* (9.98 EQ/13.98)	DOUG STONE	97
167	186	—	2	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	167
168	169	169	28	SHAKESPEAR'S SISTER LONDON 28266*/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	56
169	165	182	3	UTAH SAINTS LONDON 28374*/PLG (9.98 EQ/13.98)	UTAH SAINTS	165
170	147	122	55	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	95
171	179	184	51	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
172	180	—	6	GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOY'S THE BEST UNcut DOPE	147
173	195	—	2	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE	173
174	168	163	25	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
175	187	194	5	SPIN DOCTORS EPIC ASSOCIATED 53309*/EPIC (9.98 EQ/13.98)	HOMEBELLY GROOVE	170
176	175	191	13	MAD COBRA COLUMBIA 52751* (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	125
177	184	—	249	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273*/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	68
178	170	160	27	JOE SATRIANI ● RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22
179	188	183	125	QUEENSRYCHE ▲ 2 EMI 92806*/ERG (9.98/15.98)	EMPIRE	7
180	166	157	17	FOREIGNER ATLANTIC 89999*/AG (12.98/17.98)	VERY BEST & BEYOND	123
181	RE-ENTRY	100	100	NINE INCH NAILS ● TVT 2610* (9.98 EQ/14.98)	PRETTY HATE MACHINE	75
182	198	—	16	SUZANNE VEGA A&M 54005* (9.98/13.98)	99.9 F	86
183	161	137	13	AC/DC ATCO EASTWEST 92212*/AG (19.98/27.98)	LIVE: SPECIAL COLLECTOR'S EDITION	34
184	171	156	87	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
185	RE-ENTRY	2	2	FATHER M.C. UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	185
186	NEW	1	1	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZED DUKS	186
187	177	168	82	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
188	173	170	42	DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	16
189	190	185	98	R.E.M. ▲ 4 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
190	197	—	13	VARIOUS ARTISTS SBK 80070*/ERG (9.98/15.98)	RAVE 'TIL DAWN	136
191	174	180	4	SOUNDTRACK DGC 24505*/Geffen (10.98/15.98)	TOYS	161
192	RE-ENTRY	8	8	KEITH RICHARDS VIRGIN 86499* (9.98/13.98)	MAIN OFFENDER	99
193	181	—	22	THE SOUP DRAGONS BIG LIFE 513178*/MERCURY (9.98 EQ/13.98)	HOTWIRED	97
194	RE-ENTRY	12	12	GRAND PUBA ELEKTRA 61314* (10.98/15.98)	REEL TO REEL	28
195	191	—	15	BOB MARLEY ▲ TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	86
196	189	167	26	EAST COAST FAMILY ● BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	54
197	RE-ENTRY	58	58	ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ/13.98)	FACELIFT	42
198	RE-ENTRY	35	35	BEASTIE BOYS ● CAPITOL 98938* (10.98/15.98)	CHECK YOUR HEAD	10
199	192	196	25	INXS ● ATLANTIC 82394*/AG (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
200	164	158	40	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS & STONES	71

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## GOSPEL PIONEER THOMAS A. DORSEY DIES

(Continued from page 10)

preacher. He earned the nicknames "Barrelhouse Tom" and "Georgia Tom," playing piano in dancehalls and saloons, eventually joining Ma Rainey's band on the road as her musical director. Early success came in the form of a suggestive song, "It's Tight Like That," which sold more than 7 million copies and topped the blues charts.

In 1921, at the meeting of the National Baptist Convention in Chicago, Dorsey heard the spiritual "I Do, Don't You," and underwent a conversion. But his blues background did not endear him to the church community, and his up-tempo music gained him little acceptance.

Until that time, spirituals were known as "sacred music" or "evangelistic songs." Dorsey coined the term "gospel songs" for his music in the early '20s, penning his first gospel hit, "If You See My Saviour," in 1926. Borrowing \$5, he bought enough one-cent stamps to mail 500 copies of the song to churches throughout the country. Three years passed before he got his first order.

In 1932, he was among the founders of the National Convention of Choirs and Choruses, which played a key role in the growth of gospel choirs and groups around the country. Dorsey answered the need for gospel song sheets, creating a lucrative niche for himself while launching the first gospel publishing company, the Dorsey House.

"In the incipency of this new creation," as Dorsey once recounted, "the awareness of people became more evident of the new lilt, rhythm, and animated movement in a new type of church music, and it was recorded as an overwhelming success. I was now in business and gospel songs were firmly established and here to stay."

"Precious Lord, Take My Hand," written in 1932 out of grief over the death of his first wife, Nettie, and their infant son, was by his own admission the greatest song he had written.

Albertina Walker recalls going to

churches just to watch Dorsey direct the choir. "No one could bring the music, lyrics, and sound from a choir that he could. His songs brought a beat that everybody could identify with and through which they could really deliver the sentiment that was gospel. He defined the true essence of gospel music . . . he embodied it."

"Had it not been for him," adds Shirley Caesar, "there could have never been a Mahalia Jackson or Rev. James Cleveland. Just his being allowed us to not have to plow through anything. If not for him I would not be able to sing and jump and dance like I do. He suffered to pave the way for us. I doubt if we could ever run into anybody who could write hymns like that. One of

the greatest gospel songwriters of all time has fallen asleep."

Dorsey had been suffering from Alzheimer's disease for more than a decade. According to his daughter, Doris Dorsey, "His biggest accomplishment was that he was recognized as the 'father of gospel music' and that he did live to get the recognition."

Dorsey was better known for his compositions than recordings, which were rare. A three-album anthology, "Professor Thomas Andrew Dorsey—The Maestro Sings," featuring a music and photo history, was released by Sound Of Gospel (SOG) in 1980. His last recording, "One More Time Together: Live In Washington D.C.," was released on Gospel World in 1982.

## WARNER, SONY ENTER CABLE RADIO VENTURE

(Continued from page 1)

base by 3 million homes by the end of 1994, according to DCR. The service now has 55,000 subscribers and is available to 5 million homes, according to a DCR representative.

Time Warner and the Warner/Sony consortium also plan to "play prominent roles" in DCR's planned May 1 expansion from 28 channels to 56, according to DCR. The system's ultimate capacity is approximately 250 channels.

In addition to Time Warner—the nation's second-largest cable operator after Denver-based Tele-Communications Inc.—DCR's affiliates include Adelphia, Comcast, Continental, Cox, and Times Mirror. The service is available in select markets in the U.S. and Mexico and is expected to launch in Canada sometime in 1994. Furthermore, Morgado and Sony Software Corp. president Michael P. Schulhof say they intend to make DCR available worldwide.

The DCR venture is separate from Time Warner Cable's fiber-optic cable system, which is being tested in various markets (see story, page 1). However, the fiber-optic system can provide audio services similar to those DCR offers, and in the long run the

systems could be integrated somehow, says Thayer Bigelow, president of Time Warner Cable Programming Inc.

Under the terms of the DCR agreement, Sony and Warner will initially program eight channels and will take on more as the system's capacity is upgraded, according to Morgado and Schulhof.

As part of their arrangement with DCR, the two companies have entered into a licensing agreement for use of their repertoire on all of the service's channels. Music from other labels will be programmed in accordance with existing U.S. broadcast license regulations, says Morgado.

Because record labels are concerned that the growth of digital cable radio services could spur rampant home taping and result in incalculable losses, Warner and Sony say they have already taken steps to forestall prospective tapers. Written into the licensing agreement with DCR, say Morgado and Schulhof, are provisions that would limit to three the number of consecutive tracks that could be played on the system by a particular artist or from a given album. Furthermore, the two compa-

Rare footage of Dorsey performing on piano and singing is contained in the acclaimed 1983 documentary, "Say Amen, Somebody," which was nominated for an Academy Award. A video was subsequently distributed by United Artists. A soundtrack album was released on New York-based DRG Records and is available on CD and cassette.

A 1973 Columbia release, "Precious Lord: New Recordings Of The Great Gospel Songs Of Thomas A. Dorsey," features Marion Williams, the Dixie Hummingbirds, and Sallie Martin singing Dorsey's most famed works. Dorsey's pre-gospel works were captured in the '30s in a Yazoo release, "Georgia Tom Dorsey: 1928-1932 C'Mon Mama, Do

That Dance."

The recipient of three honorary doctorates, in 1982 he became the first black musician to be voted into the Gospel Music Assn. Hall of Fame. Just last year, he was honored with a special Grammy for lifetime achievement.

Survivors include his second wife, Kathryn; a son, Thomas; a daughter, Doris; four grandchildren; and one great-grandchild. This year marks the 60th meeting of the convention he helped to found: The National Convention of Gospel Choirs and Choruses, which will be held Aug. 1-7 in Chicago. The theme, "A Gospel Pilgrimage Back To Pilgrim [Baptist Church]," will celebrate the life of Thomas A. Dorsey.

over the prospect of cable broadcasting, have generally accepted it as a separate and noncompeting entity.

### SPECIAL FEATURES

An added feature of the system will be its ability to provide song information—title, composer, performer, album, label, etc.—on a remote-controlled LCD readout, according to Bigelow. That feature would also allow the user to call up information on the previous two tracks, and could be adapted to provide information on where to obtain the recording.

In addition, the implications for alternative and ethnic music are wide-ranging, according to Morgado and Schulhof.

"Clearly, we face the day-to-day problem of dealing with radio formats [that have] been moving away considerably from the music that we're selling," says Morgado. "What digital cable transmission allows you to do is be highly selective and not to have your format determined by externals, but have it determined by what you're trying to do in terms of providing music in a highly segmented way."

Schulhof adds, "The success of alternative music has been despite radio, not because of radio."

Furthermore, the entry of the Warner companies and Sony will likely introduce advertising into the currently advertiser-free DCR system, according to Morgado. He says ethnic music stations or over-the-air foreign broadcasts would probably require advertiser support.

In addition to music, Warner and Sony will be able to provide information, news, sports, talk, foreign language, pay-per-listen, and other specialized formats.

### RETAILER OBJECTIONS?

Retailers have traditionally taken a dim view of record labels' efforts to deliver music direct to the home. In an apparent effort to avert an onslaught of criticism from retailers, Morgado and Schulhof say they have no plans to sell music over cable lines. Moreover, they say the venture will promote the sale of prerecorded music at retail.

"All of the initial studies that we've seen show that the first tier of people who are subscribing to Digital Cable Radio, once they get the service into their homes, actually increase the purchasing of music, and that the people who are the early adopters of DCR are also the heavy purchasers of prerecorded music at retail," says Schulhof.

Morgado adds that the Warner Music Group does not want to be in the business of selling music directly to the home.

Nevertheless, it is "technically feasible" to offer a home-shopping service with the DCR system, according to Bigelow.

Radio industry executives, though they have expressed some concern

## LIVE Gets New Life

■ BY DON JEFFREY

NEW YORK—LIVE Entertainment Inc., burdened by big debt payments and reduced cash flow, has obtained new financing commitments that it had been seeking for more than a year.

But at press time there was a chance that the company's creditors might reject a debt restructuring plan, forcing LIVE to file for bankruptcy. The new financing is contingent upon approval of the debt plan.

Meanwhile, signaling its resolve to fight for financial survival, LIVE has filled the long-vacant posts of chairman and president. Anthony Scotti, a member of the board of directors, has been elected chairman. And chief executive officer David Mount has been given the additional title of president.

Although Scotti has been involved in the continuing negotiations with LIVE's bankers and

creditors, it is unlikely that he will take a day-to-day role in the operations of the home video supplier and music and video retailer. Scotti is chairman and CEO of All American Communications Inc., which operates a television production unit and a record company, Scotti Bros. Mount, who has been running LIVE, remains president of LIVE Home Video and chairman of the Specialty Retail Division, which operates the retail chains Strawberries and Waxie Maxie.

As for the financing, LIVE has reached an agreement in principle that would grant the company up to \$50 million: \$30 million from a bank line of credit and \$20 million from Pioneer North America Inc., a partner of LIVE's in the acquisition of video rights, and other investors.

LIVE's creditors had a Jan. 28 deadline to agree to a restructuring of \$130 million in long-term debt.

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## PIZZA HUT, VSDA CROSS-PROMOTION

(Continued from page 8)

"Home Video Guide," which will be supplied to the fast-food outlets. The guide, intended to be updated every six to eight weeks, hypes new releases. It also contains coupons for pizza discounts.

With the coupon, consumers have the option of getting a free video rental when they rent one cassette Sunday through Thursday; getting a free third rental when they rent two on Friday or Saturday; or getting a free children's title at any time during the promotional period.

Additionally, video dealers also get a "Home Video Entertainment Network" logo sticker to place on their windows to indicate their participation.

For testing purposes, said Rosenberg, VSDA and non-VSDA stores are involved. If and when the effort is rolled out nationally, however, a more attractive cross-promotional menu will be offered exclusively to VSDA member video retailers.

JIM McCULLAUGH  
and EARL PAIGE



## JAZZ AND RAP CONVERGE ON DIGABLE PLANETS' DEBUT

(Continued from page 1)

"Rebirth Of Slick" has sold about 400,000 copies, according to Dennis Wheeler, VP of marketing/A&R, Pendulum. He adds that the single was released Jan. 25 in the U.K., where a buzz had already been developing from imports of the U.S. release.

The accompanying black and white videoclip, lensed by first-time director Morgan Lawley of Starving Artists, follows group members Butterfly, 22, Ladybug, 19, and Doodlebug, 23, through the streets of New York's SoHo and into an urban cafe where they perform live for a '90s beatnik-style audience. The clip has proven so popular that MTV has just placed it in Buzz Bin. At BET, the video has reached No. 4 in requests on youth-oriented "Rap City," is climbing on the "Video Soul" top 20 playlist, and is even being played on the adult "Video Vibrations."

David Bither, senior VP/GM for Elektra, notes that the single is exploding at a much faster rate than anticipated. "We've all been stunned by the way this has caught on in the mainstream and we're almost scrambling to keep up," he says.

This is the first project from Pendulum Records, headed by Ruben Rodriguez, to break into the mainstream. Previously, the label has fared well with R&B and rap-oriented fare by Chris Walker, Melisa Morgan, and Lords Of The Underground.

Bither notes that though the album has been ready since November, he, Wheeler, and Rodriguez agreed to a mid-February release to give the record adequate time to build from the street level.

Due to the current buzz the group is generating, Bither says, "We're probably going to ship 300,000 al-

bums out in February. That's instead of putting out about 20,000 if we had shipped in November."

The group, managed by Brenda Dash of Pipeline Entertainment, has already traveled to London and Hamburg, Germany, to perform live showcases for label brass and the public. Plans for stateside showcases are currently in the works. Because of their emphasis on the live music aesthetic, Bither views touring as "very important for them."

Upon their return to the U.S., Digable Planets will shoot their next video, for the track "Where I'm From," a commentary on music, art, grandmothers, hip-hop, the streets, crack, jazz, and words in "ghetto tongue." The single is tentatively set for a March release.

Wheeler says he signed the act after hearing a demo passed on by Cat Jackson, formerly of BMI.

"What attracted me to Digable Planets was their hipness," says Rodriguez. "I loved how they dared to be different. It's the type of record you can't just listen to once. Their music reminds me of how I felt in the late '60 and early '70s when it wasn't just about a hit single but a musical journey."

### RADIO RESPONDS

Crossover and urban radio programmers are finding that the record is a hit with young hip-hop fans and adult jazz aficionados. At top 40 WIOQ Philadelphia, "Rebirth Of Slick" is going over "monster-style," says PD Jefferson Ward. His SoundScan data for the Philly area shows the single, during the last four weeks, climbing 75-4. It ranks No. 7 in callout research among women 18-24, the station's key demo. In its fourth week in rotation on top 40 WCKZ Charlotte, N.C., PD Bob Sweeten calls it the

"coolest song on the radio." The tune recently cracked WCKZ's nightly top-five request show, "Carolina's Most Wanted."

At urban KPRS Kansas City, Mo., MD Myron Fears notes that it is heavy on requests and climbing from its No. 31 playlist ranking. "It reminds me of how De La Soul came out with a different twist," he says.

Vinnie Brown, PD of urban WRKS New York, the city's top-rated station, says that he dayparts the record with other rap fare, but that it is "rapidly approaching full rotation. I'm finding that it is respected by rappers and has adult appeal, too."

### PLANETS CONVERGE

Digable Planets came together through the initial efforts of lead rapper/songwriter Butterfly (Ishmael Butler). In traveling between New York and Philadelphia to visit relatives, he ran into Doodlebug, a like-minded rapper who then turned Butterfly on to fellow Howard University student Ladybug Mecca. Tapping a musical wellspring that runs from Kool & the Gang and Herbie Hancock to works by Miles Davis, Dizzy Gillespie, and Bud Powell, with lyrical overtones of the works of such writers as Camus, Sartre, and Kafka, Digable Planets introduce a distinctly intellectual element to Afrocentric rap music. They are also one of few co-ed hip-hop groups where the female plays an equal rhyming role.

Produced by Butterfly, the Planets use mostly live music and a handful of samples that echo the bebop and cool jazz sounds of the '50s and '60s. Vocally, Butterfly describes the rappers' execution as comparable to instruments within a jazz combo.

"Reachin' (A New Refutation Of Time And Space)," contains tracks

like "The Last Of The Spiddyocks," a tribute to the lost art and artists of the bebop era; "Jimmi Diggin' Cats," a fantasy that postulates that Jimi Hendrix would have dug rap; and "La Femme Fetal," a pro-abortion rights tune that is the album's most overtly political work.

Assistance in preparing this story was provided by Eric Boehlert in New York.

## REVAMPED ZOO

(Continued from page 12)

ing manager.

Zoo's field promotion staff will grow from six to 11 people, with the addition of promo reps in Seattle, Detroit, Washington, D.C., Boston, and Miami. Zoo already employs field staffers in L.A., San Francisco, Dallas, Atlanta, New York, and Chicago.

Finally, in the wake of top 40 promotion VP Vicki Leben's departure for PLG, Zoo will hire a national top 40 promotion director.

Zoo's sales, marketing, and promotional personnel (including VP of R&B promotion Marvin Robinson and senior director of AOR promotion Michael Prince) will now report to Simon. Simon, A&R VP Bud Scoppa, and VP of business and legal affairs Scott Vanderbilt report directly to Maglia.

"This is the pivotal point for Zoo," Maglia says of his staff's expansion. "I thought it was good to get the staff in place to do what we had to do on the street."

Maglia acknowledges that the restructuring is designed to target the audience for such developing acts as Matthew Sweet (still Zoo's lone pop chart success, and currently at work on a followup to last year's label debut "Girlfriend"), Flowerhead, Pool Sticks, the Odds, and Green Jello.

"It's really imperative to have a complete staff to take it into the future," Maglia says.

But he adds that the move was also sparked by meager manpower on a regional level: "We have people in the field now, but they're spread so thin... It [will now be] basically a competitive staff—not as big as Warner Bros. or Columbia, but big enough so you can have a simultaneous effort on a release."

Maglia also says that with a larger regional staff, "there's a much better line of communication with BMG."

## BETWEEN THE BULLETS



by Geoff Mayfield

**STILL THE ONE (AND NO. 2, TOO):** For the second week in a row, Arista owns the No. 1 and No. 2 spots on The Billboard 200. Unless you've been in a cave the last couple of months, you'll know the top spot belongs to the soundtrack from "The Bodyguard." But did you know that when Kenny G marched to No. 2 last week, it marked the first time since the Oct. 12, 1991, issue that one label commanded the top two slots? The last label to do so was Geffen, with Guns N' Roses' two "Use Your Illusion" albums. The last time a single label held No. 1 and No. 2 with two different artists was the Sept. 21 issue of that same year, at which time Metallica and Natalie Cole, respectively, held a chart-topping monopoly for Elektra for a fourth straight week.

**DETAILS:** Even though it suffers an 11% sales decline from last week's tally, "The Bodyguard" still exceeds 235,000 units on this week's chart. The multi-artist soundtrack, which features six songs by the film's star—Whitney Houston—has exceeded the 200,000-unit mark in all but the first of its 10 chart weeks. In the 20 months that The Billboard 200 has employed the SoundScan system, no other album has accomplished that feat; in fact, none have come close... The gap between No. 1 and No. 2 has narrowed slightly, but "The Bodyguard" still leads Kenny G's "Breathless" by more than a 2-to-1 margin. Maybe the sax star can find solace in the fact that he contributed a track to the former. Meanwhile, G leads Eric Clapton, at No. 3, by a 33% margin.

**HAVING A BALL:** The four star-studded days of inaugural celebrations that brought President Bill Clinton to the White House have an impact on this week's charts. Michael Jackson, who appeared on HBO's Jan. 17 cablecast and the Jan. 19 CBS pre-inauguration bash, sees "Dangerous" wake up to score a 36% sales gain over the previous week and make a 43-place jump to No. 131. At No. 28, 10,000 Maniacs win the Power Pick with a 32% increase, which motivates a leap from 47. The Maniacs were featured on MTV's inaugural coverage, and a segment of that performance, which had the band's Natalie Merchant do a duet of "To Sir With Love" with R.E.M.'s Michael Stipe, also aired on NBC. Kenny G's exposure during the week no doubt helped him score an increase. And the much-trumpeted one-song reunion of Fleetwood Mac pushes its classic "Rumours" onto this week's unpublished Top Pop Catalog Albums, where it debuts at No. 36. However, SoundScan's numbers show that the band's recent boxed set, which never charted, was not helped significantly by this exposure.

**SWEEP:** WEA picks up all three sales awards on The Billboard 200. In addition to 10,000 Maniacs' Power Pick, WEA also sells Dr. Dre, who wins Top 20 Sales Mover with the chart's largest increase, and the Top Debut, earned by ragga rookie Snow.

**MOMENTUM:** A friend of mine who has a teenage daughter says one of the factors that has rejuvenated 10,000 Maniacs is use of their music in Fox promos for "Class Of '96"... Dr. Dre's boost comes in part from a Jan. 22 stop on "The Arsenio Hall Show," and Grand Puba's re-entry (No. 198) comes in the wake of his Jan. 19 visit to that same show... Michael Jackson's upward trend should continue during the next couple of weeks. He, and several artists, should get chart-jumps next week from exposure on the American Music Awards' Jan. 25 ABC telecast. The week after that, the chart will reflect exposure from his halftime shot at the Super Bowl.

## AMERICAN MUSIC AWARDS

(Continued from page 12)

award, Cyrus fired a salvo at country rival Travis Tritt by saying, "This is for all the people who don't like 'Achy Breaky Heart.' Here's a quarter, call someone who cares."

McEntire was named favorite country female artist and received the favorite country album award for her "For My Broken Heart," over Garth Brooks' "The Chase" and Cyrus' "Some Gave All."

With McEntire and Cyrus taking the album and singles categories, respectively, Brooks, who won three awards last year, had to settle for favorite male country artist.

For the 11th consecutive year, Alabama took the favorite country band, duo or group award.

The late Bill Graham was the recipient of the American Music Award of Merit. Jefferson Airplane singer Grace Slick, Stephen Stills, and Eddie Money presented the award to Graham's sons, David and Alex. Stills performed a brief acoustic number in Graham's honor, while Slick narrated a video presentation that included comments from John Fogerty, Joan Baez, Huey Lewis, and others, noting Graham's key role in numerous benefit concerts.

The show was hosted by Bobby Brown, Gloria Estefan, and Wynonna. All three performed during the ceremony. Brown also took the favor-

ite male soul/R&B artist award.

Other winners included Genesis (favorite pop/rock band, duo or group), Metallica (favorite heavy metal/hard rock artist), Patti LaBelle (favorite female soul/R&B artist), En Vogue's "Funky Divas" (favorite soul/R&B album), k.d. lang (favorite new adult contemporary artist), and Sir Mix-A-Lot (favorite rap/hip hop artist).

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# The Billboard Bulletin...™

EDITED BY IRV LICHMAN

## SIRE/WARNER DROPS ICE-T

Sire/Warner Bros. said Jan. 27 that Ice-T has been given an "unconditional release" from the label, and that the company will not issue his new rap album "Home Invasion." The release applies to Ice-T's controversial metal band **Body Count** as well. In a statement, Warner chairman **Mo Ostin** cites "creative differences" for the split; according to sources, these differences stemmed from the album's cover art, a cartoon depiction of a white youth with headphones on imagining acts of rape and murder. Ice-T's refusal to change the art, and his threat to release the album in an all-black sleeve and go public about his dispute with the label, cemented the label's decision to part ways with the musician. Sources indicate that "Home Invasion" will now be released independently. Prior to the Sire/Warner move, the label issued a radio-edited promo single cassette from the album called "Gotta Lotta Love," concerning post-L.A. riot gang solidarity.

## DON KIRSHNER NEARS PUB RETURN

Look for **Don Kirshner** to make a big return to music publishing, the industry sector in which he made his earliest impact on the rock 'n' era. In fact, Kirshner has done a voice-over on a radio ad promoting the Feb. 18 opening of the off-Broadway revue "Tapestry," featuring the songs of **Carole King**, discovered by Kirshner, who was also publisher of her earliest hits. And, on to the next

generation, Kirshner's son, **Ricky**, was executive in charge of production of the Presidential Gala, featuring **Michael Jackson**, **Michael Bolton**, **Barbra Streisand**, and **Fleetwood Mac**.

## JOHN SINGLETON LABEL VIA EPIC

Film director ("Boyz N The Hood") **John Singleton** has formed a label, **New Deal Records**, to be distributed by **Epic Records**. **Paul Stewart**, formerly of **Street Knowledge**, is said to be close to signing on to an A&R post. Also, according to Epic A&R VP **Vivan Scott**, New Deal's first signing is dancehall duo **Ruff Neck**. In June, **Epic Soundtrax** will market the soundtrack album to Singleton's second feature film effort, "Poetic Justice."

## TICKETMASTER TO TIME WARNER?

Is **Time Warner Inc.** set to acquire **Ticketmaster**? Ticketmaster is already involved in a joint venture with **Warner Music Group** in a European computerized ticket service, and was linked to Time Warner's **A\*Vision in Entertainment-To-Go**, a service selling music-related product to ticket buyers by phone (Billboard, April 18, 1992). A Time Warner spokesperson would say only that the company "is very happy with our present relationship with Ticketmaster."

## BUZIAK EXITS CHAMELEON ENT.

After two years in which he helped reorganize **Chameleon Entertainment**, **Bob Buziak** has left as CEO.

The buzz around the industry vet's departure is strong differences of opinion on music direction. The company's financial backing comes from **Dan Pritzker**, to whom Buziak reported. Buziak's responsibilities entailed A&R, publishing, video, and other projects, while **Bill Berger** continues to operate the label.

## PARISH SMITH/RCA PROD. DEAL

**RCA Records** has signed **Parish Smith** of **EPMD** fame to a production deal... **Roger Clinton**, the President's rock'n'rollin' step-brother, is doing an album for one of the **Atlantic** family of labels yet to be selected, a spokesman for the label confirms. No date of release has been set as of deadline, although it's known that the singer has done a session with **En Vogue**, which Bulletin hears won't be a singles release. Millions saw Roger (as well as sax-playing Bill) perform at the Inauguration Day festivities.

## ANNE MURRAY A HALL OF FAMER

The **Canadian Academy of Recording Arts** says **Anne Murray** will be inducted into the **Canadian Hall of Fame** during this year's **Juno Awards**, to be held March 21 at the **O'Keefe Centre** in Toronto.

## ANTI-RACIST DISC SUCCEEDS

Germany's anti-right-wing benefit concert album, "Arsch Huh, Zaeng Ussenander" (Get Off Your Ass And Speak Out), has sold more than 100,000 units, reports **Helm Fest**, president of **EMI Electrola**.

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## 'Aladdin' Soundtrack Works Chart Magic

IT'S A GREAT WEEK for "Aladdin," as the film surpasses "Beauty And The Beast" at the box office to become the most successful animated film of all time in its original release, and the soundtrack jumps up to No. 8 on The Billboard 200, 11 notches higher than the peak position "Beauty" enjoyed in April of last year. In fact, only one other **Walt Disney** soundtrack from an animated or children's movie has peaked higher during the rock era. "Aladdin" will need an extra wish to best "Mary Poppins," which spent 14 weeks at No. 1 in 1965. Of course, that Mary knew a little magic of her own.

The Golden Globe-winning song from "Aladdin," **Peabo Bryson & Regina Belle's** "A Whole New World," is bulleted at No. 3 on the Hot 100 and the Oscar nominations haven't even been announced. It's already the most successful single in the rock era to be taken directly from the soundtrack of a Disney animated film.

**THEY'RE SO SHAI:** "If I Ever Fall In Love," the debut single from the four Howard Univ. guys known as **Shai**, is No. 2 on the Hot 100 for the eighth week. That's the second-longest run for a No. 2 record in the rock era, tied with "Little Darlin'" by the **Diamonds**, which spent eight weeks at No. 2 in 1957. The record for the longest stay at No. 2 is still held by **Foreigner**, which was in the runner-up position for 10 weeks at the end of 1981 with "Waiting For A Girl Like You."

**SLOW DOWN:** It was exactly six months ago this week that "End Of The Road" by **Boyz II Men** moved to No. 1 and stayed there for 13 weeks. The Motown group was succeeded by the **Heights**, who spent two

weeks at the top with "How Do You Talk To An Angel," and that act in turn was followed by **Whitney Houston**, with "I Will Always Love You." That means there have been only three No. 1 singles in the last half-year. That's the slowest turnover of No. 1 hits in the rock era. It beats by one week the 25-week period in 1956-57 when "Don't Be Cruel" and "Hound Dog" by **Elvis Presley**, "Love Me Tender" by **Presley**, and "Singing The Blues" by **Guy Mitchell** were No. 1 for 11, 5, and 9 weeks, respectively.

Houston's 11-week reign makes her the first female artist in the rock era to be No. 1 for 11 weeks or longer. "I Will Always Love You" is one of only three singles in the rock era to be No. 1 for 11 weeks or longer. And Houston draws ever closer to the record held by **Boyz II Men**...

In the U.K., where Houston is No. 1 for the ninth week, tying "Secret Love" by **Doris Day** for

the longest run at the top by a solo female artist in the history of the British chart, "I Will Always Love You" is one of five remakes of '70s songs in the top 10. The Houston song was first recorded by **Dolly Parton** in 1974. **West End** featuring **Sybil** is No. 3 with an updating of **Harold Melvin & the Blue Notes'** "The Love I Lost." **Sister Sledge** is No. 5 with a new mix of the 1979 hit "We Are Family." **Faith No More** slips to No. 6 with a cover of the **Commodores'** "Easy" and **Take That** is down to No. 10 with a disco version of **Barry Manilow's** "Could It Be Magic."

**A CASE FOR THE F.B.I.:** The top three debuts on the Hot 100 are by **TLC**, **R.E.M.**, and **SWV**. Makes you wanna order a BLT and buy stock in IBM.

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by Fred Bronson



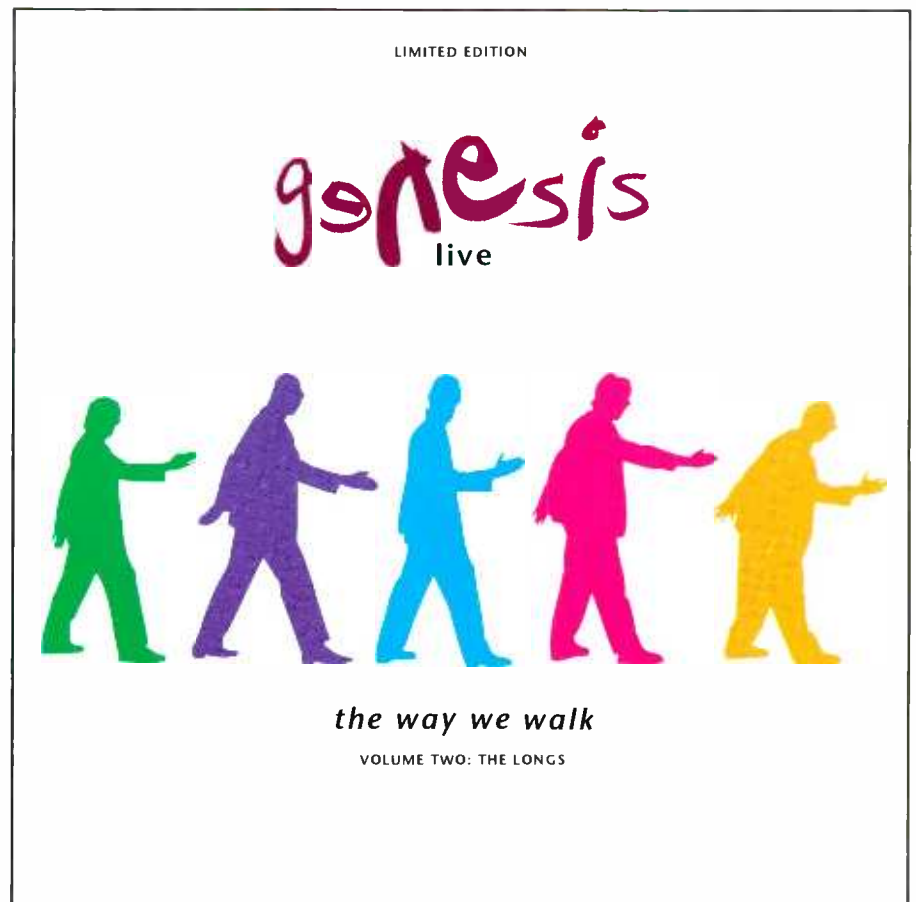
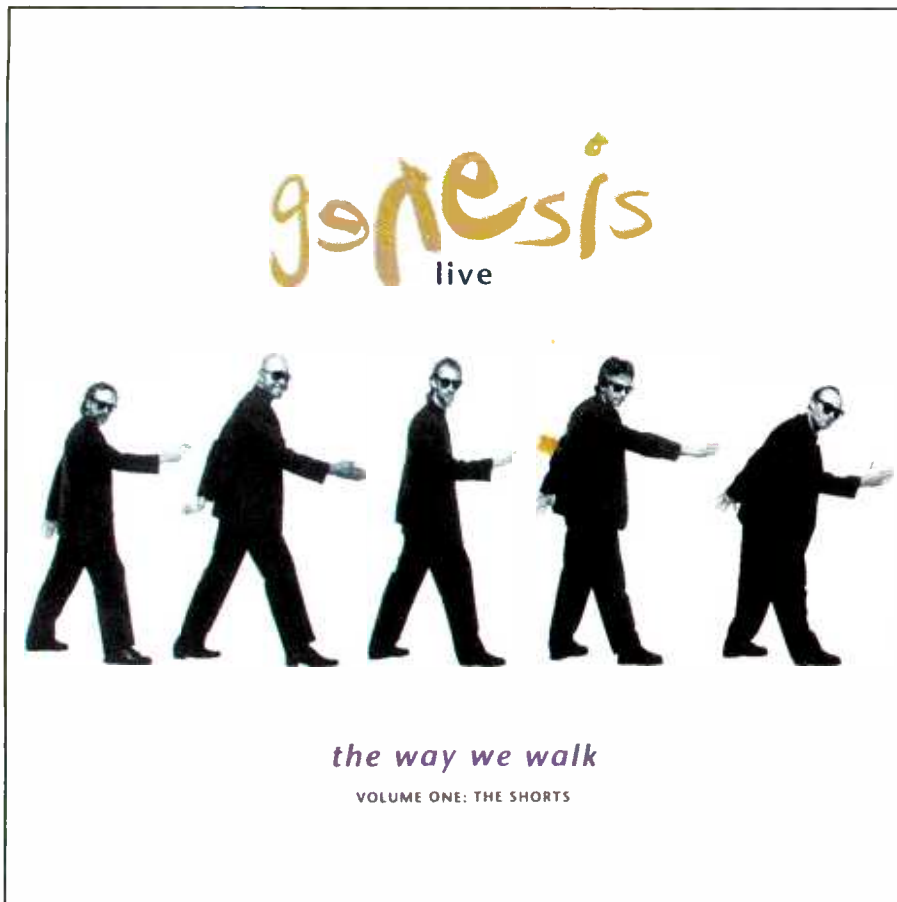
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