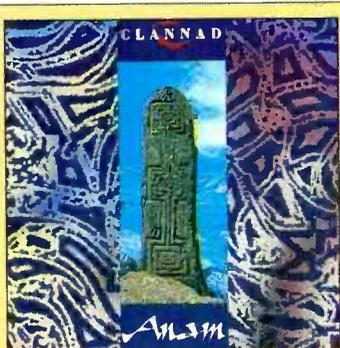


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MONTY GREENLY  
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

ADVERTISEMENTS



CLANNAD  
ANAM (82409)

Thanks to the latest Volkswagen campaign, which features "Harry's Game," (featured in the movie *Patriot Games*) scores of folks have been flocking to record stores to find "The Volkswagen Song". Of course, there's more to "ANAM" than just "Harry's Game" including "You're The One" and "In A Lifetime" (Maire's duet with Bono). And Fahrvergnügen had nothing to do with that.

THE ATLANTIC GROUP



## Old Is Gold For Nirvana, Spin Doctors 'Real' Follow-Up Discs Are Due In Spring

BY CRAIG ROSEN

LOS ANGELES—Nirvana and Spin Doctors have new albums charting on The Billboard 200, but they are not the "official" follow-ups to the quadruple-platinum "Nevermind" and gold "Pocket Full Of Kryptonite."

Nirvana's "Incesticide," on DGC, is currently No. 50 on The Billboard 200, while Spin Doctors' "Homebelly Groove... Live," on Epic Associated, sits at No. 194. Both albums were released late last year and include ma-



NIRVANA

terial recorded prior to the bands' commercial breakthroughs.

The independent Sub Pop Records,

Nirvana's original label, once planned to release an album of Nirvana rarities called "Cash Cow," according to published reports. Sub Pop never released such an album, but DGC employed the same concept under a different title.

Geffen Records' head of marketing, Robert Smith, says "Incesticide" was released at Nirvana's request and is not a calculated move to cash in on the fast-rising band's success. He instead characterizes it as an artist-development tool to further establish the band's credibility and to give newly converted fans a glimpse into its history. A spokesperson for the band confirms Smith's claim.

Epic Records' head of marketing, John Doelp, says similar ideas prompted the release of "Homebelly Groove."

Meanwhile, despite the recent releases of "Incesticide" and "Homebelly Groove," DGC and Epic continue to work singles and videoclips from "Nevermind" and "Pocket Full Of Kryptonite." Nirvana's "In

buster vice-chairman Steve Berrard, who expects to have a prototype in the next several months. Video will not be part of the early trials, Berrard says, because of the time it takes to duplicate a two-hour movie

(Continued on page 82)

## Blockbuster May Bust Out Customized-CD Technology

BY SETH GOLDSTEIN

NEW YORK—Blockbuster Entertainment may begin offering an on-demand CD option at a few of its stores sometime this year, using patented technology developed by Soundsational, an Englewood, Ohio-based company it acquired 2 1/2 years ago. If the concept catches hold, customers might also be lining up to duplicate their favorite programs for a variety of playback formats.

"Ultimately, this could be used for video games, computer software, and movies on cassette," says Blockbuster spokesman Wally Knief. "The goal would be to have this in every store; music first, of course. And we will license it to others."

The concept of creating customized music software in-store recalls the custom-cassette taping system developed by Redwood City, Calif.-based Personics. While a number of retail chains tried that system, Personics pulled its machines out of stores two years ago after filing for bankruptcy.

In-store tests of the Soundsational system could get under way in the second half 1993, according to Block-

## Shanachie Marks Stellar Year Foray Into R&B, Dancehall Pays Off

BY JANINE McADAMS

NEW YORK—Shanachie Entertainment Co., the Newton, N.J.-based independent label, reports it has chalked up its most successful year to date.

What distinguished 1992 from previous years is that Shanachie, known primarily as a purveyor of world music, expanded into such commercial areas as dancehall and R&B. It added a Soul Of Rhythm & Blues series, signed on a new album by dancehall star Cutty Ranks, and recorded a jazz fusion outfit called the Connection, featuring former members of the



O'YABA

CUTTY RANKS

Dixie Dregs and the Pat Metheny Group.

These ventures into R&B, cutting-edge dancehall, and fusion represent further diversification of Shanachie. Established in 1974 by Richard Nev-

(Continued on page 21)

## Rhino Series Harks Back To The Punk Era

BY DEBORAH RUSSELL

LOS ANGELES—Rhino Records mines new territory in a nine-volume overview of late-'70s and early-'80s punk, power-pop, and new-wave music, due out this month and next. Not only is this series the first major multi-artist retrospective on this period, but the lion's share of the material featured here has never before



JOHNNY ROTTEN

(Continued on page 83)

## 5 Latin Nations To 'Stamp' Out Bogus Goods

BY ENOR PAIANO

SAO PAULO, Brazil—In an effort to stem the rising tide of piracy, five record industry associations from Brazil, Argentina, Paraguay, Uruguay, and Chile have agreed to use a hologram to identify authorized cassette tapes.

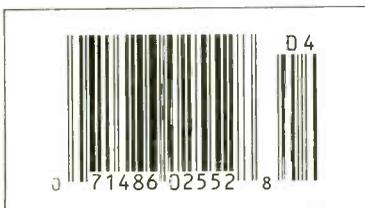
The overall cost of the project, including the manufacture of 20 million holograms, is about \$300,000. Each country's expense is proportional to its market share in the overall region, where about 25 million cassettes are sold annually. Brazil, Argentina, and Chile

(Continued on page 90)

POPULAR • UPRISINGS

## Stone Temple Pilots Fly To Heatseekers Summit

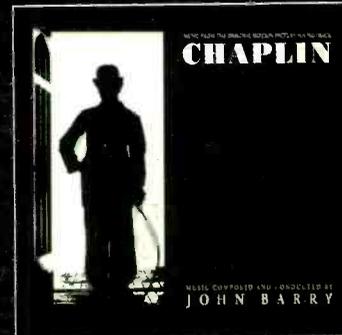
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## ANOTHER CLASSIC FROM JOHN BARRY

# "CHAPLIN"

THE ORIGINAL MOTION PICTURE SOUNDTRACK.

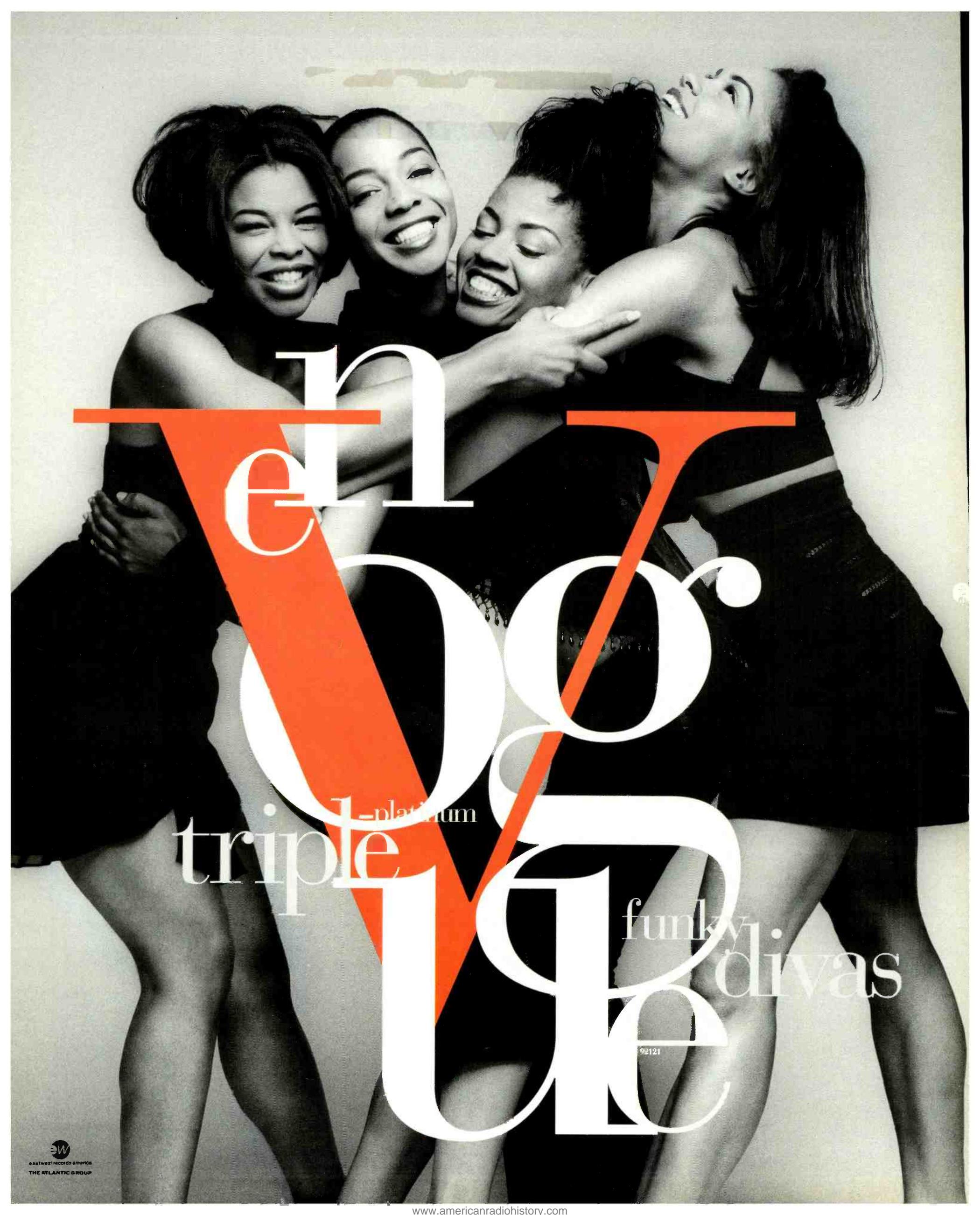


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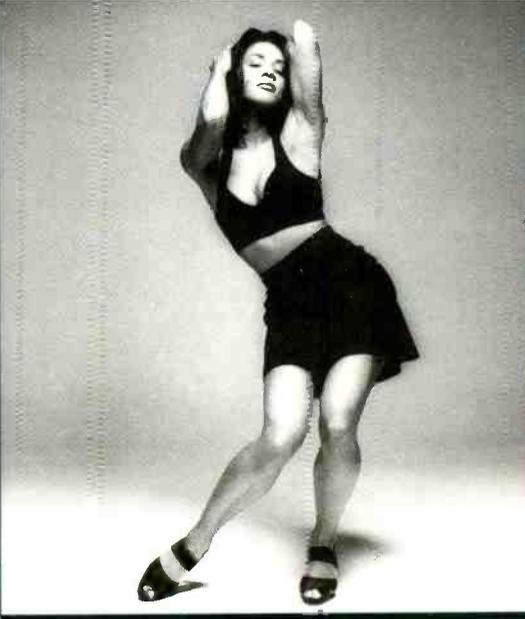
# GRAMMY AWARDS NOMINATIONS

BEST R&B PERFORMANCE BY A GROUP: FUNKY DIVAS

BEST ROCK PERFORMANCE BY A GROUP: FREE YOUR MIND

BEST SHORT FORM VIDEO: FREE YOUR MIND

BEST R&B SONG: MY LOVIN'



GIVING HIM SOMETHING HE CAN

# FEEL GOLD

CERTIFIED

# GIVE IT UP, TURN IT LOOSE

DESTINED FOR

# GOLD



IS THERE ANYTHING

THESE WOMEN

CAN'T DO?

- USA TODAY



FEATURED ARTIST  
PRESIDENTIAL INAUGURAL BALL

FOX TELEVISION SPECIAL  
(FEBRUARY)



# MY LOVIN'

(YOU'RE NEVER GONNA GET IT)  
CERTIFIED

# GOLD

# FREE YOUR MIND

CERTIFIED

# GOLD



SOUL TRAIN ENTERTAINER OF THE YEAR  
(SAMMY DAVIS, JR. AWARD)

AMERICAN MUSIC AWARDS NOMINATIONS  
FAVORITE GROUP (SOUL/R&B)  
FAVORITE ALBUM (SOUL/R&B): FUNKY DIVAS

NAACP IMAGE AWARDS NOMINATIONS  
OUTSTANDING VOCAL GROUP  
OUTSTANDING MUSIC VIDEO: MY LOVIN'  
OUTSTANDING ALBUM: FUNKY DIVAS



THE SEXY SOUL SINGIN' SENSATION

FROM NEW JACK CITY

WHO LEFT YOU "DREAMIN'"

MAKES HIS UPTOWN DEBUT

# Christopher Williams

# Changes

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# Hardware Launches Set Up MD-DCC Battle

## Similarly Targeted Products Unveiled At CES

■ BY SUSAN NUNZIATA

LAS VEGAS—The introduction of playback-only portable digital compact cassette units from Panasonic/Technics and Philips, and announcements of home MD decks by Sony, Sanyo, and Denon are the first signs of the head-to-head competition that will occur later this year between the proponents of DCC and MiniDisc. Many of the new products were on display at the Winter Consumer Electronics Show, held here Jan. 7-10.

Thus far, DCC has been available only for the home market, while MD product has been strictly portable. Both camps earlier claimed they were aiming at different market niches.

The Panasonic DCC portable is due on the market in August for a list price of \$550, the same as Sony's play-only MD unit. Specific U.S. marketing plans for the Philips portable were not revealed, although the company says it will be introduced in the second half of 1993, also at \$550 list.

Meanwhile, Matsushita, Panasonic's parent company, announced plans to introduce the portable DCC unit in Japan in June, with initial monthly production set at 10,000 units. Philips will follow with a portable unit in Japan in July priced at 60,000 yen (\$480); that model is also being manufactured by Matsushita on an OEM basis. Roughly 2,500 units per month will be manufactured for the Japanese market.

On Jan. 11, following the CES show, Sony announced its first MD entry into the home market with a "mini-component" home deck due to be released in Japan on Feb. 1. The deck will fit the company's line of "mini" home stereo equipment, a line of compact components, but will not be compatible with full-sized stereo gear. Sony is expected to announce U.S. marketing plans for the home unit in New York Jan. 26.

Sanyo is planning to bring a home MD recorder to the market in the second half of 1993, and Denon America presented a home "mini" MD unit at CES, although it declined to reveal market plans.

Car DCC and MD players will also hit the market in 1993. Panasonic is planning to introduce an autosound unit in August, although pricing on that product has yet to be announced, while Philips says it will bring its autosound unit to market later in the year. Sony's \$980 MD car player will be available next month, and Sanyo introduced a \$1,000 in-dash MD changer, as well

as a portable, playback-only MD unit set for April/May availability at \$500.

### TOWER DCC PROMOTION

The consensus at the show was that a great deal of promotion is still required to raise consumer awareness of the new audio formats.

Toward this end, Panasonic/Technics kicked off a joint promotional campaign with Tower Records on the eve of the show. Over the following 60 days, the hardware manufacturer said, it would install DCC information and listening centers in about 30 of the W. Sacramento, Calif.-based chain's 76 audio stores.

On the MD front, Audio and Stereo Review magazines and Sony are co-sponsoring a series of educational seminars to pro-

vide MD information to consumers in a number of national markets. The seminars, to be run by audio expert and writer Len Feldman, will begin next month.

Sony will also launch a national radio campaign for MD in the spring, although no details on this are yet available. In addition, the company has installed MD demonstration kiosks in 1,000 hardware and software retail outlets.

### DCC GROUP MEETS

At a Jan. 8 meeting, the DCC Group of America discussed educational efforts "at the grass-roots level," according to group chairman Emiel Petrone, who is also executive VP, DCC marketing, for Philips Interactive Media. The group is planning to  
(Continued on page 82)

# Multiple Media: Interactive Field Gets New Formats Via 3DO, Pioneer

■ BY SUSAN NUNZIATA  
and JIM McCULLAUGH

LAS VEGAS—The multimedia field got more complicated with the announcement of two new formats—3DO's interactive multiplayer and Pioneer's LaserActive—at the Winter Consumer Electronics Show Jan. 7-10 here. Meanwhile, developers like Sega and Philips are mining the music industry for software ideas and have launched several new artist-related titles.

The new 3DO and Pioneer technologies enter a still-emerging multimedia market that is already awash in incompatible formats, including CD-ROM drives that operate on various computer and videogame platforms and two stand-alone systems, CD-Interactive from Philips and VIS from Tandy.

The 3DO Company of San Mateo, Calif., a new partnership venture that includes Matsushita, Time Warner, AT&T, and Electronic Arts, received significant attention at the convention.

The company has designed a new multimedia format that will initially be implemented in a stand-alone, CD-based, interactive multiplayer. Due out in the fall, the system will retail for \$700. A network version of the system, which can be used to provide interactive cable services, is to be introduced in 1994.

3DO technology offers advances in effects, color, and animation that are said to be beyond those of any other CD-ROM format. The interactive multiplayer will play music CDs, photo CDs, and specially developed CD-ROMs with full-motion video.

Matsushita and AT&T will be developing, manufacturing, and marketing the 3DO hardware, and MCA/Universal is reportedly setting up an interactive studio in the first quarter of 1993. The movie company is planning an interactive version of the upcoming Steven Spielberg film "Jurassic Park" and also plans to develop other interactive titles, according to 3DO.

MCA/Universal executives were unavailable for comment by press time.

Time Warner and MCA/Universal have also contributed some material to a 3DO "content library" of video, music, photographs, and printed material, most of which has been culled from independent video producers, said Robert Faber, VP of sales and marketing at the firm. This library will be available for use by 3DO software licensees under the company's rather unusual licensing setup.

To encourage development of hardware, 3DO will provide free licensing and "financial incentives" to manufacturers, while charging software developers a royalty of \$3 for each disc sold. Software for 3DO can  
(Continued on page 82)

## THIS WEEK IN BILLBOARD

### MTV FOCUSES ON CURRENTS AFFAIRS

MTV has resolved to play more current clips in 1993. The music video channel also is dayparting its programming much like other networks. Deborah Russell reports on the who, when, why, and how of the change—the where is easy. And a schedule lists all weekday programs and their air times. **Page 38**

### VSDA CHAPTERS ADJUST

As the video retailing landscape continues to undergo vast change, the local units of the Video Software Dealers Assn. are entering a whole new chapter of existence. Earl Paige investigates the new roles and responsibilities the regional chapters may take on—an issue expected to be a focus of VSDA's upcoming leadership conference. **Page 63**

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## '92 Show-Biz Stocks Up; Share Gain Averages 15%

■ BY DON JEFFREY

NEW YORK—Entertainment stocks, on balance, pleased investors and industry executives in 1992. Share prices of 40 show-biz companies rose an average of 15% from the year before, according to a Billboard survey.

That compares favorably with increases in overall stock market measures last year. The Dow Jones Industrial Average of 30 blue-chip stocks advanced only 4.17%, while Standard & Poor's index of the 500 largest stocks rose 4.46%. But the Nasdaq Composite, which measures the performance of mostly smaller, over-the-counter stocks, jumped 15.45% in the year.

Billboard's sample included 23 stocks whose prices increased and 17 that declined. The companies are the manufacturers, distributors, and retailers of recorded music, home video and their accessories, and the cable, network, and local radio broadcasters of music.

The stock with the biggest per-

centage gain was in Acclaim Entertainment Inc., a small, Oyster Bay, N.Y.-based marketer and distributor of interactive home entertainment such as video games. The company dramatically increased the number of software titles it released last year and scored strong gains in revenues and profits. The stock soared 292% in over-the-counter trading and closed at \$18.125 a share Dec. 31.

The biggest nosedive came from R-Tek Corp., a Winnipeg, Manitoba-based company that owns the independent Quality Records label. R-Tek's German subsidiary suffered financial hemorrhage, which resulted in a bankruptcy filing in Europe and huge writeoffs. The stock, which began trading in 1991, plummeted 93.5% and closed at 50 cents per share over the counter.

Of the major firms whose stocks are listed on the New York Stock Exchange, the biggest gainer was News Corp. Ltd., a Sydney, Aus-

(Continued on page 69)

## Trans World Orders 'Dances' To Go Retailer Buys Up McDonald's Video Copies

■ BY PAUL VERNA

NEW YORK—If you saw someone walking out of a Detroit-area McDonald's carrying a quarter-pounder with cheese and scores of "Dances With Wolves" videos during Christmas week, he or she was probably a Trans World employee acting on orders from higher-ups, according to a Trans World manager and several other industry sources.

While Trans World's corporate office did not return repeated calls on this topic, one Trans World store manager, in a letter to Billboard, outlined the scheme whereby the chain obtained bulk quantities of the Orion Home Video title, which is not available at a sell-through price except through McDonald's (Billboard, Jan. 9).

"The fact is, early in the Christmas week, [Trans World] issued a 'call-out' for store managers to... go to McDonald's and purchase a predetermined number of videos at \$7.99, return to the store, and sticker [them] at \$14.99," writes the manager.

Contacted by Billboard, this source added that each manager was instructed to purchase anywhere from 20 to 100 copies of "Dances."

"You'd go into the store and say, 'I'd like a quarter-pounder with cheese and 40 copies of 'Dances With Wolves,'" says the manager, who requested anonymity. Asked where the order came from, the source says, "I don't know. They were smart enough not to put it in a written memo. It was a word-of-mouth thing."

Another Detroit-area Trans World manager concurs with the account of the first one, saying McDonald's "didn't limit the number of copies. I've never run across something like this. It's the first time we've bought product from anyone other than a vendor."

The second manager adds that Musicland and K mart stores procured their copies of "Dances" the same way—an observation corroborated by other industry sources. However, representatives at those companies were not available for comment by press time.

A prominent Detroit-area retail executive told Billboard he was aware of the Trans World maneuver. "It's all over the street," he says. This executive adds he hasn't heard of any other retailer buying mass quantities of "Dances."

Trans World executives had earlier declined to reveal the source of the "Dances" tapes, which were spotted at Trans World stores during the holiday season.

### DIFFERENT STORIES

Orion and McDonald's executives offered slightly contradictory accounts of the structure of the "Dances" promotion.

Orion senior VP Herb Dorfman says, "The basic promotion, as it was designed, was that, if you bought a sandwich for two bucks, you were able to buy a copy of 'Dances With Wolves' for \$7.99. It was designed for consumers to enjoy the benefit of owning the movie. If there were violations to that basic outline, then there were violations. How extensive they were, I can't tell you. If a manager was

(Continued on page 82)

## Time Warner Sells \$1 Bil In Bonds To Turn Profit Corner

NEW YORK—In a potent example of corporations' eagerness to refinance the large debts they took on in the '80s, Time Warner Inc. has sold \$1 billion worth of bonds in order to redeem some of the preferred stock whose costly dividends have caused the company to report continuing net losses.

In the third quarter, which ended Sept. 30, the New York-based parent of Warner Music Group and Warner Home Video would have posted a \$6 million net profit if it had not paid out \$158 million in preferred stock dividends; for the first nine months last year, the profit would have been \$18 million.

Wall Street analysts estimate that Time Warner could save more than \$50 million in annual tax and interest payments after the new bonds are used to redeem the preferred stock. Interest on bonds is tax-deductible; preferred dividends are not.

Keith Benjamin, analyst with Ladenburg, Thalmann, says, "It's another step in the process Time Warner's undergoing to firm up the balance sheet. It's a positive step."

The company declined to confirm the estimated-savings figure, saying it had not decided when or how much of the stock will be repurchased.

Time Warner has two classes of preferred, which were issued in connection with the \$14 billion merger of Time Inc. and Warner Communications Inc. in 1989. They have a total value of about \$6.5 billion. Series C pays an 8.75% cash dividend; Series D, called pay-in-kind, has an 11% rate and pays investors more preferred shares. Analysts say the PIKs are likely to

(Continued on page 93)



**The Nominations Are In.** NARAS president Michael Greene, right, announces the nominations for the 35th annual Grammy Awards at a press conference at the Universal Hilton in Los Angeles. The other press conference co-hosts, from left, are recording artist Lindsey Buckingham; recording artist Natalie Cole, MusiCares' Person of the Year for NARAS' Feb. 20 fund-raising gala; Gary Shandling, host of the 35th annual Grammy Awards; and recording artist Melissa Etheridge. The Grammys will be presented Feb. 24 at the Shrine Auditorium in Los Angeles. (The Grammy nominations in the classical categories appear on page 33; all other nominees were listed in the Jan. 16 issue of Billboard.)

## Big Brit Names Add 'Buzz' To Awards Show Clapton, John, Lennox, Others Aid International Boost

■ BY DOMINIC PRIDE

LONDON—Hopes of a much-needed international boost for British music are accompanying this year's Brit awards, to be held Feb. 16 here. Overseas sales of the 90-minute telecast are being handled for the first time by Radio Vision International, the U.S.-based syndicator.

The nominations, announced Jan. 11, reflect the near-royalty status of some established artists—including Eric Clapton, Elton John, Annie Lennox, and Phil Collins—but also include newcomers such as the Orb, Tasmin Archer, Take That, and Dina Carroll. Lennox and her "Diva" album are up for four awards, as is Shakespear's Sister. Rod Stewart will receive a lifetime achievement award.

U.K. retailers are also hoping the sales spinoff from the awards ceremony—televised the following night—will surpass last year's success. The British Assn. of Record Dealers estimates the extra sales push from the 1992 Brits was in the region of 300,000 album units, while the PolyGram TV advertised Brits compilation alone sold 140,000 copies.

This year, BARD members will have Brits point-of-sale merchandise in some 2,000 stores, and association secretary general Bob Lewis hopes the sales window will "put the buzz back into the market."

On an international level, the British Phonographic Industry (which organizes and funds the Brits) is hoping for greater international recognition for the ceremony as a showcase for British music. Executive producer Lisa

## Hot-Selling Video Titles Continue Feeding Rental Fire

NEW YORK—Best-selling video titles continue to do what they do best: fuel rentals.

The latest data from Alexander & Associates, the New York-based research firm, indicate that four of the biggest sell-through titles in the fourth quarter of 1992, "Beauty And The Beast," "Sister Act," "Beethoven," and "Batman Returns," also finished among the top five rental releases. The only outsider: "Basic Instinct," with a list price of \$99.95.

"It just goes to prove that a sell-through release is very beneficial to the rental market," says Alexander's Amy Innerfield. The same pattern asserted itself in 1991 when "Robin Hood: Prince Of Thieves," "Home Alone," and a repriced "Ghost"

climbed to the top of the rental heap.

Sell-through last year was good for the business as a whole. Innerfield estimates rentals accounted for \$11.2 billion of a total retail market of slightly over \$17 billion, up from \$14.8 billion in 1991; sell-through's share was \$5.8 billion. It marked the second consecutive year of growth for sell-through, which finished 1990 at \$3.7 billion—and the third consecutive year that rental has stalled at about \$11 billion.

Innerfield attributes the flatness to a 20-cent decline in average rental rates, while the number of transactions rose 11.2% to 4.55 billion in 1992. "That's what accounts for the difference," she adds. With a strong release schedule, fourth-quarter transactions showed a gain of 26.6% to 1.2 billion.

During the same period, purchases were up 41.9% to 144.7 million, says Alexander, and ended the year with 386.8 million cassettes in consumers' hands, a jump of 33.1% over 1991. How many of those tapes were on shelves for more than a year—part of the so-called "overhang"—isn't known.

### \$6.99 LIST FOR SELL-THROUGH

At least one supplier, Best Film & Video in Woodland Hills, Calif., is taking advantage of the sell-through surge to lower the price of 70 of its weakest titles to \$6.99 suggested list from \$10-\$15.

President Roy Winnick, who hopes to move an additional 1 million units, wants to create "a catalog market" for mass merchants devoting more and more space to relatively few hit releases and the best of the studios' catalog product. "If you don't do something" to boost breadth of copy, says Winnick, "there are going to be bras in that section."

SETH GOLDSTEIN

Anderson confirms that TV syndication in the U.S. for the Brits remains a long-term goal: "We're still a couple of years away from being able to sell the show in the U.S. where competition on prime-time networks is almost cut-throat," she says. The 1993 program is being produced by Initial Film & Television, with director Gavin Taylor.

Anderson adds the job of marketing the show abroad has been made easier by releasing information about the show's featured artists, without making the winners known.

The Brits have undergone a total revamp in the last two years, with Anderson coordinating the show and the previous organizer/presenter Jonathan King departing. It has a new venue in Lon-

(Continued on page 92)

# SONY MUSIC PROUDLY SALUTES OUR ARTISTS ON THEIR 1993 GRAMMY AWARD NOMINATIONS.

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# Commentary

## U.S. Songwriters Fight Uphill Battle

BY MICHAEL F. SUKIN

If you look outside the borders of the United States, the world of authors' and composers' rights is undergoing a dynamic evolution and, in some ways, a revolution. Europe is "harmonizing": It is looking at the copyright and related laws of European Community nations with the intention of unifying them into one body of law and one legal philosophy. The Far East, by and large, enjoyed little or no copyright law until recently. But the enactment of these laws presents a unique opportunity. It is up to authors and composers to take advantage of it.

In America, songwriters lobby Congress on copyright issues. In Europe, it is generally thought that authors and composers do not need their own lobby. In English, the word is *copyright*. In most European languages, it is *author's rights*. This is not just a language difference—it reflects a real difference of outlook and concept. Originally, English copyright was a right to copy. It was a commercial right. It was not an author's right; it was a publisher's right to make books.

What might seem like a small difference makes all the difference. Historically, Europe and countries influenced by European culture have looked at the author's right as just that—a right. In contrast, Britain and nations whose laws have developed under its influence have looked upon copyright at least partly as a trade issue, with the U.S. taking this philosophy the furthest. Now much of the world is re-evaluating itself. The Europeans are looking at their various countries' laws and trying to pick those that seem to work the best and to be the fairest.

The countries of the Far East are creating a body of law that never existed before; they have the opportunity to bring law and

fairness out of chaos. The Pacific Rim has a world of models to choose from, including Japan, which has always attempted to bridge the gap between commercial and artistic interests, and Australia, which, although it adopted a copyright law modeled after the British one, has shown a mind of its own when it comes to artistic rights.

Focus for the moment on our nearest and most abundant musical trading partner, Europe. The majority of U.S. rights in-



**'The majority of U.S. rights income is now coming from abroad'**

Michael F. Sukin is an entertainment business attorney practicing in New York and Nashville.

come is now coming from outside the U.S., and the bulk of that is from Europe. So, clearly, American creators should want to participate fully in the authors' rights and incomes so cherished in Europe and so absent at home.

Here, we have to kill ourselves to get protections that are considered a natural right in Europe. The recent passage of the U.S. "renewal" bill, which protects works from falling into the public domain if not renewed, resulted from a major effort in Congress to protect rights holders from the deleterious effects of something that was originally put in place to protect creators but went astray; by and large, that procedure had never been a practice anywhere else in the world. The digital audio taping bill? What a fight... and all to get something that already exists in many other countries in more extensive forms.

The Europeans sit and watch this exercise, seeing our domestic protections dilut-

ed, and ask why they should give us the benefit of their longer-lived laws, of their neighboring and other rights, and of the royalties that come from them. John Huston's people, for instance, had to go to France to get protection from colorization that is not available here at home. Germany and France offer their authors protection for 70 years after death in order to extend benefits to children and grandchildren. Spain offers 80 years, and so on.

As the Europeans harmonize, they are beginning to ask themselves why they should give the Americans—or anybody else who does not reciprocate—the benefit of their more generous laws. In other words, for the first time on such a large scale, authors' rights are becoming a political issue, a bargaining chip. Unless something is done, U.S. creators will simply have fewer rights abroad than their brethren—which means less protection and less money for U.S. works in foreign lands.

At the European Commission in Belgium and in the legislatures of many Far Eastern countries, special interests are lining up to influence treatment of intellectual property. European authors' and composers' interests seem well advanced by the European performance and mechanical-collection societies. But these organizations are protecting their own members, and rightly so. U.S. authors and composers do not belong to those societies. Plus, there is already an enormous outflow of income to America. It is still our music that dominates the marketplace, and it is still our films that dominate the theaters.

So the Europeans ask themselves, why should they be concerned about what Americans take home, or the extent of their protection, unless they can get the same benefits in our country as we do in theirs. Our publisher organizations and  
(Continued on page 74)

## LETTERS

### MAGAZINE NEVER BETTER

I have been reading Billboard for more than 20 years now, and I don't think the magazine has ever been better. I'm tremendously impressed with the surge in music-related articles, in addition to the coverage of the business side of the music business. The music reviews are more honest and direct than ever before, and the overall coverage of current trends and news is top-rate. Add in the SoundScan and BDS reports, and you have built an outstanding publication that has more to offer than ever before.

Larry Stessel  
Senior VP/GM  
Mercury Records  
New York

take and the song was there—and this is the song that brings us a standing ovation in most places we play; in Amsterdam three weeks ago, when the audience saw the red umbrella I unfolded onstage, they went stone crazy. I have been approached many times by people who said I should record it, but it was your article that fired me up to a degree that I felt Elmore come alive inside of me.

Now radio stations as far away as Japan and Europe are calling for my CD. I love White's writing, and I'm fascinated by all his articles, but I'm a diehard fan now.

Hank Ballard  
Los Alamitos, Calif.

### RETAIL IS LEFT OUT

As the owner of a small retail music and video store, I read with great interest the Commentary by Jay Berman, president of the Recording Industry Assn. of America (Billboard, Dec. 26). Berman seems very anxious about the future of the music business and the implications that digital delivery has for that business. The only player left out of the picture is that poor bastard son of the music industry, retail.

Berman expresses no concern that steps should be taken to safeguard the cash cow that is retail. Whether he wants to admit it

or not, however, retail is the animal that collects the vast bulk of the cash that flows to record companies and artists. We are the ones who collect the money from the ultimate consumer and therefore are the ones who eventually pay for most of the expenses of the music industry.

I enjoy being a part, albeit small, of the music industry. Small businesses, though, are being forced out of the market. Mail-order and television sales have been around for years, and the labels seem to take glee in cutting out not only the retailers, but the one-stops as well.

Berman seems to accept the idea that, in the future, all monies flowing into the music industry will be in the form of royalties and not software revenue. I suggest that he not be so quick to write off retail as he scrambles to protect his tail. Out here on the front lines of the music business, we are flexible and adaptable. If given consideration, we will do the job. But don't forget us as you look to save yourselves. In partnership, we can adapt to new conditions. But left out in the cold, we'll have to increase our stock of blank tapes and blank CDs for the coming digital revolution.

Jon Sobstad  
Molokai Sight & Sound  
Kaunakakai, Hawaii

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# Beauty and the Beast

## **RECORD OF THE YEAR**

Celine Dion & Peabo Bryson  
Walter Afanasieff, Producer  
(Epic Records/Walt Disney Records)

## **ALBUM OF THE YEAR**

Howard Ashman, Alan Menken  
& Walter Afanasieff, Producers

## **SONG OF THE YEAR**

Alan Menken & Howard Ashman  
Songwriters

## **BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL**

Celine Dion & Peabo Bryson  
(Epic Records/Walt Disney Records)

## **BEST ALBUM FOR CHILDREN**

Original Motion Picture  
Soundtrack  
Alan Menken & Howard Ashman

## **BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION**

Alan Menken, Composer

## **BEST SONG WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION**

Alan Menken & Howard Ashman  
Songwriters

## **THE MUSIC OF DISNEY – A LEGACY IN SONG BEST HISTORICAL ALBUM**

Michael Leon, Producer



# Artists & Music

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## Major Exec Switch At Sony Int'l Russell Runs Europe, Burger To U.K.

BY ADAM WHITE

LONDON—For the second time in 18 months, Sony Music International has reorganized its senior European management structure. The latest blueprint reverts to a more centralized, regional command and elevates the company's U.K. chairman/CEO, Paul Russell, to president, Europe, of Sony Music Entertainment.

The heads of the multinational's affiliates in France, Germany, Italy, and Spain will report to Russell. Up to now, they were accountable directly to Sony Music International president Mel Ilberman in New York. Russell reports to Ilberman.

Paul Burger, president of Sony Music Canada, has been appointed



RUSSELL



BURGER

chairman/CEO of Sony Music Entertainment U.K., reporting to Russell. Burger has been with the company since 1977, and has headed its Canadian affiliate for the past three years. Previously, he held marketing and sales posts for Sony (then CBS Records) in Paris and London.

Russell says the changes "recognize the importance of Europe not

only from a creative point of view, but also from a commercial point of view. Politically and commercially, we've been moving toward a single European market over the past couple of years."

He adds that, through regular meetings of Sony Music's European Management Committee, senior executives in the region have "seen more of each other than ever. We've done a lot more things together than ever. So it just makes sense to take the next step."

That committee was created after the departure in June 1991 of Sony Music International's last European president, Jorgen Larsen. It comprised affiliate chiefs Henri de Bo-

(Continued on page 92)



**Tunes For Two.** Carnie Wilson of Wilson Phillips is the guest of EMI artist Robert Palmer at a party after his two concerts at London's Royal Albert Hall. The two performed several duets at the concerts, with the backing of the Radio Two Orchestra. Shown, from left, are Jean-Francois Cecillon, divisional managing director, EMI U.K.; Rupert Perry, president, EMI Records U.K. and Eire; Wilson; Palmer; and Jim Fifield, president, EMI Music Worldwide.

## Glass, Santisi Climb Exec Ladder At EMI

BY IRV LICHTMAN

NEW YORK—In the wake of the appointment of Charles Koppelman as chief of all EMI Music labels in the U.S. and Canada (Billboard, Jan. 16), at least two other major appointments will be in place when Koppelman's new duties start April 1. They involve close Koppelman associates Daniel Glass, who is promoted to president of the SBK, EMI, and Chrysalis labels, and Terri Santisi, who keeps her title of executive VP/GM at the EMI Records Group North America and expands her duties to work with Koppelman in his own expanded capacity.



GLASS

A former partner in the international accounting firm of Ernst & Young, Santisi arrived at EMI Music with Koppelman and Marty Bandier when they sold their music publishing operations to EMI in 1989. She played a key role in the December 1991 restructuring of the SBK, EMI, and Chrysalis labels, a plan that created an infrastructure to support the business and creative divisions for the three East Coast-based labels.

"My job, in partnership with Charles, is to create a business operation that supports the creative side," says Santisi.

Santisi is in tune with previous statements by Koppelman and EMI Music president/CEO Jim Fifield that the additional labels under Kopp-



SANTISI

(Continued on page 92)

## Sony Kids' Label Now Found On Epic's Playing Field

BY MELINDA NEWMAN

NEW YORK—Following last October's dissolution of Sony Music Video, children's label Sony Kids' Music & Video will now be coordinated and marketed through Epic Records.

The reissue of "Urban Chipmunk" (with two new tracks) later this month will be the first release to officially be funneled through Epic. But the near-platinum success of "Chipmunks In Low Places" resulted from the coordinated efforts of Sony Kids', Epic, and Sony Nashville.

"Following the success of 'Chipmunks [In Low Places],' it seemed logical for Sony Kids' to be part of Epic," says Linda Morgenstern, director of children's programming at Sony Kids'. "[Epic president] Dave Glew has long desired to have the children's division be part of the label."

Previously, Sony Kids' audio product went directly through Sony Music Distribution. "Now it's just going to be much easier," says Morgenstern. "We don't have to reinvent the wheel, and there's marketing expertise available to us that we didn't have before." Sony Kids' director of marketing Lois Lerner will now coordinate plans with Epic VP of marketing John Doelp.

When Sony Kids' was launched in February 1992, its goal was to sign up-and-coming music performers who had achieved a level of regional success. A year later, the label has seven acts on its roster, including Tom Chapin, Tom Paxton, and Rory. Future growth will come primarily from licensing characters for audio and video release, as well as coordinating participation by mainstream

artists on Sony Kids' releases.

"There are a couple of major deals that we are working on," says Richard Griffiths, executive VP/GM of Epic Records/president of Epic Associated. "You need to have franchises in the kids business to drive it, so we aim to try looking into buying other franchises."

Among the new franchises Sony Kids' will be touting at February's

Toy Fair here are alliances with Landmark's Camp California property and with the syndicator of the TV cartoon series "King Arthur And The Knights Of Justice."

In May, Sony Kids' and Camp California, which features the Beach Boys' cartoon bear mascots, will release a "beach kit" audio/video package spotlighting the bears singing Beach Boy tunes. Later this year, Sony Kids' will begin releasing "King Arthur" episodes on video with ancillary footage and an audio spinoff.

Additionally, Sony Kids' will announce new titles in its "My First Activity" video series, a participatory program licensed by Sony Kids' in North America from a British company. Another new licensee, Nike's MC Teach, who teaches children the alphabet and basic math through rapping, will make his first appearance as a Sony Kids' entity.

Another focus will be creating projects that have mainstream appeal, similar to Columbia's "Till Their Eyes Shine" lullaby album. "Rap Rhymes," a February release featuring nursery rhymes performed by artists such as Tone Loc, will be worked as a mainstream rap record as well as a children's release, according to Doelp. Coming in March will be "Put On Your Green Shoes," an album focusing on the environment with new songs from Cyndi Lauper, Indigo Girls, Kenny Loggins, and Rockapella, as well as artists on the Sony Kids' label.

In its first year, approximately two-thirds of Sony Kids' releases were audio; however, Morgenstern expects the balance between video and audio to even out over coming months because many of its first audio releases were catalog albums.

"We stand firm on our position that audio and video need to be merchandised and marketed together," she says. "We are doing longform videos for our artists to help promote the audio, but we would also acquire a strictly video or audio franchise if that was all that was available."

## An NMS Moppet Spinoff? Lawyer Hopes For '94 Bow

BY KEN TERRY

NEW YORK—As the children's music/video business continues to snowball and gather strength, the New Music Seminar is pondering the idea of a kiddie offshoot, to be dubbed the Kids Music Seminar.

As propounded by New York entertainment attorney Howard Leib, who brought the concept to NMS, the Kids Music Seminar would be patterned after the established music-industry convention but would

be devoted to children's entertainment. Leib hopes to launch the first edition here with NMS in February 1994, to coincide with the annual New York Toy Fair. Most children's labels, he notes, take booths at the fair, so their principals would be in town for the event.

Mark Josephson, owner of the New Music Seminar, is less definite than Leib is about mounting a kiddie version of NMS. "We both just think it's a good idea," he says. "It

(Continued on page 92)

## More 'Red Hot' Dollars Against AIDS

NEW YORK—The Red Hot Organization, which raises money through the music industry for AIDS relief, research, and treatment, has awarded approximately \$450,000 to a variety of educational organizations around the U.S.

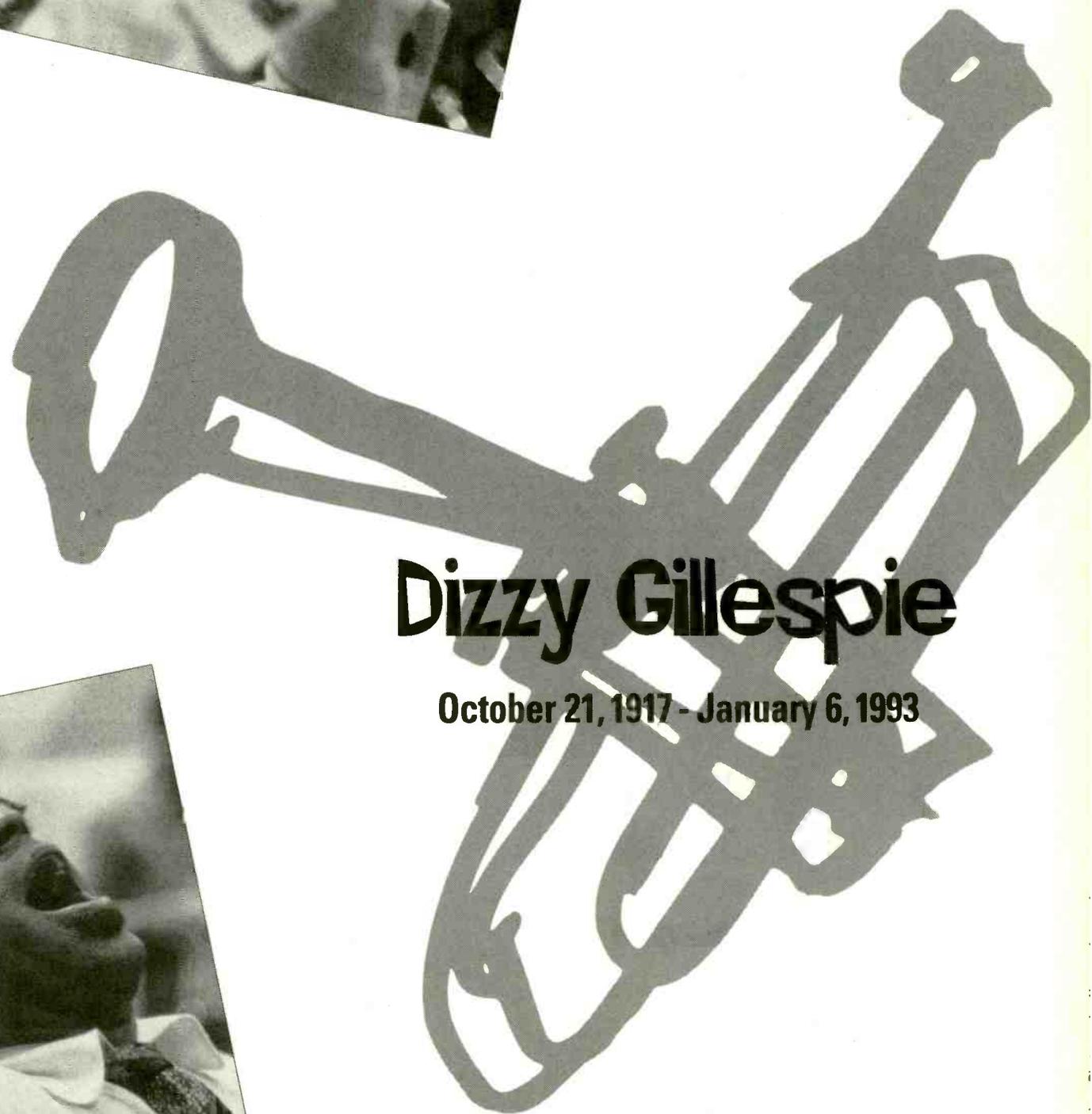
The money is the latest sum generated by sales of the 1989 "Red Hot + Blue" compilation album and longform video, which brought together top recording artists and film makers to interpret Cole Porter songs. Participants included U2, David Byrne, k.d. lang, and Jonathan Demme.

The Red Hot Organization was formed by Leigh Blake and John Carlin to raise money and consciousness to fight AIDS through music and visual media. By the end of 1992, proceeds from "Red Hot + Blue" had topped the \$5 million mark, and were distributed to AIDS charities around the world.

Among the groups that will share in the latest funds are the East Texas AIDS Network, Women's AIDS Project in Chicago, and Tratamiento Now, a project of the Latino Commission on AIDS in New York. The mon-

ey will be distributed to these groups through the American Foundation For AIDS Research (AmFAR).

The Red Hot Organization expects to start tallying profits from last year's "Red Hot + Dance" album in the coming months. Meanwhile, the "Red Hot + Rap" album is expected to align with a major label shortly; it is targeted for a summer release. The set will be subtitled "Safe" and will have newly recorded tracks by Public Enemy, Arrested Development, and Gang Starr. A country compilation is also in development. LARRY FLICK



# Dizzy Gillespie

October 21, 1917 - January 6, 1993



## PolyGram Snubs Rock Hall But Won't Say Why

■ BY CHRIS MORRIS

LOS ANGELES—While the atmosphere was celebratory at the Rock and Roll Hall of Fame's first induction ceremony in L.A., held Jan. 12 at the Century Plaza Hotel, some attendees noted the nonparticipation of PolyGram Records, which distributes recordings by three of this year's nine artist inductees.

Sources styled the absence of PolyGram's labels from the eighth annual event as a "boycott," possibly spurred by dissatisfaction with a perceived "old-boy" orientation of the Hall of Fame or with the slow progress of the Hall of Fame's Cleveland facility.

A PolyGram spokesperson says, "A decision was made by the senior executives of PolyGram not to attend this year, and we're not going to expound on that further."

Regarding the reports that the Hall of Fame's alleged "old-boy" slant accounted for PolyGram's absence, Hall of Fame spokeswoman Suzan Evans says, "I have no knowledge of these statements. They've never been said to me, and I don't believe that anyone at PolyGram actually said that."

Van Morrison, who currently records for PolyGram's Polydor label, was the sole living Hall of Fame honoree who failed to appear to collect his trophy. Presenter Robbie Robertson explained that Morrison sent a fax to the Hall of Fame saying that "work commitments in Europe" would not permit him to attend.

Cream and "early influence" Dinah Washington, whose catalogs are distributed by PolyGram, were also feted this year.

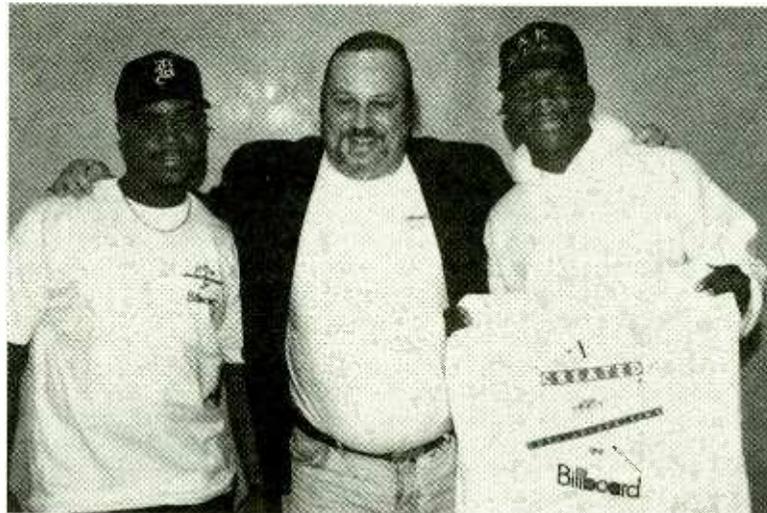
At the ceremony, Ohio Gov. George Voinovich said construction of the long-delayed Hall of Fame facility will finally begin in Cleveland in April; a public event celebrating the groundbreaking will probably take place in June.

So far, \$48 million has been raised

for building of the \$92 million structure. Voinovich said the remainder of the money would come from city, state, and county contributions; private-sector funds; a \$5 million share from the Hall of Fame Foundation; and a yet-to-be-approved \$37.8 million bond issue.

Hall of Fame board vice-chairman Jann Wenner announced that Sony Music and Warner Music would each contribute \$1 million to the project. (A Warner representative said that company's donation is tentative at this point.) He added that the induction ceremony would return to New York in 1994.

Cleveland Mayor Michael White  
(Continued on page 83)



**This Act Is 2nd II None.** Members of rap act 2nd II None receive Popular Uprisings T-shirts, signifying that the group's self-titled Profile album reached No. 1 on Billboard's Heatseekers chart. The group's second album is due out this spring. Shown, from left, are Dee; Billboard associate director of retail research Geoff Mayfield; and K.K. (Photo: Howard Waggner/BPI)

## Rapper Charges N.Y. Cops With Bad Rap

NEW YORK—Rap artist John "Ecstasy" Fletcher and four other hip-hop industryites claim they were victims of police misconduct when they were stopped in East Harlem after leaving a video shoot for platinum rap pioneer Run-D.M.C.

Fletcher, former leader of the now-defunct rap group Whodini; his former group's manager, Frank Edwards; and producers Ross "Spiderman" Sloane (Bell Biv DeVoe), Vincent "DJ Black" Stephens (Gang Starr), and Richard "Latif" King (Brand Nubians) have filed a complaint with New York's Civilian Complaint Review Board.

According to police reports, the incident occurred at about 8 p.m. Jan. 11 on Second Avenue and 113th Street. An anonymous call to 911 had reported that a Nissan Pathfinder used in a series of robberies had been spotted in the neighborhood. A patrol car cut off a car, of the same make, driven by Edwards. Police would provide no further details.

Fletcher could not be reached by press time, but according to newspaper accounts, Edwards and Fletcher

said that up to nine marked and unmarked police cars had surrounded their vehicle and as many as 25 police officers had their guns drawn as they ordered the five from the car. A passenger side window was smashed. All five were pulled out and thrown to the ground; Fletcher said he had been punched in the face.

Fletcher and Edwards alleged the officers had never told them why they were being detained. No arrests were made, though Edwards report-

edly was cited for having tinted windows, a misdemeanor.

The five had just attended a video shoot for the track "Down With The King," from their long-awaited seventh album, "7," by Run-D.M.C. on Profile Records. Fletcher appeared in the video as a "guest rapper" with a long list of other hip-hop heavyweights. The song has been described as a "gospel-rap tribute to God" and was being shot at the Church of the Intercession on West 155th Street.

JANINE McADAMS

## Rap-A-Lot Prez Claims Police Harassment

NEW YORK—James Smith, founder and president of Houston-based Rap-A-Lot Records, claims a local Houston policeman, the same one who arrested him 15 months ago only to have the case thrown out of court, planted drugs on Smith while he was being detained in the early hours on Jan. 10.

Smith, who manages such acts at the Geto Boys, was pulled over by Houston officer B.J. Raymond for "erratic driving," according to Rick

Hartley, director of media relations for the Houston Police Department. Following a routine license check, Smith was arrested in connection with two outstanding warrants, one for a speeding ticket and another for failing to appear in court.

Smith claims that following a two-hour roadside detention he was moved to another police vehicle while Raymond searched his car. There, according to his report, Raymond found

(Continued on page 93)

## Latest Act Of Creation: New U.S. Office

NEW YORK—Hot London-based indie Creation Records has taken another step toward strengthening its presence in the U.S. by opening an office in New York.

At this point, the U.S. arm of the label will have a staff of three, including MJB Management principal Jerry Jaffe, who comes aboard as president of U.S. operations. Creation founder and managing director Alan McGee will remain based in London and will continue to be the primary A&R force for the label.

"The plan is to stay lean, and give ourselves room for growth," Jaffe says.

Creation has built a reputation for signing cutting-edge alternative bands, many of which have been licensed to U.S. majors.

The label already has made its presence felt in the U.S. via distribution deals with two majors. One deal is with SBK/EMI Records Group, which has right of first refusal of Creation's acts in the U.S. There is also a concurrent deal with Sony, wherein Sony gets U.S. rights to acts after SBK/ERG, and full rights to Creation acts worldwide. The SBK/ERG deal is in effect for two more years; after that Sony will be the sole distributor of Creation releases worldwide.

Among Creation bands licensed to other labels in the U.S. are My Bloody Valentine and Primal Scream on Sire; Teenage Fanclub with Geffen; the Boo Radleys on Columbia; Sugar with Rykodisc; Ween with Elektra; Medicine on Def American; and Swervedriver on A&M. At the end of each deal, the rights will revert to Creation and subsequent albums will be handled by Sony.

Creation's new office will coordinate U.S. marketing and promotion efforts for its acts under the SBK and Sony deals. The first bands handled through the new office will be Silverfish, which has an album com-

(Continued on page 83)

## EXECUTIVE TURNTABLE

**BPI COMMUNICATIONS.** Andy Myers is appointed national advertising manager at Musician in New York. He was Eastern advertising manager for Billboard.

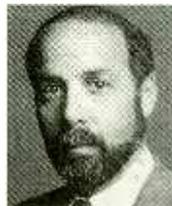
**RECORD COMPANIES.** Daniel Glass is promoted to president of the SBK, EMI, and Chrysalis labels in New York. He was executive VP/GM of the labels. Terri Santisi retains her title of executive VP/GM of the EMI Records Group North America, but expands her duties to work with Charles Koppelman in his own expanded capacity as chief of all EMI Music labels in the U.S. and Canada. (See story, page 12.)

Ron Oberman is appointed senior VP of A&R for MCA Records in Los Angeles. He was VP of A&R, West Coast, for Columbia.

Bob Burkett is named president of the Geffen Foundation and executive VP of public affairs of The Geffen Co.



OBERMAN



BURKETT



AUSTOPCHUK



DONALD



GONZALEZ



WEAVER



PROFFER



LAMBERG

in Los Angeles. He was senior VP of corporate affairs for Interscope.

Sony Music names Christopher Austopchuk VP of design, East Coast, creative services, in New York, Nancy Donald VP of design, West Coast, creative services, in Santa Monica, Calif., and Mark Schwartz director of business affairs in New York. They were, respectively, design director, creative services, for Sony Music, executive art director, West Coast, for Sony Music, and business affairs manager for Epic Records U.K.

Manolo Gonzalez is promoted to VP of Southwestern operations for Capitol/EMI Latin in San Antonio, Texas. He was associate director of A&R and promotion.

Anne Weaver is named VP of national country promotion for Mercury Nashville. She was regional promotion manager, Southwest, for Arista.

Lisa Frank is promoted to senior director of artist relations/promotion for Elektra Entertainment in New York. She was director of national CHR promotion.

Derek Oliver is promoted to senior

director of A&R for EastWest Records America in New York. He was director of A&R.

Bobby Duckett is appointed national director of artist development for Mercury Records in New York. He was tour manager at Hush Productions.

Tod Elmore is promoted to director of alternative promotion for Atlantic Records in New York. He was national promotion manager/alternative music.

Tony Berg is named director of A&R for Geffen Records in Los An-

geles. He was a producer.

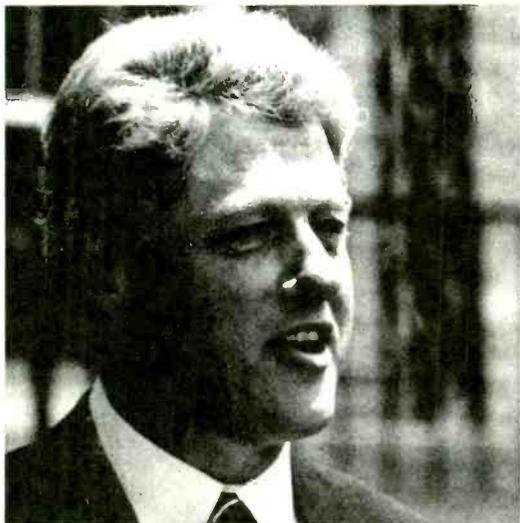
Spencer Proffer is appointed executive VP of Cherry Lane Music Publishing and will also establish a West Coast office for the company in Los Angeles. He was a producer, songwriter, and president of the Pasha companies, which included a record company, publishing companies, and two recording studios.

Evan Lamberg is promoted to VP creative, East Coast, for EMI Music Publishing in New York. He was creative director, East Coast.

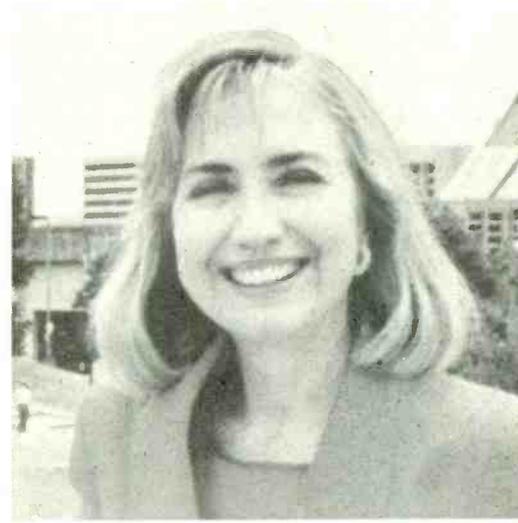
# ERVIN LITKEI

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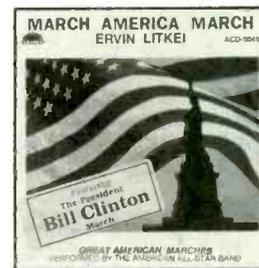


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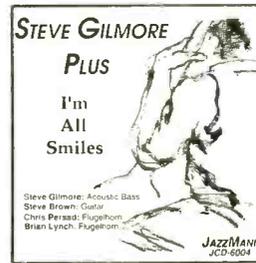
JCD-6001 - *Clouds*  
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Stephanie Nakasian



JCD-6003 - *Ragtime Classics*  
Masanobu Ikemiya



JCD-6004 - *I'm All Smiles*  
Steve Gilmore Plus



JCD-6005 - *Hod & Cole*  
The Hod O'Brien Jazz Quintet



JCD-6006 - *Playin' In The Yard*  
The Bob Kindred Jazz Quartet



JCD-6007 - *Live at Michael's Pub*  
Hyman / Kellaway



JCD-6008 - *Finger Paintings*  
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# Debbie Gibson Gets Serious

## 'Body Mind Soul' Shows Matured Sound

BY LARRY FLICK

NEW YORK—Debbie Gibson chuckles at the notion of people taking "Shock Your Mama," one of her new tunes, seriously.

"Obviously, I'm not going to be shocking anybody's mama," she says. "I wanted to spoof the idea that I was going to suddenly come out of nowhere with this hot and sexy new image. It was intended to



DEBBIE GIBSON

be tongue in cheek."

And yet some people are taking the song to heart. The first international release from her new Atlantic album, "Body Mind Soul," it has been banned in Korea for being too sexually suggestive.

Gibson does feel that her music now has a mature and sophisticated tone. Chirpy ditties like "Shake Your Love" and "Electric Youth" have been replaced by headier fare like "When I Say No," which is about date rape, and the AIDS-conscious "Kisses 4 One." Also, the first stateside single, "Losin' Myself," is a sullen urban/pop jam, fueled by a vocal arranged in a low, seductive register of her voice.

Gibson insists that these changes are far more organic than contrived. "What you hear on this album is the product of my experiences, and exposure to the world in general over the past two years," she says. "When you're in this business, there is always a danger in becoming isolated. I am constantly pushing myself to stay in touch. Otherwise, my writing, among other things, would suffer. I need to be continually exploring and growing."

Part of Gibson's creative growth during the making of this album was

collaborating with outside writers, an idea she confesses she was initially opposed to.

"People have been pushing me to try co-writing with others for a few years, and I just would not have it," she says. "I guess I had to prove that I could write good songs by myself before letting anyone else into the process."

But while she was putting together material for "Body Mind Soul," she hit a creative roadblock. "I felt like there was something missing in the songs I was writing that I could not identify. I thought

(Continued on page 18)



Ringling In The New. Keith Richards, left, rings in the New Year with John McEnroe, following Richards' set at New York's The Academy. The show was part of CBS' "Hard Rock Cafe New Year's Eve Special." (Photo: John Bellissimo)

# The The Strips Down Sound, Hits New Creative Peak

BY PAUL SEXTON

LONDON—Fourteen years after his first recordings, 31-year-old industry veteran Matt Johnson has made the album that promises to turn The The into the definite article in 1993.

It's been 10 years since the modern-rock collective headed by Johnson made its first chart showing here with the album "Soul Mining," and more than three years since 1989's U.K. top five release "Mind Bomb." But the critically acclaimed group's latest Epic set, "Dusk," shows Johnson and the band, featuring longtime friend and former Smiths guitar guru Johnny Marr, at a new creative peak that looks ready to bring them a wider world audience than ever before.

Johnson, who's conducted extensive international promotion for the

record well ahead of its Jan. 26 release, confirms that early response to "Dusk" has been more than heartening. "It's had a really positive reaction, the most positive I've ever had to a record," he says, adding that the U.S. division of Epic seems to share the sentiment. "I do feel for the first time in my entire career that they're actually behind me."

Johnson co-produced the album in his home studio with Detroit-born, London-based Bruce Lampcov, the former in-house engineer at New York's Power Station studios. "Dusk" has been preceded by the single "Dogs Of Lust," which Johnson says is an appropriate trailer for the "confessional" style of the album. "Lust and loneliness are recurring themes throughout this record, and the actual sound of it was a conscious decision, to make a produc-

(Continued on page 20)

# A&M On The Rock With New Crop Of Acts; ITG Offers Strong 'Words'; Virgin Veterans

**A&M, PART II:** The last time A&M made a conscious decision to push fledgling rock bands a few years ago, it mined gold and platinum with **Soundgarden**, **Extreme**, and **Temple Of The Dog**. In 1993, the label that tends to be identified more with **Amy Grant**, **Sting**, and **Suzanne Vega** than headbanging is launching Phase II.

"It was a real conscious decision three years ago to start developing rock bands and develop a roster on a touring basis," says senior VP of marketing **Jim Guerinot**. "Now that bands like Soundgarden, Extreme, and **Tora Tora** are established, it's time for us to forge ahead and develop a new crop of rock bands."

Over the next six months, look for a slew of releases by artists that fall into that "quasi-alternative/hard-rock/metal" genre, as Guerinot calls it. First up is Belfast outfit **Therapy?**, with the Jan. 9 release "Nurse." Following in the Rock of the Month category will be Northwestern quartet **Hammerbox** March 9; in April comes **Monster Magnet**, a band formerly on **Caroline** and brought to A&M's attention by Soundgarden drummer **Matt Cameron**; May brings the debut by **Paw**, a highly sought-after band from Kansas; and June ushers in **Damn The Machine**, the new group led by former **Megadeth** member **Chris Poland**.

Many of these bands are receiving exposure far before release of the album: **Monster Magnet** opened for Soundgarden on its last tour, and **Paw** has done two U.S. tours and is preparing for a European outing.

**WORDS AND MUSIC:** The third national outing of "In Their Own Words," the stellar singer/songwriter series booked by **International Talent Group**, starts Jan. 28 in San Diego and ends 21 shows later in Atlanta Feb. 19. For those who haven't caught any of the previous shows, which started as a series at New York's **Bottom Line** and branched out to a national tour, the program features four top singer/songwriters and their acoustic guitars swapping stories and songs. Selected for this outing are **Guy Clark**, **Michelle Shocked**, **Barrett Strong**, and **Joe Ely**. Because of previous commitments, Ely will drop off after two weeks and be replaced by **Sonny Landreth**. Among the highlights is seeing writers such as Strong, who penned "Just My Imagination" and "Heard It Through The Grapevine," among other classics, perform their tunes and comparing them to interpretations made famous by other performers.

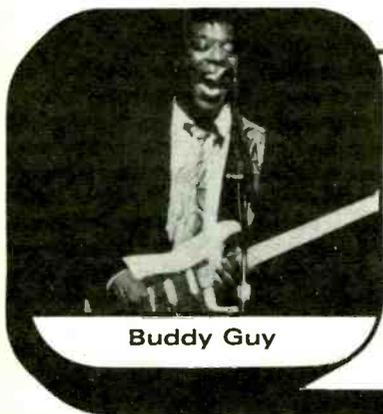
**QUIET AS A MOUSE:** Virgin Records quietly continues to add established artists to its roster. Last week, we announced **Tina Turner** was now on the Virgin imprint in the U.S. Turns out **Belinda Carlisle**, **Boz Scaggs**, and **Katey Sagal** are all working on their first albums for the label as well. Carlisle had already been signed to Virgin worldwide, but had not appeared as a solo artist on the U.S. division before. Both Scaggs and TV actress Sagal have been quietly working on demos for months and possibly will have records out by the end of the year. According to a source, "The whole last year has been an odd one for Virgin and that's why announcements about these specific signings haven't been made. It's a matter of getting all the pieces in place before we start talking." In addition to the roster, that also means beefing up the artist development and marketing departments.



by Melinda Newman

**AREN'T THESE GUYS BUSY ENOUGH?** Pearl Jam guitarist **Stone Gossard** is working on a side project with some friends dubbed **Shame**. The record, on **Epic**, will be released in March. A new Pearl Jam album is planned for July, but may be delayed if "Ten" continues selling as strongly as it is. Though a new track will be released internationally, there will be no more tracks released in the U.S. Another Epic artist, **Mike Muir**, of **Suicidal Tendencies** and **Infectious Grooves**, is working on a side project for release later this year that includes a cover of "Fame."

**INAUGURAL FEVER:** We'll be thrilled when the Presidential inauguration festivities are over just so we won't be barraged by press releases from publicists claiming a tie-in with the events happening in D.C. because they have an artist playing in Palookaville during inauguration week. One of the biggest stretches comes from the publicist for **Gordan Gano**. The leader of the **Violent Femmes** is playing a New York date Wednesday (20) that will feature new songs and stage readings influenced by Dadaist sources of '20s-era Berlin. Says the release, "Gano was struck by the uncanny socio-political parallels between the current Bush-Clinton transition and the works of various Dadaist poets and writers." Well, weren't we all. As we examined the machinations of the passing of the torch from one regime to the next, we too were immediately struck by the nihilistic satire inherent in the incongruous creations borne out of the rejection of all accepted conventions. Yeah, right.



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# Maverick Is Making Quick Strides Into Writer Realm

**SPRIGHTLY AT 6 MONTHS:** **Maverick Music**, part of the megabucks **Madonna** co-venture with **Time Warner**, is already making an imprint on the writer scene as it completes its first six months, reports firm president **Lionel Conway**.

Conway, the Los Angeles-based former president of **PolyGram's** music publishing interests, has made a number of signings and is setting corporate growth plans for the months ahead.

"I feel strongly that the company must have a presence in Nashville and it is to this end that I'm negotiating for the representation there of three significant writers. Within six months, I'll have an office there. In about a year, I'll also set up one in New York. It is also a priority that the publishing unit be able to supply Maverick's other divisions—records, film, and TV—with appropriate musical talent. One way to achieve this quickly is to acquire other publishing companies."

As for Conway's first round of writing, artist, and/or producing talent, it is as follows:

**Andre Betts:** He's a producer/writer who worked with **Madonna** on four songs for her "Erotica" album and is now working with **Living Colour**, **Naomi Campbell**, and **Maverick's** new label and publishing artist signing, **McShell**.

**Marc Tanner:** He's also a producer/writer who co-wrote and co-produced **Nelson's** multiplatinum album and is currently producing and writing for one of Japan's top acts, **Mari Hamada**, whose new album on **MCA** will be half in English.

Other signings are **A&M** group **Damn The Machine**, which will see its debut album released in March, and **Chameleon** artist **Lucinda Williams**. Williams' most recent album is titled "Sweet Old World," and her song "Passionate Kisses" is the new **Mary-Chapin Carpenter** single.

Two other signings include artist/writer **Brent Bourgeois**, who has had two albums each on the **Island** and **Charisma** labels, and **Andy Prieboy**, formerly of **Wall Of Voodoo**.

Besides Conway, **Maverick's** staffers include **Mark Anderson**, **A&R**, and **Fran Block**, copyright. World-wide administration of **Maverick** is through **Warner/Chappell**.

**THE LADY'S IN STEP, TOO:** **Ervin Litkei**, the music and video wholesaler who has penned many musical compositions, including marches in tribute to every President since **Franklin D. Roosevelt**, has, naturally, written a march in honor of **Bill Clinton's** upcoming inauguration. But, in a first for **Litkei** (or, most likely, any other composer), he has given **Hillary Clinton** a first-

lady march, too. Both marches are scheduled to be played at the inaugural by the **Maine South Marching Hawks**, the marching band from the new first lady's high school in **Park Ridge, Ill.** The band will perform under the direction of **Mike Pressler**, using arrangements by **Litkei-owned Leona Publishing** musical director **Mark Kirk**. Both works were also issued on an album, "March America March," issued on **Litkei's Aurora** label... **James Oliverio**, the American composer with a number of orchestral and film and TV soundtracks to

his credit, has made a deal with **Jeffrey Kruger's TKO Music Publishing** for representation of his self-named publishing

unit. **Oliverio** is currently working on a new orchestra score commissioned by the **Atlanta Committee For The Olympic Games**, to be held there in 1996. He has been an **ASCAP** and **Emmy** winner for his works.

**LONG-ER RUN:** "The **Fantasticks**" has been playing off-Broadway since 1960, but its original cast album contains only about 44 minutes of music. Now, a new CD version with all 72 minutes worth of the **Tom Jones/Harvey Schmidt** score has been recorded for release on **Hugh Fordin's** New York-based **DRG** label... **Angel Broadway** continues its rerelease of sister label **Capitol Broadway & soundtracks** scores with a bevy of March releases that put material on CD for the first time. Making their digital debut are **Sammy Fain & E.Y. Harburg's** 1951 cult classic, "Flahooley"; **Albert Hauge & Arnold Horwitt's** "Plain & Fancy" (1955); **Arthur Schwartz & Howard Dietz's** "The Gay Life" (1961); **Cole Porter's** "Kiss Me, Kate," which brought in most of the 1948 original cast members for a stereo version of the score in 1959; **Meredith Willson's** "The Unsinkable Molly Brown" (1960); and a TV version of "Annie Get Your Gun" (1957) starring **Mary Martin & John Raitt**.

**IN** an item on songwriter **Denise Rich** in the Jan. 9 issue, the first name of **Mitch Rubin**, manager of international acquisitions at **BMG Music**, was rendered incorrectly.

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

1. **Michael Bolton**, Timeless (The Classics)
2. **Madonna**, Erotica
3. **The Most Fantastic Fakebook In The World**
4. **Megadeth**, Countdown To Extinction
5. **Black Crowes**, Southern Harmony & Musical Companion.



by Irv Lichtman

# Music Archive, Ryko Have Creative License

BY JIM BESSMAN

**NEW YORK**—When **Archive of Contemporary Music** director **B. George** calls the New York-based nonprofit music library and research center a "gold mine," he is describing its holdings of more than 300,000 sound recordings, not to mention its treasure trove of films, books, press kits, memorabilia, and other things related to musical genres around the world.

Maintaining these riches, however, requires between \$100,000 and \$150,000 annually. With surprisingly scant music industry support, the Archive has lately begun to exploit its resources. Most notably, it has struck a licensing agreement with **Rykodisc**. In November, **Rykodisc** released the album "Mas! A Caribbean Christmas Party," which was culled from the Archive.

Compiled and annotated by **George**, "Mas!" features artists performing in various Caribbean music styles, languages, and countries. It is the first of a projected series of Archive world-music compilations developed in conjunction with a forthcoming "Archive Encyclopedia Of World Music," which **George** is readying for **Pantheon Books**.

According to **George**, the verbal agreement with **Rykodisc** gives the label the option to manufacture and distribute Archive album concepts on a title-by-title basis. He hopes to interest **Rykodisc** next in a compilation of Colombian dance music and envisions future projects based on novelty themes, such as medical-related or "R&B outer space music."

"We have 80,000 singles, and we go through them and find things like 'The Sputnik' by the **Equators**, or **Rufus Thomas' 'The Robot Dance,'**" **George** says. "To make the compilations more interesting, we'd always use two themes, like 'outer space/R&B,' 'world music/doctors,' 'Caribbean/Christmas.' With the Christmas record, you almost don't know it's a Christmas record." **Rykodisc's** marketing director, **John Hammond**, agrees. "This is one Christmas record we don't expect to get back at the beginning of January," he says, "because people will want to play it year-round. And I hope people don't think that [George] just punched up 'Interesting Christmas Caribbean Music' on the computer, because he really gave it a lot of thought."

Aside from the **Rykodisc** deal and the encyclopedia, the Archive is engaged in a number of other income-generating endeavors. For example, it is offering a tour package for people who would like to attend the **Festival de Musica del Caribe**, slated for March in **Cartagena, Colombia**. Also, the Archive assembled recent **Goldmine** discographies of **Alex Chilton**, **Talking Heads**, and **Caribbean Christmas** music; has done research projects, including a recent documentation of sound usage in nonmusical U.S. films for the **AMC** cable movie channel; provided assistance to labels in assembling movie soundtracks and other music compilations; and held its semiannual sale of surplus recorded product.

In addition, the Archive throws a yearly anniversary benefit party.

The sixth annual event was recently held at **S.O.B.'s** in **New York** and attended by the likes of **Lou Reed**, **David Bowie**, and **David Byrne**.

## SAMPLING RESEARCH

The Archive also sells its huge database of music industry contacts, and its computerized recorded music data bank is increasingly used by those involved in music sampling.

"We get as many as two dozen calls a week, mainly from lawyers who need us to track down the original [recordings] and find out who owns the masters," says archivist **Jon Hafter**. "We have so much information available that we can come up with the record itself, or the writer and producer for more information or confirmation."

The Archive, adds **George**, will  
(Continued on next page)

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## ARTISTS IN CONCERT

**FREDDIE JACKSON**

**NAJEE**

**MELI'SA MORGAN**

*Universal Amphitheater  
Universal City, Calif.*

**T**HIS STRONG PACKAGE had the bad fortune to roll into town a week after Christmas, when generally low personal finances resulted in a less-than-capacity crowd at this popular venue. However, those in attendance were treated to a high-

quality show.

Pendulum Records' Meli'sa Morgan performed before a filling auditorium, particularly unfortunate since her powerhouse vocal style and endearing stage presence were both vibrant and refreshing. Time restrictions permitted Morgan only a three-song stint. She wisely picked the title cut from her latest album (a remake of Al Green's "I'm Still In Love With You") and her two biggest R&B hits, "Do You Still Love Me" and Prince's

"Do Me Baby."

Visually elegant, Morgan's manner evoked memories of the best female R&B performers of the '60s and '70s, and it's a mystery just why she isn't counted in the upper crust of today's divas.

EMI saxman Najee's condensed set allowed him to dip only slightly into each of his four albums. Highlights included early hits "Sweet Love," "Can't Hide Love," "Betcha Didn't Know That," and "Noah's Ark" from his newest album, "Just An Illusion."

Slimmed-down headliner Jackson, who has just signed with RCA, may not have had as much chart action with his latest Capitol album as in the past, but his appeal among a core, very vocal, older black female audience continues unabated.

While his flashy, mannered showmanship may not be to everyone's taste, Jackson knows how to please his resident constituency: sexual innuendo, expressed vocally and with strategic moves, is the order of the day. Jackson performed many of his biggest hits, including the inevitable "Rock Me Tonight," "Jam Tonight," and "You Are My Lady."

A revival of Billy Paul's "Me & Mrs. Jones" was well-received, while a duet with Najee on "All I'll Ever Ask" (his new single) was particularly strong vocally, with Jackson

toning down the trademark melismatic style which permeates most of his material. As demonstrated by his performance on this tune, a little less vibrato and fewer vocal acrobatics might well help expand Jackson's audience base.

DAVID NATHAN

### THE BRECKER BROTHERS

*Peabody's Down Under  
Cleveland*

**R**ANDY AND MICHAEL Brecker blew respective—and refreshingly rowdy—trumpet and sax during this generally satisfying Dec. 9 concert before 350 eager fans. Although the Breckers never faltered in virtuosity, the chops-heavy band they ran occasionally outstripped the material.

The peaks were guitarist Mike Stern's gorgeous "Common Ground" and Mike Brecker's "Song For Barry," an homage to trombonist Barry Rogers, Mike's former associate in the group Dreams.

The energy was on from the start, as the front line of the Breckers and the remarkably fluid Stern was propelled by keyboardist/programmer George Whitty and the implacably, single-minded rhythm knot of bassist James Genus and drummer Dennis Chambers.

The show spanned vivid, pictorial pieces like "Song For Barry," athletic workouts like "Walkie Talkie," and the old, arrogant "Some Skunk

Funk."

The very professionalism of the performance kept it from greatness, however. Despite Mike's fervent Electronic Wind Instrument solo on "Song For Barry" (which also featured Randy at his most melodic) and Stern's lambent improvisations on the open-hearted "Common Ground," the show had a somewhat perfunctory air.

Back together after 10 years of solo work, the Breckers have lost none of their seasoning and prowess. But those very qualities occasionally lent their material an aerobic overlay, shortshrifting the soulfulness of which they're capable. A little more emotional investment on the part of the supercool brothers could have yielded a real barnburner.

CARLO WOLFF

### ARLO GUTHRIE

*Carnegie Hall, New York*

**A**RLO GUTHRIE'S ANNUAL stop at Carnegie Hall was made all the more special this year by two special additions. In light of the recently released Warner Bros. children's album "Woody's 20 Grow Big Songs" and the songbook accompanying the collection of Woody Guthrie kids' tunes, Arlo brought out his sister Nora Guthrie-Rotante and

(Continued on page 20)

## MUSIC ARCHIVE, RYKO GET CREATIVE LICENSE

(Continued from preceding page)

make copies of recordings, but only if they benefit the artist or copyright holder.

Looking ahead, George seeks an uptown New York space to house a museum and a theater to further market the Archive, which now has two downtown locations, as well as two warehouses.

"Our problem is that we do everything outside the industry, and we're not in the money world," he says. While the Archive enjoys tremendous press support, as well as contributions from such advisers as Keith Richards, Paul Simon, and Martin Scorsese, he notes, record company funding has been unaccountably minimal.

"We need to get the industry more involved," he says. "You can't call a label and ask for, say, David Byrne's discography, because they just won't have it, even though they're supposed to be promoting him. In fact, when Rolling Stone put together its '100 best album covers,' 40 of them came from the Archive—not only because we preserve the albums, but also the graphics.

"You know, the Rock and Roll Hall of Fame—if it's ever built—probably wouldn't choose to do the stuff we do, because it isn't glamorous. Of course, it would be great if they did, because we need as many archives as possible in order to ensure preservation of our music."

## DEBBIE GIBSON GETS SERIOUS

(Continued from page 16)

it would help me to hash out some ideas with someone else."

Enter Rhythm Syndicate masterminds Carl Sturken and Evan Rodgers. There was instant chemistry among the three, with six songs resulting from two sessions. Gibson paired up with Elliot Wolf (who penned Paula Abdul's "Straight Up") for three more songs, and with Narada Michael Walden, Phil Ramone, and Carol Bayer Sager for one tune apiece.

"It was inspiring to work with people whom you admire," she says. "There were moments when I would sit and think, 'How did I get to be so lucky?' It's intense."

Marketing and promotion of this album is a more sensitive issue than on past projects, given the fact that Gibson's 1990 opus, "Anything Is Possible," fell short of radio and sales expectations. Although the album went gold, her previous two re-

leases had been certified double-platinum.

"There's no denying that a lot is riding on this album," says Diane Gibson, Debbie's mother and manager. "When an artist has success in her teens, making the transition into an equally successful adult career is difficult. Statistically, not many are able to make the shift. What sets Deborah apart from the rest is that she's a multidimensional talent. I think she proved that when she did theater last year."

Gibson did, in fact, earn her acting stripes in 1992 during a three-month stint on Broadway as Eponine in "Les Miserables," for which she received solid reviews.

"I was heartbroken to have to leave the show when I did," Gibson says. "But I'll be back. I think all-around entertainers are coming back into popularity. People are turned on when they see Ice-T doing a good job in a movie, and stuff like that. Doing the show was a dream come true for me."

With her blossoming career as a stage actress temporarily on hold, Gibson is focusing on promoting her new album. She is in the middle of a radio tour in support of "Losin' Myself." The video, in which she plays a stripper, was directed by photographer Matthew Rolston. Next on the agenda is assembling a band for a spring tour.

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Due to a printer's error, a series of advertisements for Epic / Associated Recording Artists, *The Spin Doctors* appeared out of sequence in the January 16 issue. The headline on the advertisement should read: "After A Year In The Waiting Room... Everyone Has Seen The Doctors." We apologize for the error.

# FLOWERHEAD

## ON TOUR WITH NED'S ATOMIC DUSTBIN

JANUARY	FEBRUARY
19 PHILADELPHIA, PA Theater for the Living Arts	1 MINNEAPOLIS, MN First Avenue
20 TRENTON, NJ City Gardens	2 ST. LOUIS, MO Mississippi Nights
21 WASHINGTON, DC WUST Radio Music Hall	4 DENVER, CO Gothic Theater
22 NEW YORK, NY Roseland	6 SALT LAKE CITY, UT DVS
23 BOSTON, MA Avakon	8 VANCOUVER, BC Commodore Ballroom
25 TORONTO, ONTARIO Concert Hall	9 PORTLAND, OR Luna
26 DETROIT, MI St. Andrews	10 SEATTLE, WA Moore Theater
27 CLEVELAND, OH Agora	12 SAN FRANCISCO, CA Warfield Theater
29 CINCINNATI, OH Bogarts	13 FRESNO, CA Cadillac Club
30 CHICAGO, IL Riviera Theater	14 SACRAMENTO, CA Crest Theater
	16 LAS VEGAS, NV Huntridge Theater
	18 PHOENIX, AZ The Roxy
	19 HOLLYWOOD, CA Palladium

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**Changing Channels.** Although Warner Bros. usually distributes Cold Chillin' product, controversy over cover art and lyrics steered Kool G. Rap & D.J. Polo's "Live And Let Die" to independent distribution. The album, with appearances by Ice Cube, Scarface, Bushwick Bill, and Big Daddy Kane, has been a steady seller.



**Fast Start.** Mark Collie's self-titled release, his third album, is off to a promising start. It debuts at No. 21 on Heatseekers and at No. 72 on Top Country Albums. MCA Nashville primed the pump for this set with "Even The Man In The Moon Is Cryin'," which peaked at No. 5 on Hot Country Singles & Tracks in late November.



**Voices Echo.** The youthful vocal quartet Voices, whose members range from ages 10-12, was one of 53 acts that turned in live performances at BMG Distribution's Jan. 6-11 convention in Los Angeles. Voices' Zoo album, "Just The Beginning . . ." is starting to build a sales base and is bubbling under Top R&B Albums and Heatseekers.

**HEADS OF THE CLASS:** Popular Uprisings celebrates a large class this week, as four acts graduate from Heatseekers. Three of them rank high on Top R&B Albums.

**Silk,** from Keith Sweat's new Elektra-distributed Keia label, graduates as a result of its performance on two charts; the R&B list and The Billboard 200. Propelled by a 14% sales increase over the previous week, its "Lose Control" makes a huge 140-95 jump on The Billboard 200.

**Portrait,** which won last week's Power Pick on The Billboard 200, has also hit the top 25 on Top R&B Albums. It continues to make progress on The Billboard 200, jumping 125-116.

Also graduating this week is **Jade,** which leaps 26-20 on Top R&B Albums in the same week it enters The Billboard 200 at No. 159.

The fourth graduate is not an R&B act, although the word "soul" sits prominently in its name. **Soul Asylum,** a band that has been recording for a decade, graduates as its first Columbia set, "Grave Dancers Union," jumps 10 places—to No. 99—on The Billboard 200.

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

Five of the top six Heatseekers are distributed by the Atlantic Group. One of them, country rookie **John Michael Montgomery,** owns the Top Debut on The Billboard 200.

**STAMP OF APPROVAL:** The U.S. Postal Service's Jan. 8 launch of the Elvis Presley stamp spelled opportunity for Popinjays. The U.K. duo's previously released song, "Vote Elvis," appears on "Flying Down To Mono Valley," its latest album and its first for Epic, and the fact that the Elvis stamp was sure to receive a flood of media attention gave independent publicist Ellen Zoe Golden inspiration.

Popinjays members **Wendy Robinson** and **Polly Hancock** joined the Monkees' **Peter Tork** (invited because the Popinjays

recently recorded "I'm A Believer," although that cover has not yet been released) at a Los Angeles post office on Beverly Boulevard to perform "Vote Elvis" and Presley's "Return To Sender," which was enough of a lure for Golden to attract coverage from USA Today, Rolling Stone, the Los Angeles Times, the

TV news crew at KABC, cable channel E!, the Reuters newswire, and the L.A. Reader.

**TAKING IT TO THE STREET:** When distribution companies gather for their conventions, you expect labels will show off some of their priority acts with live performances. But, the recent

BMG Distribution meet, held Jan. 6-11 in Los Angeles, may have set some sort of record for the number of live showcases staged during a single confab.

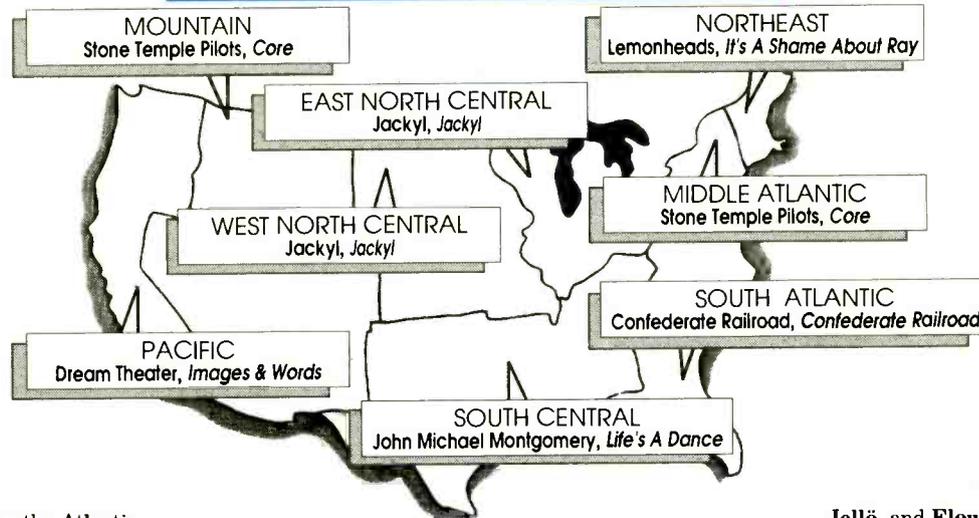
In all, 53 acts stood in the spotlight at the BMG convention. A few performed live-to-track, but most of the performances were 100% live. Although established artists like **Bruce Hornsby, Freddie Jackson, Michael W. Smith, the Chieftains, Yanni, Ray Lynch, and Spice 1** were on the agenda, the label presentations and showcases also featured a slew of developing artists.

Up-and-coming players in the spotlight: Frontier's **Flop, Critique's Cliffs Of Doneen, Esquire's Widowmaker** and **Biti, Savage's Gene Loves Jezebel** and **Saints & Sinners, Scotti Bros.' AZ-1, Lost City, Shiro, Ge Whiz, Cell Mates, May May, and Naked Soul, Zoo's Voices, Green**

**Jello, and Flowerhead, Lightyear's Bill Shontz, JRS Records' Denaro, BMG Classics' the King Singers, Imago's Boneclub** and **Suzanne Rhatigan, Private Music's A.J. Croce, BNA's Tim Ryan and Doug Supernaw, and RCA's 700 Miles, Jesse Hunter, Kronic, MadKap, NKRU, Rumpelstiltskinz, Donell Rush, Chantay Savage, Larry Stewart with Robert Ellis Orrall, Martha Wash, and Lari White.** Aside from the musical performances, there were also spoken-word performances by Imago's **Henry Rollins** and **Gang Of Seven's Nora Dunn** and **Hugh Brown Shu.**

*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.

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Jackyl, <i>Jackyl</i>	1. Confederate Railroad, <i>Confederate Railroad</i>
2. Stone Temple Pilots, <i>Core</i>	2. Bass Outlaws, <i>Illegal Bass</i>
3. Dream Theater, <i>Images &amp; Words</i>	3. Stone Temple Pilots, <i>Core</i>
4. Lemonheads, <i>It's A Shame About Ray</i>	4. Lemonheads, <i>It's A Shame About Ray</i>
5. John Michael Montgomery, <i>Life's A Dance</i>	5. Jackyl, <i>Jackyl</i>
6. Confederate Railroad, <i>Confederate Railroad</i>	6. John Michael Montgomery, <i>Life's A Dance</i>
7. SWV, <i>It's About Time</i>	7. Utah Saints, <i>Utah Saints</i>
8. Izzy Stradlin, <i>Izzy Stradlin</i>	8. SWV, <i>It's About Time</i>
9. Bass Outlaws, <i>Illegal Bass</i>	9. Izzy Stradlin, <i>Izzy Stradlin</i>
10. Dada, <i>Puzzle</i>	10. McBride & The Ride, <i>Sacred Ground</i>

## BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING JAN. 23, 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	3	8	STONE TEMPLE PILOTS	ATLANTIC 82418*/AG (9.98/15.98) <b>*** No. 1 ***</b> 1 week at No. 1
2	7	11	DREAM THEATER	ATCO EASTWEST 92148*/AG (9.98/15.98) IMAGES & WORDS
3	6	22	JACKYL	GEFFEN 24489* (9.98/13.98) JACKYL
4	5	20	LEMONHEADS	ATLANTIC 82397*/AG (9.98/13.98) IT'S A SHAME ABOUT RAY
5	13	9	JOHN MICHAEL MONTGOMERY	ATLANTIC 82420*/AG (9.98/15.98) LIFE'S A DANCE
6	14	37	CONFEDERATE RAILROAD	ATLANTIC 82335*/AG (9.98/15.98) CONFEDERATE RAILROAD
7	9	8	DADA	I.R.S. 13141* (7.98/11.98) PUZZLE
8	17	5	UTAH SAINTS	LONDON 28374*/PLG (9.98 EQ/13.98) UTAH SAINTS
9	18	9	SWV	RCA 66C74* (9.98/13.98) IT'S ABOUT TIME
10	8	13	IZZY STRADLIN AND THE JU JU HOUNDS	GEFFEN 24490* (10.98/15.98) IZZY STRADLIN
11	12	11	SHAWN COLVIN	COLUMBIA 47122* (10.98 EQ/15.98) FAT CITY
12	11	8	BASS OUTLAWS	NEWTOWN 2210* (9.98/13.98) ILLEGAL BASS
13	15	18	SCREAMING TREES	EPIC 48996 (9.98 EQ/13.98) SWEET OBLIVION
14	25	37	MCBRIDE & THE RIDE	MCA 10540* (9.98/13.98) SACRED GROUND
15	22	29	2 UNLIMITED	RADIKAL 15407*/CRITIQUE (9.98/13.98) GET READY
16	21	17	CHARLES & EDDIE	CAPITOL 97150* (9.98/13.98) DUOPHONIC
17	24	66	CURTIS STIGERS	ARISTA 18660* (9.98/13.98) CURTIS STIGERS
18	16	7	PARIS	SCARIFACE 100 (10.98/16.98) SLEEPING WITH THE ENEMY
19	28	39	ARC ANGELS	DGC 24465/GEFFEN (9.98/13.98) ARC ANGELS
20	23	15	TREY LORENZ	EPIC 47840* (9.98 EQ/13.98) TREY LORENZ

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	—	1	MARK COLLIE	MCA 10658* (9.98/15.98)	MARK COLLIE
22	19	18	SUGAR	RYKODISC 10239* (10.98/15.98)	COPPER BLUE
23	31	8	KOOL G RAP & D.J. POLO	COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE
24	29	11	MOODSWINGS	ARISTA 18619* (9.98/13.98)	MOODFOOD
25	—	7	LEE ROY PARNELL	ARISTA 18684* (9.98/13.98)	LOVE WITHOUT MERCY
26	36	8	DAN BAIRD	DEF AMERICAN 26999*/WB (9.98/15.98)	LOVE SONGS FOR THE HEARING IMPAIRED
27	—	23	MARTINA MCBRIDE	RCA 66002* (9.98/13.98)	THE TIME HAS COME
28	32	31	SASS JORDAN	IMPACT 10524*/MCA (9.98/15.98)	RACINE
29	—	12	RADNEY FOSTER	ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
30	20	19	MC SERCH	DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT
31	40	3	POSITIVE K	ISLAND 514057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS
32	—	12	K.W.S.	NEXT PLATEAU/LONDON 828368*/PLG (9.98 EQ/13.98)	PLEASE DON'T GO
33	26	56	TECHMASTER P.E.B.	NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
34	—	12	JUDE COLE	REPRISE 26898*/WARNER BROS. (9.98/15.98)	START THE CAR
35	—	7	MARY KATE & ASHLEY OLSEN	ZOOM EXPRESS 35016*/BMG KIDZ (9.98/13.98)	BROTHER FOR SALE
36	27	65	PRIMUS	INTERSCOPE 91659*/AG (9.98/13.98)	SAILING THE SEAS OF CHEESE
37	38	13	THE MOVEMENT	SUNSHINE 18261*/ARISTA (6.98/9.98)	THE MOVEMENT
38	34	39	BASS PATROL	JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
39	30	38	BASS BOY	NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
40	33	12	A LIGHTER SHADE OF BROWN	PUMP 19114*/QUALITY (9.98/14.98)	HIP HOP LOCOS

## ARTISTS IN CONCERT

(Continued from page 18)

brother Frankie Fuchs for their first public appearance together in more than 30 years. Also joining in were Arlo's daughters Annie, Cathy, and Sarah Lee, and Nora's daughter Anna.

This came during the latter part of the second half of the evening's proceedings. "All Work Together," "Bling Blang," "Mailman," and "Jiggle On Home" were among the album and book's songs performed by the extended Guthrie family. Also chipping in was Arlo's guitarist son Abe, whose rock band had supported his dad during the first half.

Sister Nora proved very strong in her lead vocal role, while the girls, all in their teens, were lovely, giggling a lot as Arlo fumbled about trying to find the right song and key. Closing numbers by the full ensemble in-

cluded "Goodnight Irene," "Amazing Grace," "This Land Is Your Land," and "City Of New Orleans," which was marked by the girls' beautiful backup chorus.

The first half of the show had featured such Arlo concert staples as "Coming Into Los Angeles" and "Stealin'."

The show's other special event was the appearance of Arlo's rarely performed 18-minute signature song, "Alice's Restaurant Massacre," which is celebrating its 25th anniversary. And while such immortal lines as "Kid, have you ever been arrested?" and "I wanna kill!" are from another time and place, Arlo's call for an "Alice's Restaurant Massacre Movement" with "You can get anything you want . . . but if you want to end the war, sing loud!" was still inspiring.

JIM BESSMAN

## THE THE HITS CREATIVE PEAK WITH NEW ALBUM

(Continued from page 16)

tion which was fairly transparent.

"The records I've made to this date have been records which couldn't have been done before their time—they were on the cutting edge of technology," continues Johnson. "But having heard so many of my ideas turning up on people's records, distorted vocals and the guitar sounds that I go for and drum loops and everything else, I thought I'd put the gearstick into reverse and go back to 1971 and just concentrate on songwriting."

Whereas previous The The records, most notably "Mind Bomb" and its top 20 single "The Beat(en) Generation," have had strong political overtones, Johnson describes "Dusk" as "more personal, more stripped down. But it's more universal—that's the paradox, because by

singing about personal things I think it touches more people. More people think about sex all the time than they do about ecology or politics, unfortunately."

Johnson confesses to a frisson of uncertainty about the fate awaiting "Dusk." "It'll be kind of interesting to see if I've still got a place—not that I ever really did have a place. I've always felt outside of things," he says. A true London Eastender whose father ran a pub called The Two Puddings, he goes on: "I don't know where I get it from, being hopeless at school and everything, but I've somehow got this incredible belief in myself. I'm really lucky in that respect."

"Certain of my contemporaries have stuck baseball hats on the wrong way and put 'Funky Drummer' backbeats on their things, 'cause a lot of them are genuinely worried that their time has been and gone. But I take inspiration from

looking at people from a couple of generations before me, like Neil Young, Lou Reed, Van Morrison, Leonard Cohen, Tom Waits. They're all people that have stuck to their own vision and are now enjoying more success than they had before."

Johnson and Marr have already been collaborating on their next recording project, but it is on the backburner as The The's team captain prepares his squad for the group's intended world tour this year.

Once again, the tour will be noticeably lacking in corporate sponsorship, which Johnson steadfastly refuses to accept. This unusually principled attitude left a \$200,000 hole in his own pocket after the "Mind Bomb" tour in 1989-90. "Commercially, I've made all the wrong career moves for all the right reasons," he says, "and that's why I'm not bigger than I am."

## BILLBOARD DEFINES

**independent labels** \n [in-də-'pen-dənt lābəlz]

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AMUSEMENT BUSINESS®

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MICHAEL BOLTON JOHN PINETTE	Hartford Civic Center Hartford, Conn.	Jan. 2	\$317,512 \$35/ \$22.50	13,416 sellout	Metropolitan Entertainment
MICHAEL BOLTON STEVE VAN ZANDT	Knickerbocker Arena Albany, N.Y.	Dec. 28	\$281,328 \$30/ \$22.50	11,988 sellout	Metropolitan Entertainment
TRAVIS TRITT TRISHA YEARWOOD LEE ROY PARNELL	The Cajundome Lafayette, La.	Dec. 30	\$134,626 \$17.75	8,255 9,500	Gehl Group
DEF LEPPARD	Tucson Community Center Arena, Tucson Convention Center Tucson, Ariz.	Dec. 26	\$126,880 \$20	6,344 9,000	Evening Star Prods.
TRAVIS TRITT TRISHA YEARWOOD LEE ROY PARNELL	Mississippi Coast Coliseum & Convention Center Arena Biloxi, Miss.	Dec. 29	\$125,990 \$17.75	7,855 sellout	Gehl Group New Era Promotions
PERRY COMO HOLIDAY SHOW	Orlando Arena, Orlando Centroplex Orlando, Fla.	Dec. 29	\$119,473 \$35/ \$20	4,464 5,000	Fantasma Prods.
PERRY COMO HOLIDAY SHOW	West Palm Beach Auditorium West Palm Beach, Fla.	Dec. 23	\$107,885 \$40/ \$27.50	3,492 4,313	Fantasma Prods.
AL JARREAU	James L. Knight Center Miami, Fla.	Dec. 12	\$104,716 \$27.50/ \$24.50	4,154 4,900	Fantasma Prods.
TRAVIS TRITT TRISHA YEARWOOD LEE ROY PARNELL	Pensacola Civic Center Pensacola, Fla.	Dec. 31	\$101,985 \$19.50	5,869 7,500	Gehl Group
ELVIS BIRTHDAY TRIBUTE: TRENT CARLINI, DOUG CHURCH, MARTIN ANTHONY, D.J. FONTANA, J.D. SUMNER & THE STAMPS QUARTET THE FABULOUS THUNDERBIRDS	Star Plaza Theatre Merrillville, Ind.	Jan. 9	\$61,200 \$18	3,400 sellout	Canterbury Prods. in-house

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**Well Done, DeVeaux.** Writer Gerry DeVeaux, a native Bahamian, celebrates his re-signing with Warner/Chappell Music by getting folks at the label to dress as if they are in the Bahamas, even in the middle of winter! DeVeaux has worked with artists Mica Paris, D-Mob, Clubland, Vanessa Paradis, and Lenny Kravitz. Here, DeVeaux, center, is joined by Kenny McPherson, VP, creative services, and Jocelyn Cooper, director, creative services.

## Oscar Is Making A Name For Itself Femme Quartet Puts Spotlight On Diversity

BY MICHAEL A. GONZALES

NEW YORK—Although the name Oscar usually conjures up thoughts of Muppet trashcan dwellers or messy roommates, the women who have adopted this macho name for their sultry quartet expect people to be surprised.

"We can only imagine the reaction of an audience when Oscar is introduced and four women stroll out on stage," says member Kia Jeffries. "We knew from day one that we wanted a name that didn't sound like some girl-group cliché. After tossing around a few ideas, Oscar sounded right."

On "Spotlight," Oscar's debut album on Epic Records, this multicultural group (two African-Americans, one Japanese-American, and one white) combines elegant harmonies with urbane lyrics of love and desire. Produced by



**Oscar:** From left, Sally Ries, Hiromi Kuroiwa, Debbie Lewis, and Kia Jeffries.

Troy Taylor and Charles Farrar, also known as the Characters, "Spotlight" features impressive dance tracks—on the first single "I'm Callin You (Do-Po-Liddle-Lo-Le-Yeah)" and also on "Slide" and "Give A Little More"—as well as smooth romancers, including the title track and the second single, "Keep Touching Me."

As group member Sally Ries says, "What makes us different from other girl groups is our diversity in both sound and culture. On our album you can hear R&B, pop, and dance. We're hoping that our music will appeal to an audience of different ages and ethnic groups."

Although all of the Oscar women—Jeffries, Ries, Debbie Lewis, and Hiromi Kuroiwa—have spent many years fronting local New York bands and providing background vocals at numerous recording sessions, the group didn't form until August 1991.

"A friend of mine was interested in putting together a girl group," Kuroiwa remembers. "I called Kia, whom I knew from doing session work, and she contacted the other girls."

Ries adds that in the beginning the group consisted of six women who were singing "strictly a cappella. We were

performing at venues like the Apollo, the Village Gate, and Cafe Wha! At the time we were just singing out favorite songs, which consisted of Natalie Cole's 'Everlasting Love' and Billie Holiday's 'Them There Eyes.'"

Following in the legendary tradition of Lana Turner being discovered in a soda shop, Oscar was discovered by its producers after the high-heeled, black-miniskirted crew crashed a party at Farrar's mother's house in New Jersey. "It could have been a disaster," says Jeffries, "because we had no idea what kind of party this would be. I had heard the party was to celebrate the success of the Boyz II Men album [the Characters produced "Little Things Mean A Lot" and "Your Love" for the group], so we thought it would be a lavish affair full of stars. Yet it turned out to be a small party for close friends. It might have been embarrassing, but they allowed us to sing. And they liked us."

Having produced tracks for Today, Milira, Wendy Moten, and BIIM, sonic architects Taylor and Farrar have been working together since 1989. "What attracted us to Oscar was their style, voices, and cultural diversity," Farrar says. "After we heard them that first night we invited them to the studio. Once there, we offered to produce a seven-song demo for free, because we believed in our material and in their singing." Or, as his partner Taylor says, "Oscar has the kind of voices that makes the hair on the back of your neck stand up."

The tracks on "Spotlight" were composed and produced one month after Oscar and the Characters went into the studio. "We were fortunate to have Troy and Charles as our producers, because that allowed us the freedom to do what we do best," says Ries. "Also,

(Continued on page 26)

## Let's Talk About Sexism On Recent Raps Wreckx-N-Effect, Disco Rick, Duice, Dre Revealed

I'M EVERY WOMAN: During the Anita Hill vs. Clarence Thomas incident, America was supposedly awakened to the serious issue of sexual harassment as it exists in the workplace and in society in general. And the serious threat of AIDS has cast a long shadow over the sexually active. But one would never know that new standards of respect or sexual conduct have been set, judging from a spate of recent rap records and their videos.

Consider that the enormous success of Wreckx-N-Effect's infectious "Rump Shaker" is due in good part to a video peopled by near-naked young women in bikinis. Another tune, "Wiggle Wiggle," by Luke Records signees Disco Rick Featuring the Dogs, is a sophomoric Miami bass rap about the glory of the female booty. Like much of Luther Campbell's video work, the "Wiggle Wiggle" clip features women flapping their posteriors in such eye-popping bathing gear that I've seen the video only on The Box. Another as-yet uncharted rap winner is titled "Get Naked," by JCD & the Dawg LB. (read: Dog Pound) on Profile. A fairly funky party tune produced by Erich "The Hype Dawg" Krause and Tracey Kendrick & Courtney Branch, the video shows a posse of fully clothed male rappers who demand women be bare and ready to roll at all times; one woman's bikini appears to be made of black windowpane netting. Their upcoming album is titled "A Day In The Life."

Another flesh-obsessed tune that actually hit No. 45 on the Hot R&B Singles chart last week is "Dazzy Duks" by Atlanta-based duo Duice on TMR, distributed by Bellmark. Being a Northerner, I failed to notice the impact the Daisy Duks character from the defunct "D'z of Hazard" television show has had on Southern fashion: ultra-short cutoff jeans. Rappers L.A. Sno and Creo-D of Duice glorify this cheek-baring style on a fast, techno, Miami-style track. For those who might not have caught the ditty on such stations as WCKZ Charlotte, N.C.; WABB Mobile, Ala.; KUBE Seattle; or KKKR Phoenix, here's one example of the lyrics: "I love girls with the big old booties/Where I'm from they call 'em dukies/Pretty brown cheeks

hanging from the jeans/Even city girls kick the country thing."

In Dr. Dre's clip for the funky track "Nuthin' But a 'G' Thang" (Interscope), Dre sneaks behind a female volleyball player and "adjusts" her bikini top so the video image must be blurred. OK, fun is fun. Then, merrily chugging malt liquor, Dre and pals the D.O.C. and Snoop Doggy

Dogg repay the snubs of a young woman at a house party by spraying her head to foot with beer. That'll learn her, eh?

In a society hostile to young African-American males, it's easy for male performers to turn their frustration into contempt for females. And contempt it is, despite how much "fun" the parties involved seem to be having. There

remains a thin line between sex and sexism, and what's troubling, judging from the videos, is that the women in these clips don't have any clearer a sense of the difference than the men holding the mikes.

**NAMING THE NOMS:** It has become a tradition to complain about the Grammy nominations because of those artists and productions that are overlooked, but we will try to refrain from doing so this year. First-time nominees include Tevin Campbell, for best R&B male; Shanice, for best R&B female; En Vogue, for best R&B duo or group; Sir Mix-A-Lot, for best solo rap; House Of Pain, for best rap duo or group; and Kris Kross, for best new group and best rap duo or group. Arrested Development is also nominated for its singles "People Everyday" and "Tennessee"; interestingly, "People Everyday" is nominated in the R&B duo or group category, while "Tennessee" is nominated in the rap duo or group category. Congratulations are due all the nominees. For a complete list of the nominees, see last week's issue (Jan. 16).

**FOND FAREWELL:** We are still pained by the news that America's pioneering bop and Afro-Cuban jazz artist, Dizzy Gillespie, died Jan. 6 (Billboard, Jan. 16). Gillespie was known around the world as much for his stage antics

(Continued on next page)

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Blues™**



by Janine McAdams

## SHANACHIE'S STELLAR YEAR

(Continued from page 1)

ins and Dan Collins in the Bronx as a label for Irish/Celtic music (which it still specializes in), Shanachie has also become one of the biggest distributors of roots reggae and African music. Among the artists it distributes in the States are Rita Marley, Yellowman, Ladysmith Black Mambazo, Fela Anikulapo-Kuti, Thomas Mapfumo, Judy Mowatt, Bunny Wailer, Marcia Griffiths and the rising new South African reggae group, O'Yaba. It also boasts a country blues collection on its Yazoo label, a guitar artistry series, and Spirit Line gospel titles.

Last year, the label pacted with Koch International Corp., a classical music distributor, for marketing and distribution services (Billboard, Jan. 19, 1992). The deal, in which Koch acquired a one-third interest in Shanachie, has resulted in the melding of the two companies' sales forces into a nationwide staff of 22 with a far-flung network of retail customers, effectively giving Shanachie its own branch distribution system. And, in the past year, Shanachie has also entered the home

video business.

Shanachie licensed the Cutty Ranks album "From Mi Heart" from Star Trails Records. According to executive VP/A&R director Randall Grass, the label made this move for several reasons. "Obviously dancehall has arrived," he says. "It's a mainstream, hip-hop thing. It would be stupid for us not to be involved, since we're committed to reggae over the long-haul." Grass adds that Ranks' lyrics contain a positive message. "Cutty is really poised to be the next hip-hop reggae crossover artist," he says.

Ranks himself, nicknamed during a stint in a Jamaican slaughterhouse, acknowledges his lyrics differ somewhat from the raw, sexy form of dancehall popular in Jamaica now. "I don't really do DJ flatness [raw sexual toasting], but I still DJ about the ladies, but I do it the clean way," he explains.

Contemporary dancehall product demands marketing techniques different from those used to sell Shanachie's other world-music product. Lee Gold-

(Continued on page 26)

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING JAN. 23, 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
1	1	1	8	<b>SOUNDTRACK</b> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
★ ★ ★ NO. 1 ★ ★ ★						
2	2	3	4	<b>DR. DRE</b> DEATH ROW/INTERSCOPE 57128/PRIORITY (9.98/16.98)	THE CHRONIC	2
3	3	6	3	<b>SHAI</b> GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
4	6	2	8	<b>KENNY G</b> ARISTA 18646* (10.98/15.98)	BREATHLESS	2
5	4	4	24	<b>MARY J. BLIGE</b> ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1
6	5	5	10	<b>SADE</b> EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	2
7	7	7	9	<b>ICE CUBE</b> ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
8	9	10	41	<b>ARRESTED DEVELOPMENT</b> ▲ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
9	8	8	7	<b>WRECKX-N-EFFECT</b> MCA 10566 (9.98/15.98)	HARD OR SMOOTH	6
10	10	11	28	<b>SOUNDTRACK</b> ▲ 2 LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
11	11	12	20	<b>BOBBY BROWN</b> ▲ MCA 10417 (10.98/15.98)	BOBBY	1
12	14	—	2	<b>CHRISTOPHER WILLIAMS</b> UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	12
13	19	29	8	<b>SILK KEIA</b> 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	13
14	12	9	45	<b>TLC</b> ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH...ON THE TLC TIP	3
15	16	18	4	<b>EAZY E</b> RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	15
16	15	16	13	<b>PRINCE AND THE NEW POWER GENERATION</b> PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	♀	8
17	13	15	42	<b>EN VOGUE</b> ▲ 2 ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
18	22	27	10	<b>PORTRAIT</b> CAPITOL 93496* (9.98/13.98)	PORTRAIT	18
19	20	14	86	<b>BOYZ II MEN</b> ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
20	26	52	8	<b>JADE</b> GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	20
21	18	21	7	<b>SOUNDTRACK</b> SIRE 26978/WARNER BROS. (10.98/15.98)	TRESPASS	16
22	25	20	15	<b>SHABBA RANKS</b> EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11
23	24	24	14	<b>REDMAN</b> RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	5
24	17	17	24	<b>HOUSE OF PAIN</b> ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	16
25	21	13	41	<b>KRIS KROSS</b> ▲ 4 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
26	23	22	16	<b>DA LENCH MOB</b> STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST	4
27	36	53	11	<b>SWV</b> RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	27
28	32	32	20	<b>AFTER 7</b> VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8
29	34	36	13	<b>LO-KEY?</b> PERSPECTIVE 1003*/PLG (9.98/13.98)	WHERE DEY AT?	18
30	30	33	14	<b>CHANTE MOORE</b> SILAS 10605/MCA (9.98/15.98)	PRECIOUS	23
31	38	44	9	<b>GETO BOYS</b> RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOYS THE BEST UN-CUT DOPE	31
32	31	34	50	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b> ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
33	35	41	29	<b>N2DEEP</b> PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
34	33	37	16	<b>AL B. SURE!</b> WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	2
35	29	31	68	<b>CYPRESS HILL</b> ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
36	27	25	83	<b>JODECI</b> ▲ 2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
37	43	57	8	<b>KOOL G RAP &amp; D.J. POLO</b> COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE	18
38	28	35	12	<b>GRAND PUBA</b> ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	14
39	39	56	15	<b>COMPTON'S MOST WANTED</b> ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY	20
40	44	43	7	<b>STEPHANIE MILLS</b> MCA 10690 (10.98/15.98)	SOMETHING REAL	22
41	41	40	18	<b>MAD COBRA</b> COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	17
42	52	51	14	<b>GEORGE DUKE</b> WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	40
43	45	46	17	<b>MIKI HOWARD</b> GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	7
44	37	30	26	<b>MARIAH CAREY</b> ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16
45	42	49	7	<b>PARIS SCARFACE</b> 100 (5.98/8.98)	SLEEPING WITH THE ENEMY	23
46	56	60	38	<b>SPICE 1</b> TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
47	51	58	16	<b>CHUCKII BOOKER</b> ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WIILD	13
48	53	65	9	<b>BASS OUTLAWS</b> NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	48
49	46	50	22	<b>HI-FIVE</b> JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9

50	58	47	72	<b>VANESSA WILLIAMS</b> ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
51	50	55	15	<b>BUSHWICK BILL</b> RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	15
52	48	26	10	<b>BOB MARLEY</b> ▲ TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	24
53	40	39	9	<b>PATTI LABELLE</b> MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	18
54	49	38	57	<b>MICHAEL JACKSON</b> ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
55	85	—	27	<b>MEN AT LARGE</b> ATCO EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
56	60	61	26	<b>TOO SHORT</b> ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
57	54	28	55	<b>NATALIE COLE</b> ▲ 4 ELEKTRA 61049 (J.3.98/16.98)	UNFORGETTABLE	5
58	62	78	9	<b>UNDERGROUND KINGZ</b> BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
59	61	66	20	<b>FATHER M.C.</b> UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34
60	57	48	47	<b>SIR MIX-A-LOT</b> ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	19
61	68	63	60	<b>TEVIN CAMPBELL</b> ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
62	70	70	13	<b>RACHELLE FERRELL</b> MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
63	75	83	25	<b>LORENZO</b> ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
64	59	42	23	<b>EAST COAST FAMILY</b> ● BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	12
65	72	89	10	<b>POSITIVE K</b> ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	65
66	47	45	40	<b>DAS EFX</b> ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	1
67	55	59	24	<b>EPMD</b> ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	5
68	79	71	47	<b>CECE PENISTON</b> ● A&M 5381* (9.98/13.98)	FINALLY	13
69	65	76	25	<b>DJ QUIK</b> ● PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	13
70	84	97	34	<b>SUPER CAT</b> COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37
71	77	98	3	<b>SOUNDTRACK</b> MCA 10671* (10.98/15.98)	LEAP OF FAITH	71
72	71	68	22	<b>FREDDIE JACKSON</b> CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	7
73	73	79	17	<b>PUBLIC ENEMY</b> ● DEF JAM 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	10
74	78	84	27	<b>BRIAN MCKNIGHT</b> MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
75	66	54	8	<b>SOUNDTRACK</b> QWEST/REPRISE 45130*/WARNER BROS. (10.98/15.98)	MALCOLM X	23
76	82	—	9	<b>D.J. JIMI</b> AVENUE 9105* (9.98/14.98)	IT'S JIMI	76
77	69	73	14	<b>TREY LORENZ</b> EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	32
78	63	62	26	<b>BEASTIE BOYS</b> CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	37
79	76	81	31	<b>PETE ROCK &amp; C.L. SMOOTH</b> ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
80	81	74	10	<b>MAXI PRIEST</b> VIRGIN 86500 (9.98/13.98)	FE REAL	46
81	80	64	27	<b>NAJEE</b> EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
82	RE-ENTRY	12	<b>CHUBB ROCK</b> SELECT 61299/ELEKTRA (9.98/15.98)	I GOTTA GET MINE YO!	24	
83	87	99	17	<b>WILLIE D</b> RAP-A-LOT 57188/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	27
84	67	75	10	<b>VARIOUS ARTISTS</b> TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	67
85	91	94	59	<b>KEITH SWEAT</b> ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
86	88	82	32	<b>LIONEL RICHIE</b> ▲ MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	7
87	RE-ENTRY	10	<b>DIAMOND AND THE PSYCHOTIC NEUROTICS</b> CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98)	STUNTS, BLUNTS & HIP HOP	47	
88	83	—	36	<b>ICE CUBE</b> ▲ PRIORITY 57155 (9.98/15.98)	DEATH CERTIFICATE	1
89	92	—	5	<b>THE PHARCYDE</b> DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	82
90	86	—	23	<b>MC REN</b> ▲ RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	10
91	95	67	21	<b>DAVID SANBORN</b> ELEKTRA 61272* (10.98/15.98)	UPFRONT	60
92	99	—	2	<b>DJ FURY</b> JOEY BOY 3006* (9.98/15.98)	BASS MAN	92
93	74	93	17	<b>MC SERCH</b> DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT	28
94	97	—	14	<b>EVERETTE HARP</b> MANHATTAN 96242*/CAPITOL (9.98/15.98)	EVERETTE HARP	54
95	RE-ENTRY	17	<b>RUDE BOYS</b> ATLANTIC 82401*/AG (9.98/15.98)	RUDE HOUSE	33	
96	64	19	10	<b>VARIOUS ARTISTS</b> QWEST/REPRISE 26980*/WARNER BROS. (12.98/17.98)	HANDEL'S MESSIAH: A SOULFUL CELEBRATION	11
97	RE-ENTRY	8	<b>BOB JAMES/EARL KLUGH</b> WARNER BROS. 26939* (10.98/15.98)	COOL	88	
98	96	—	8	<b>THE 2 LIVE CREW</b> LUKE 122 (9.98/15.98)	THE 2 LIVE CREW'S GREATEST HITS	62
99	NEW	▶	1	<b>E-40</b> SIC WID IT 711* (9.98/13.98)	FEDERAL	99
100	RE-ENTRY	31	<b>THE COLLEGE BOYZ</b> VIRGIN 86225* (9.98/13.98)	RADIO FUSION RADIO	25	

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

## THE RHYTHM AND THE BLUES

(Continued from preceding page)

as his impeccable sound and prolific recordings. His is a voice and a sound that will be missed.

Just before Christmas, the music world lost guitarist **Eddie Hazel**, who died Dec. 23 in Plainfield, N.J., of complications due to liver disease. While Hazel himself may not have been a household name, his blazing style, which combined blues picking, funk rhythms, and searing rock-edged solos, added more bricks to the bridge between rock and funk and advanced the status of the black guitar hero, provid-

ing the logical transition from **Jimi Hendrix** to **Vernon Reid**. He was a founding member of the funk-rock band **Funkadelic**, which began in 1968 as a group of neighborhood pals **Bernie Worrell**, **Gary Shider**, **Billy Bass Nelson**, **Jerome Brailey**, and **Mike Hampton**, who played gigs around town and hung out at the local barber-shop where **George Clinton** was a barber. Clinton, a decade older than Hazel, had already started the vocal group the **Parliaments** (which later dropped the final s) out of the same shop and was

impressed by the younger group's playing. Funkadelic was basically adopted as a backing band. When the Parliaments were signed to Westbound Records, Clinton got a deal for Funkadelic as well. The group's first album, "Maggot Brain," reflected a good deal of Hazel's eccentric persona both musically and lyrically, with such tunes as "Music For My Mother" and "Cosmic Slop."

Though Hazel effectively left the Funkadelic posse in 1971 to pursue an unsuccessful solo career, he continued

to collaborate on tunes and gig with various members of the P-Funk organization. But money was tight and labels were not knocking down his doors. Former associates believe he had more than one wife and a few children in the course of a rock'n'roll life, but he had no home of his own and was living with his mother at the time of his death. However, he was preparing to record some material with other P-Funk alumni for **Bill Laswell's** Axiom Label, where **Bootsy Collins** and **Worrell** had done work on the **Praxis** and **Ma-**

terial projects.

The Assn. of Parliament Funkadelic Members, which was preparing to take its massive copyright case to court Jan. 12, issued a statement that says, in part, that Hazel "waged a battle for his ownership and financial rights to the music he helped create. The association vows Eddie will not have died in vain." Plans are for the association to set up an **Eddie Hazel Scholarship Fund** with a portion of any monies won in the lawsuit.

# R&B Radio Monitor

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	11	<b>I WILL ALWAYS LOVE YOU</b>	WHITNEY HOUSTON (ARISTA)
2	2	16	<b>IF I EVER FALL IN LOVE</b>	SHAI (GASOLINE ALLEY/MCA)
3	3	24	<b>LOVE SHOULD HAVE BROUGHT YOU ...</b>	TONI BRAXTON (LAFACE/ARISTA)
4	4	17	<b>HERE WE GO AGAIN!</b>	PORTRAIT (CAPITOL)
5	6	19	<b>BABY I'M FOR REAL/NATURAL ...</b>	AFTER 7 (VIRGIN)
6	8	7	<b>SWEET THING</b>	MARY J. BLIGE (UPTOWN/MCA)
7	14	17	<b>LOVE'S TAKEN OVER</b>	CHANTE MOORE (SILAS/MCA)
8	13	10	<b>DON'T WALK AWAY</b>	JADE (GIANT/REPRISE)
9	7	19	<b>GAMES</b>	CHUCKII BOOKER (ATLANTIC)
10	11	20	<b>I GOT A THANG 4 YA!</b>	LO-KEY? (PERSPECTIVE/A&M)
11	5	20	<b>RUMP SHAKER</b>	WRECKX-N-EFFECT (MCA)
12	18	12	<b>QUALITY TIME</b>	HI-FIVE (JIVE)
13	9	19	<b>GOOD ENOUGH</b>	BOBBY BROWN (MCA)
14	15	11	<b>REMINISCE</b>	MARY J. BLIGE (UPTOWN/MCA)
15	19	10	<b>GET AWAY</b>	BOBBY BROWN (MCA)
16	10	14	<b>NO ORDINARY LOVE</b>	SADE (EPIC)
17	12	21	<b>WHAT ABOUT YOUR FRIENDS</b>	TLC (LAFACE/ARISTA)
18	20	10	<b>GIVE IT UP, TURN IT LOOSE</b>	EN VOGUE (ATCO EASTWEST)
19	21	13	<b>HEY LOVE (CAN I HAVE A WORD)</b>	MR. LEE/R. KELLY (JIVE)
20	23	11	<b>MR. WENDAL</b>	ARRESTED DEVELOPMENT (CHRYSALIS)
21	16	16	<b>SLOW AND SEXY</b>	SHABBA RANKS/JOHNNY GILL (EPIC)
22	30	3	<b>LOVE MAKES NO SENSE</b>	ALEXANDER O'NEAL (TABU/A&M)
23	24	11	<b>HAPPY DAYS</b>	SILK (KEIA/ELEKTRA)
24	25	15	<b>ALL I SEE</b>	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
25	22	18	<b>FLEX</b>	MAD COBRA (COLUMBIA)
26	27	8	<b>I'M EVERY WOMAN</b>	WHITNEY HOUSTON (ARISTA)
27	31	12	<b>ALL RIGHT NOW</b>	PATTI LABELLE (MCA)
28	28	12	<b>ALL DAY, ALL NIGHT</b>	STEPHANIE MILLS (MCA)
29	32	10	<b>MAKE LOVE 2 ME</b>	LORENZO (ALPHA INT'L/PLG)
30	34	7	<b>ME &amp; MRS. JONES</b>	FREDDIE JACKSON (CAPITOL)
31	29	6	<b>CRAZY LOVE</b>	CECE PENISTON (A&M)
32	26	13	<b>IN THE STILL OF THE NITE</b>	BOYZ II MEN (MOTOWN)
33	44	4	<b>COMFORTER</b>	SHAI (GASOLINE ALLEY/MCA)
34	39	12	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
35	41	7	<b>MURDER SHE WROTE</b>	CHAKA DEMUS & PLIERS (MANGO/ISLAND)
36	38	11	<b>DAMN U</b>	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
37	36	10	<b>I GOT A MAN</b>	POSITIVE K (ISLAND/PLG)
38	40	9	<b>CONFUSED</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
39	45	6	<b>RELEASE ME</b>	MIKI HOWARD (GIANT/REPRISE)
40	47	5	<b>REBIRTH OF SLICK</b>	DIGABLE PLANETS (PENDULUM/ELEKTRA)
41	37	16	<b>RIGHT HERE</b>	SWV (RCA)
42	42	7	<b>IT'S GONNA BE A LOVELY DAY</b>	THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
43	43	13	<b>WHERE DO WE GO</b>	SIMPLE PLEASURES (REPRISE)
44	50	3	<b>FREAK ME</b>	SILK (KEIA/ELEKTRA)
45	56	4	<b>SO ALONE</b>	MEN AT LARGE (ATCO EASTWEST)
46	51	7	<b>PUSH</b>	TISHA (CAPITOL)
47	52	6	<b>GO AHEAD AND CRY</b>	RUDE BOYS (ATLANTIC)
48	48	12	<b>NO RHYME, NO REASON</b>	GEORGE DUKE (WARNER BROS.)
49	53	4	<b>SAVING FOREVER FOR YOU</b>	SHANICE (GIANT/REPRISE)
50	54	6	<b>IT MUST BE LOVE</b>	GOOD GIRLS (MOTOWN)
51	59	3	<b>I'M SO INTO YOU</b>	SWV (RCA)
52	58	4	<b>DAZZEY DUKS</b>	DAJICE (TMR/BELLMARK)
53	57	6	<b>IT HURTS ME</b>	JACCI MCGHEE (MCA)
54	55	5	<b>SHOOO SHOOO</b>	MICHAEL COOPER (REPRISE)
55	61	6	<b>SO WHAT!</b>	II CLOSE (TABU/A&M)
56	—	1	<b>I HAVE NOTHING</b>	WHITNEY HOUSTON (ARISTA)
57	46	16	<b>I WANT TO LOVE YOU DOWN</b>	KEITH SWEAT (ELEKTRA)
58	49	20	<b>SOMEONE TO HOLD</b>	TREY LORENZ (EPIC)
59	—	1	<b>NUTHIN' BUT A "G" THANG</b>	R.D. DRE (DEATH ROW/INTERSCOPE)
60	74	2	<b>HIP HOP HOORAY</b>	NAUGHTY BY NATURE (TOMMY BOY)
61	64	4	<b>A WHOLE NEW WORLD</b>	P. BRYSON/R. BELLE (COLUMBIA)
62	—	1	<b>DEDICATED</b>	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
63	73	2	<b>IT'S A SHAME</b>	KRIS KROSS (RUFFHOUSE/COLUMBIA)
64	63	13	<b>PICK IT UP</b>	HOME TEAM (LUKE)
65	60	6	<b>I DON'T WANT TO DO ANYTHING</b>	MARY J. BLIGE (UPTOWN/MCA)
66	67	8	<b>REVOLUTION</b>	ARRESTED DEVELOPMENT (CHRYSALIS)
67	—	5	<b>WHO'S THE MAN?</b>	HEAVY D. & THE BOYZ (UPTOWN/MCA)
68	68	3	<b>GANGSTA BITCH</b>	APACHE (TOMMY BOY)
69	70	6	<b>LOVE NO LIMIT</b>	MARY J. BLIGE (UPTOWN/MCA)
70	66	13	<b>HELL OF A SITUATION</b>	GERALD ALSTON (MOTOWN)
71	—	1	<b>HEAL THE WORLD</b>	MICHAEL JACKSON (EPIC)
72	71	11	<b>GANGSTA</b>	BELL BIV DEVOE (MCA)
73	—	1	<b>COME A LITTLE CLOSER</b>	GENE RICE (RCA)
74	—	1	<b>NATALIE</b>	AL B. SURE! (WARNER BROS.)
75	—	1	<b>INFORMER</b>	SNOW (ATCO EASTWEST)

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

## R&B RADIO RECURRENT MONITOR

1	—	1	<b>PEOPLE EVERYDAY</b>	ARRESTED DEVELOPMENT (CHRYSALIS)
2	5	3	<b>THERE U GO</b>	JOHNNY GILL (LAFACE/ARISTA)
3	1	5	<b>END OF THE ROAD</b>	BOYZ II MEN (BIV 10/MOTOWN)
4	3	3	<b>AIN'T NOBODY LIKE YOU</b>	MIKI HOWARD (GIANT/REPRISE)
5	2	4	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
6	4	6	<b>ALONE WITH YOU</b>	TEVIN CAMPBELL (QWEST/WB)
7	6	6	<b>SLOW DANCE (HEY MR. DJ)</b>	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
8	7	10	<b>GIVE U MY HEART</b>	BABYFACE/T. BRAXTON (LAFACE/ARISTA)
9	—	1	<b>INSIDE THAT I CRIED</b>	CECE PENISTON (A&M)
10	8	12	<b>BABY-BABY-BABY</b>	TLC (LAFACE/ARISTA)
11	11	13	<b>I'VE BEEN SEARCHIN'</b>	GLENN JONES (ATLANTIC)
12	9	6	<b>SHE'S PLAYING HARD TO GET</b>	HI-FIVE (JIVE)
13	—	1	<b>WORK TO DO</b>	VANESSA WILLIAMS (MING/MERCURY)
14	12	3	<b>RIGHT NOW</b>	AL B. SURE! (WARNER BROS.)
15	13	13	<b>KEEP ON WALKIN'</b>	CECE PENISTON (A&M)
16	16	4	<b>SWEET NOVEMBER</b>	TROOP (ATLANTIC)
17	15	24	<b>MY LOVIN' (YOU'RE NEVER ...)</b>	EN VOGUE (ATCO EASTWEST)
18	10	16	<b>COME &amp; TALK TO ME</b>	JODECI (UPTOWN/MCA)
19	19	8	<b>I COULD USE A LITTLE LOVE ...</b>	FREDDIE JACKSON (CAPITOL)
20	23	6	<b>I'M STILL WAITING</b>	JODECI (UPTOWN/MCA)
21	22	16	<b>MR. LOVERMAN</b>	SHABBA RANKS (EPIC)
22	—	15	<b>THE BEST THINGS IN LIFE ARE FREE</b>	L. VANDROSS/J. JACKSON (PERSPECTIVE)
23	14	15	<b>YOU REMIND ME</b>	MARY J. BLIGE (UPTOWN/MCA)
24	18	5	<b>HUMPIN' AROUND</b>	BOBBY BROWN (MCA)
25	17	19	<b>GIVING HIM SOMETHING HE ...</b>	EN VOGUE (ATCO EASTWEST)

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

## R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 7 (Controversy, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Budget, BMI/Bug, BMI)
  - 48 AIN'T NOBODY LIKE YOU (Virgin, BMI/Bufallo Music Factory, BMI) HL/WBM
  - 26 ALL DAY, ALL NIGHT (MCA, ASCAP/Geffen Again, BMI/Music Corp. Of America, BMI)
  - 23 ALL I SEE (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Babydon, ASCAP) WBM
  - 30 ALL RIGHT NOW (Whole Nine Yards, ASCAP/Avid One, ASCAP/Mizmo, BMI/Casadia, ASCAP/EMI Virgin, BMI/Designee Of Kenneth Karlin, BMI/Fabby Minny, ASCAP)
  - 5 BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP
  - 93 BLDW YOUR MIND (Funky Noble, BMI/Takin' Care Of Business, BMI/Saja, BMI/Trouman, BMI)
  - 99 CARRY ON (Irving, BMI/Eric Beall, BMI)
  - 68 COME A LITTLE CLOSER (Big Giant, BMI/Count Chockula, BMI/Seventy-Ninth Street, BMI)
  - 72 COME IN OUT OF THE RAIN (Square Lake, ASCAP/M. Squared, ASCAP/WB, ASCAP/Cotton Row, BMI/Radidio, BMI) WBM
  - 63 COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP)
  - 30 CONFUSED (Willaire, ASCAP/AI B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) WBM
  - 41 CRAZY LOVE (By George You've Got It, BMI/O'Hara, BMI/Music Corp. Of America, BMI/IDG, ASCAP) HL
  - 32 DAMN U (Controversy, ASCAP/WB, ASCAP) WBM
  - 46 DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI)
  - 87 DEDICATED (Willessden, BMI/R.Kelly, BMI)
  - 95 DEM NO WORRY WE (Wild Apache, E-Z-Duz-It, ASCAP)
  - 8 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
  - 29 EVERYTHING'S GONNA BE ALRIGHT (EMI April, /Across 110th Street, /Father M.C., ASCAP/Music Corp. Of America, /Second Generation Rooney Tunes, /EMI Blackwood, /Flow Tech, BMI) HL/WBM
  - 24 FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadows Int'l, BMI) CPP
  - 85 FOREVER IN LOVE (Kenny G, BMI)
  - 92 FREE YOUR MIND (Two Tuff-Enuff, BMI/Sony Songs, BMI/Irving, BMI) CPP
  - 19 GAMES (Count Chockula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI/Willessden, BMI) WBM
  - 54 GANGSTA BITCH (Forked Tongue, ASCAP)
  - 44 GANGSTA (Hip City, ASCAP/Hi Frost, ASCAP)
  - 22 GET AWAY (Zomba, /Donril, /WB, /B Funk, /Polygram Int'l, /Toe Knee Hangs, /MCA, /Bobby Brown, /ASCAP) CPP/WBM/HL
  - 20 GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Irving, BMI) CPP
  - 43 GO AHEAD AND CRY (Trycep, BMI/Willessden, BMI/Ramal, BMI/Cleveland's Own, BMI/Rude News, BMI) CPP
  - 10 GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)
  - 16 HAPPY DAYS (E/A, ASCAP/WB, ASCAP/Large Giant, ASCAP/Wokie, ASCAP) WBM
  - 94 HEAD BANGER (Paricken, ASCAP/WB, ASCAP)
  - 64 HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI/Hudmar, ASCAP) WBM
  - 78 HELL OF A SITUATION (Stanton's Gold, BMI/April Joy, BMI)
  - 4 HERE WE GO AGAIN! (Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI) CPP/HL/WBM
  - 15 HEY LOVE (CAN I HAVE A WORD) (Zomba, ASCAP/Jobete, ASCAP/Black Bull, ASCAP) CPP
  - 84 HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)
  - 79 HOMIES (Hip Hop Loco, BMI/Jams R Us, BMI/Jobete, ASCAP) CPP
  - 50 I'D DIE WITHOUT YOU (FROM BOOMERANG) (MCA, ASCAP) HL
  - 100 I DON'T MIND (Down Low, BMI/Davone Ravone Lee, BMI)
  - 2 IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI)
  - 28 I GOT A MAN (Step Up Front, BMI/Willessden, BMI)
  - 13 I GOT A THANG 4 YA! (New Perspective, ASCAP)
  - 89 I'M CALLING YOU (DO-PO-LIDDLE-LO-LE-YEAH) (Kharatroy, ASCAP/B.Black, ASCAP/Chrysalis, ASCAP/Fair-Elm, ASCAP)
  - 42 I'M EVERY WOMAN (FROM THE BODYGUARD) (Nick-O-Va!, ASCAP)
  - 75 I'M SO INTO YOU (Bam Jams, BMI)
  - 66 INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP)
  - 62 INSIDE THAT I CRIED (Urban Tracks, BMI/Mainlot, BMI/Donyolo, BMI)
  - 9 IN THE STILL OF THE NITE (FROM THE JACKSONS) (Lee, BMI) HL
  - 58 IT HURTS ME (WB, ASCAP/Keith Sweat, ASCAP/E/A, ASCAP/Sony Tunes, ASCAP/Maestro B., ASCAP) WBM
  - 65 IT MUST BE LOVE (Careers-BMG, BMI/Hudnall, BMI/In Flight, ASCAP)
  - 91 IT'S ALRIGHT (FROM SOUTH CENTRAL) (Buff Man, BMI/Screw Box, BMI/Fat Hat, BMI)
  - 82 IT'S A SHAME (So So Def, ASCAP/Artistic Control, ASCAP/Saja, BMI)
  - 45 IT'S GONNA BE A LOVELY DAY (Unichappell, BMI/Golden Withers, ASCAP) HL
  - 76 I WANT TO LOVE YOU DOWN (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Wokster, ASCAP) WBM
  - 1 I WILL ALWAYS LOVE YOU (FROM THE BODYGUARD) (Velvet Apple, BMI) CPP
  - 96 JANET (Sin-Drome, BMI/EMI Blackwood, BMI/Rightsong, BMI/Franne Golde, BMI/Del Zorro, BMI/All Nations, BMI)
  - 35 LOVE MAKES NO SENSE (Avante Garde, ASCAP/New Perspective, ASCAP)
  - 7 LOVE SHOULD HAVE BROUGHT YOU HOME (FROM BOOMERANG) (Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP
  - 17 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM
  - 27 MAKE LOVE 2 ME (Pejjo, BMI/Scottsville, BMI/Walter Simmons, BMI)
  - 37 ME & MRS. JONES (Warner-Tamerlane, BMI)
  - 51 M.M.D.R.N.F. (Ma'Phil, ASCAP)
  - 14 MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI) WBM
  - 47 MURDER SHE WROTE (Island, BMI/Ixat, BMI) HL
  - 59 NATALIE (Al B. Sure!, EMI April, /Willaire, /Across 110th Street, ASCAP) WBM
  - 12 NO ORDINARY LOVE (Silver Angel, ASCAP/Sony

# R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	10	<b>I WILL ALWAYS LOVE YOU</b>	WHITNEY HOUSTON (ARISTA)
2	2	15	<b>IF I EVER FALL IN LOVE</b>	SHAI (GASOLINE ALLEY/MCA)
3	3	19	<b>RUMP SHAKER</b>	WRECKX-N-EFFECT (MCA)
4	4	7	<b>IN THE STILL OF THE NITE</b>	BOYZ II MEN (MOTOWN)
5	5	14	<b>GOOD ENOUGH</b>	BOBBY BROWN (MCA)
6	20	7	<b>REBIRTH OF SLICK</b>	DIGABLE PLANETS (PENDULUM/ELEKTRA)
7	6	14	<b>SLOW AND SEXY</b>	SHABBA RANKS/JOHNNY GILL (EPIC)
8	15	8	<b>QUALITY TIME</b>	HI-FIVE (JIVE)
9	11	15	<b>LOVE SHOULD HAVE BROUGHT YOU ...</b>	TONI BRAXTON (LAFACE/ARISTA)
10	10	15	<b>HERE WE GO AGAIN!</b>	PORTRAIT (CAPITOL)
11	14	4	<b>MR. WENDAL</b>	ARRESTED DEVELOPMENT (CHRYSALIS)
12	7	20	<b>FLEX</b>	MAD COBRA (COLUMBIA)
13	13	15	<b>I GOT A THANG 4 YA!</b>	LO-KEY? (PERSPECTIVE/A&M)
14	9	12	<b>SAVING FOREVER FOR YOU</b>	SHANICE (GIANT/REPRISE/AL B. SURE! (WARNER BROS.)
15	17	10	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
16	21	6	<b>A WHOLE NEW WORLD</b>	P. BRYSON/R. BELLE (COLUMBIA)
17	8	20	<b>WHAT ABOUT YOUR FRIENDS</b>	TLC (LAFACE/ARISTA)
18	12	17	<b>I'D DIE WITHOUT YOU</b>	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
19	18	9	<b>GANGSTA</b>	BELL BIV DEVOE (MCA)
20	19	8	<b>I GOT A MAN</b>	POSITIVE K (ISLAND/PLG)
21	22	12	<b>BABY I'M FOR REAL/NATURAL ...</b>	AFTER 7 (VIRGIN)
22	27	11	<b>DAZZEY DUKS</b>	DAJICE (TMR/BELLMARK)
23	52	4	<b>PUSH</b>	TISHA (CAPITOL)
24	16	29	<b>BACK TO THE HOTEL</b>	N2DEEP (PROFILE)
25	31	4	<b>DON'T WALK AWAY</b>	JADE (GIANT/REPRISE)
26	28	6	<b>GANGSTA BITCH</b>	APACHE (TOMMY BOY)
27	29	13	<b>NO ORDINARY LOVE</b>	SADE (EPIC)
28	24	18	<b>GAMES</b>	CHUCKII BOOKER (ATLANTIC/AG)
29	26	10	<b>MAKE LOVE 2 ME</b>	LORENZO (ALPHA INT'L/PLG)
30	25	11	<b>PUNKS JUMP UP TO GET ...</b>	BRAND NUBIAN (ELEKTRA)
31	30	9	<b>REMINISCE</b>	MARY J. BLIGE (UPTOWN/MCA)
32	36	9	<b>HAPPY DAYS</b>	SILK (KEIA/ELEKTRA)
33	34	10	<b>ALL I SEE</b>	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
34	23	24	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
35	46	5	<b>WHO'S THE MAN?</b>	HEAVY D. & THE BOYZ (UPTOWN/MCA)
36	32	7	<b>PRINCE &amp; THE N.P.G.</b>	(PAISLEY PARK/WB)
37	60	4	<b>M.M.D.R.N.F.</b>	VOICES (ZOO)
38	41	10	<b>HEY LOVE (CAN I HAVE A WORD)</b>	MR. LEE/R. KELLY (JIVE)
39	42	5	<b>DAMN U</b>	PRINCE (PAISLEY PARK/WARNER BROS.)
40	—	1	<b>GET AWAY</b>	BOBBY BROWN (MCA)
41	35	5	<b>HOMIES</b>	A LIGHTER SHADE OF BROWN (PUMP)
42	33	11	<b>WICKED</b>	ICE CUBE (PRIORITY)
43	37	13	<b>LOVE'S TAKEN OVER</b>	CHANTE MOORE (SILAS/MCA)
44	38	16	<b>SOMEONE TO HOLD</b>	TREY LORENZ (EPIC)
45	51	4	<b>MURDER SHE WROTE</b>	CHAKA DEMUS & PLIERS (MANGO)
46	44	10	<b>RIGHT HERE</b>	SWV (RCA)
47	39	29	<b>JUMP AROUND</b>	HOUSE OF PAIN (TOMMY BOY)
48	57	2	<b>INFORMER</b>	SNOW (ATCO EASTWEST)
49	45	7	<b>SHAMROCKS AND SHENANIGANS</b>	HOUSE

### R&B, DANCEHALL CONTRIBUTE TO SHANACHIE'S STELLAR YEAR

(Continued from page 21)

stein, national director of marketing, says the label has put out its first 12-inch and maxicassette for "Living Condition," Ranks' initial single. A video has also been shot—another first for the independent.

"Koch didn't have experience [in marketing dancehall music], so they gave us the freedom to market them through Landmark [Distributors, another Long Island distributor]," says Goldstein, adding Koch is working to improve its network of traditional R&B retail outlets. The 12-inch version of "Living Condition" has been available since November; the album will be released this month.

Upcoming is a dancehall compilation from Jamaican producer Black Scorpio, a licensing deal for product by Co-

coa Tea, and a deal with producer Gussie Clark for three projects, says Grass. Recent reggae releases on Shanachie include new product by Jack Radics and Dennis Brown.

"People Get Ready: A Tribute To Curtis Mayfield" is tentatively scheduled for release in April. Among the artists covering Mayfield's material are Jerry Butler (who was in the Impressions with Mayfield), Delbert McClinton, Kim Wilson of the Fabulous Thunderbirds, Vernon Reid with Michael Hill, Bunny Wailer, Don Covay, Angela Strehli, David Sanborn (dueting with his son on bass), Lani Groves, Steve Cropper, and Huey Lewis & the News. Mayfield, who has been paralyzed from the neck down since an accident on an outdoor stage

in Brooklyn, N.Y., will receive proceeds from the sales of this album.

Grass and producer Joe Ferry thought up the project on the heels of Ferry's initiation of the Soul Of Rhythm & Blues series, in which pairs of artists sing R&B standards. Among the releases are Nona Hendryx & Billy Vera's "You Have To Cry Sometime," Lani Groves & Darlene Love's "Bringing It Home," and the recently released "I'll Take Care Of You," by Chuck Jackson & Cissy Houston.

In celebration of the series, Jackson, Houston, Groves, Vera, and guest Johnny Kemp performed live Dec. 5 at New York's Lone Star Roadhouse with an all-star backup band consisting of Cornell Dupree, Richard Tee, Wil Lee, Dave Weckl, and the Uptown Horns. The event was recorded for audio and video release as a benefit for the Rhythm & Blues Foundation.

Due next is a tribute to singer/writer Covay, who recently suffered a stroke.

While these projects represent new directions for the label, co-founder and president Richard Nevin points to its eclectic roster of international acts and says Shanachie is all about new directions.

"Everybody has an idea that if you're an indie, you have a niche and when you change it's a big story," he says. "[But] it's what [Sony Music] and the majors do. When an independent does that it becomes news... The idea is to maintain some integrity and quality to the music we put out."

The big news at Shanachie has been the growth of its video distribution catalog. Last year, Shanachie introduced a series containing 52 classic "Abbott & Costello" programs, the first nonmusic product carried by Shanachie.

### OSCAR

(Continued from page 21)

what impressed us was the fact that there were no false promises or lies. Having been in the music business for a few years, we've heard our share of tales, but the Characters were always honest."

Hank Caldwell, Epic senior VP of black music, remembers his reaction when he first heard Oscar. "I was blown away with their presentation. What I found impressive was the fact that each of the women has the potential to be a solo artist, because their voices are quite unique. The other selling factor has to do with their style—rarely does one find a group that is as stylish as Oscar."

The group's stylish and striking visuals are captured by director Otis Sallid in the video for "I'm Calling You," currently airing on BET, MTV, and other outlets.

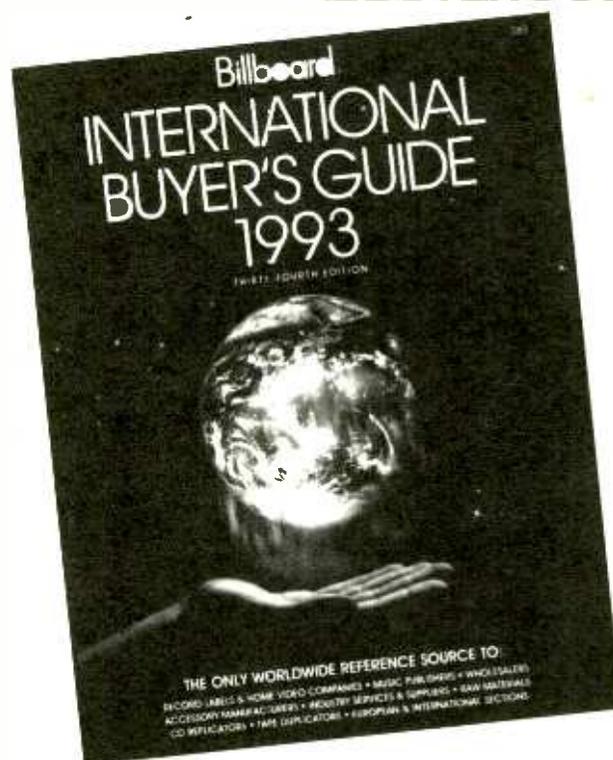
"We plan on marketing Oscar to urban stations and quiet-storm formats," says Caldwell, adding Oscar is scheduled for promotional tours in the Southern states and the Midwest. "In addition, we have done special radio broadcasts, like the live show we did with Vaughn Harper on WBLS New York with Trey Lorenz and Sounds Of Blackness. The idea is just to get the name out there."

Billboard® FOR WEEK ENDING JANUARY 23, 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	4	10	<b>I GOT A MAN</b> (C) (T) ISLAND 864 305/PLG	◆ POSITIVE K 1 week at No. 1	
2	3	3	11	<b>PUNKS JUMP UP TO GET BEAT DOWN</b> (C) (T) ELEKTRA 64687	◆ BRAND NUBIAN	
3	5	10	6	<b>REBIRTH OF SLICK</b> (C) (M) (T) PENDULUM 64674/ELEKTRA	◆ DIGABLE PLANETS	
4	1	1	10	<b>WICKED</b> (M) (T) (X) PRIORITY 53813*	◆ ICE CUBE	
5	6	7	9	<b>LETTERMAN</b> (M) (T) ATLANTIC 85803*/AG	◆ K-SOLO	
6	7	9	8	<b>STRAIGHT OUT THE SEWER</b> (C) (M) (T) (X) ATCO EASTWEST 98465/AG	◆ DAS EFX	
7	14	14	6	<b>EVERYTHING'S GONNA BE ALRIGHT</b> (M) (T) (X) UPTOWN 54524*/MCA	◆ FATHER M.C.	
8	12	15	7	<b>FAT POCKETS</b> (C) (T) PAYDAY/LONDON 869 930/PLG	◆ SHOWBIZ & A.G.	
9	4	2	13	<b>FLEX</b> (C) (M) (T) COLUMBIA 74373	◆ MAD COBRA	
10	15	17	6	<b>INFORMER</b> (M) (T) ATCO EASTWEST 96112*	◆ SNOW	
11	13	12	7	<b>HEAD BANGER</b> (M) (T) (X) RAL/CHAOS 74700*/COLUMBIA	◆ EPMD	
12	11	11	7	<b>ICE CREAM DREAM</b> (C) (T) PERSPECTIVE 7412/A&M	◆ MC LYTE	
13	30	—	2	<b>MR. WENDAL</b> (C) (D) (T) CHRYSALIS 24810/ERG	◆ ARRESTED DEVELOPMENT	
14	8	6	16	<b>RUMP SHAKER</b> (C) (M) (T) MCA 54388	◆ WRECKX-N-EFFECT	
15	18	30	3	<b>TAP THE BOTTLE</b> (C) (M) (T) SOUL 54535/MCA	◆ YOUNG BLACK TEENAGERS	
16	16	18	5	<b>HOMIES</b> (C) (T) (X) PUMP 19134/QUALITY	◆ A LIGHTER SHADE OF BROWN	
17	19	26	3	<b>GANGSTA BITCH</b> (M) (T) (X) TOMMY BOY 541*	◆ APACHE	
18	10	8	12	<b>PICK IT UP</b> (M) (T) LUKE 454*	◆ HOME TEAM	
19	9	5	14	<b>NOT GONNA BE ABLE TO DO IT</b> (C) (M) (T) BIG BEAT 10076	◆ DOUBLE XX POSSE	
20	25	—	2	<b>WHO'S THE MAN?</b> (C) (M) (T) (X) UPTOWN 54543/MCA	◆ HEAVY D. & THE BOYZ	
21	21	21	8	<b>DEM NO WORRY WE</b> (C) (M) (T) (X) COLUMBIA 74720	◆ SUPER CAT	
22	26	27	3	<b>HALF TIME</b> (M) (T) RUFFHOUSE 74777*/COLUMBIA	◆ NASTY NAS	
23	20	23	6	<b>ULTIMATE DRIVE-BY</b> (C) (T) UMOJA/WRAP 0117/CHIBAN	◆ SUCCESS-N-EFFECT	
24	28	—	2	<b>CHECK DA BACKPACK</b> (C) (T) RELATIVITY 1140	◆ ROUGH HOUSE SURVIVERS	
25	NEW	▶	1	<b>TING-A-LING</b> (C) (M) (T) EPIC 74741	SHABBA RANKS	
26	27	29	3	<b>WIGGLE, WIGGLE</b> (M) (T) LUKE 455*	◆ DISCO RICK FEATURING "THE DOGS"	
27	NEW	▶	1	<b>FREEDOM GOT AN A.K.</b> (M) (T) ATCO EASTWEST 96090*/AG	◆ DA LENCH MOB	
28	NEW	▶	1	<b>85 SOUTH</b> (C) (M) (T) (X) ROWDY 75444/ARISTA	◆ Y'ALL SO STUPID	
29	NEW	▶	1	<b>DITTY</b> (C) (D) (M) NEXT PLATEAU/FRR 350 012	◆ PAPERBOY	
30	17	16	11	<b>CASUALTIES OF WAR</b> (C) (M) (T) MCA 54498	◆ ERIC B. & RAKIM	

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

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## Plugging In To Stereo MC's; Bobby In The Mix

**N**OTHING RAISES THE IRE of the Stereo MC's faster than being told when to smile and be friendly.

Although that may sound a bit odd, it actually is a fitting way of marking the level of personal and creative freedom the members of the U.K. dance/hip-hop act have attained over the past few years. These are not



STEREO MC's

standard-issue attitudinal pop stars. Quite the opposite, in fact. But as band member Nick Hallam (aka The Head) says, "There is something acutely demeaning about an overzealous label bloke poking you in the side and telling you to 'say cheese' or 'make nice.'"

And yet the Stereo MC's spend an inordinate amount of time grinning. As they hunker down to promote their third Gee Street/Island long-player, "Connected," an easygoing, serene vibe surrounds them. Over the past two years, the MC's have enjoyed a considerable string of pop hits in their homeland. Here in the States, they have become dancefloor staples, thanks to tasty jams like "Lost In Music" and "Elevate My Mind," which also made ripples in pop radio waters. Despite the occasional pet peeve, they wear success with a warm and earthy ease.

"Having hit records gives us the invaluable freedom to explore with little outside pressure," says Hallam. "We never lose sight of how extraordinarily fortunate we are."

On "Connected," the MC's make fine use of their creative freedom. The set overflows with floor-filling grooves and contagious hooks, while the lyrical content is cerebral, political stuff—with just the right number of calls for racial unity and world peace. Among the standout cuts are "Ground Level," "Fade Away," and "Creation." The title track is a mid-tempo retro-funk affair, and has been making inroads with urban-minded DJs for several weeks now.

"The song 'Connected' is about human beings and the lack of connection there is between anything today," Hallam says. "It's about the way everyone tries to categorize everything. The way every race is trying to sepa-



by Larry Flick

rate from each other."

In many ways, the song is exemplary of how the band positions itself in the marketplace. Lead singer/rapper Rob Birch notes each of the MC's comes from different musical perspectives and has contrasting influences. "Inevitably, those various elements come out in our writing, which I think is quite healthy."

Hallam agrees, "We try hard not to allow people in power to stick us in a neat and tidy slot. It's the variety in sounds and textures that will keep us interested in making music together for a long period of time. It will keep us growing and changing."

Part of the MC's growth during the recording of "Connected" was the permanent addition of four female backing singers, known only as Cath, Coffey, Andrea, and Veronica. They add a more sophisticated, soulful quality to the arrangements and are a fine choral foil to Birch's vocal musings and drummer Owen If's complex rhythm patterns.

At present, the Stereo MC's are preparing for a tour of the U.S. The label is beginning to lay groundwork for the next single, "Step It Up,"

something in our music," Hallam says. "We fancy the idea of spreading good vibes the way that Bob Marley did. He reached millions in an even-handed, gentle way. You can't always knock people in the head. It's more subversive, in a way, to let positive vibes seep into people's brains, and perhaps change their way of thinking."

**T**HE SINGLE LIFE: Congrats to MCA for finally coming to the party with club remixes of material from Bobby Brown's current album. We can't help wondering what the label was waiting for. Regardless, Marc "MK" Kinchen has done an outstanding job in revamping "Get Away" into a viable deep-house entry. He retains the integrity of the song, while pumping a smooth and sturdy groove that is accessible to a variety of formats. If you prefer the jack-swing vibe of the original album version, check out Chris Stokes' extended mix, and Teddy Riley's chunky rendering.

On the hip-hop tip, we're glad to report the return of Monie Love, who previews her upcoming second album with "Born To Breed" (Warner Bros.). In its original form, a wall-of-sound arrangement supports Love's signature rapid-fire rhymes and an air-punching chant at the chorus. Flip the record over, and be served by a spare house version that puts her rap further up front. Watch this one meet with ardent approval at both club and crossover radio formats.

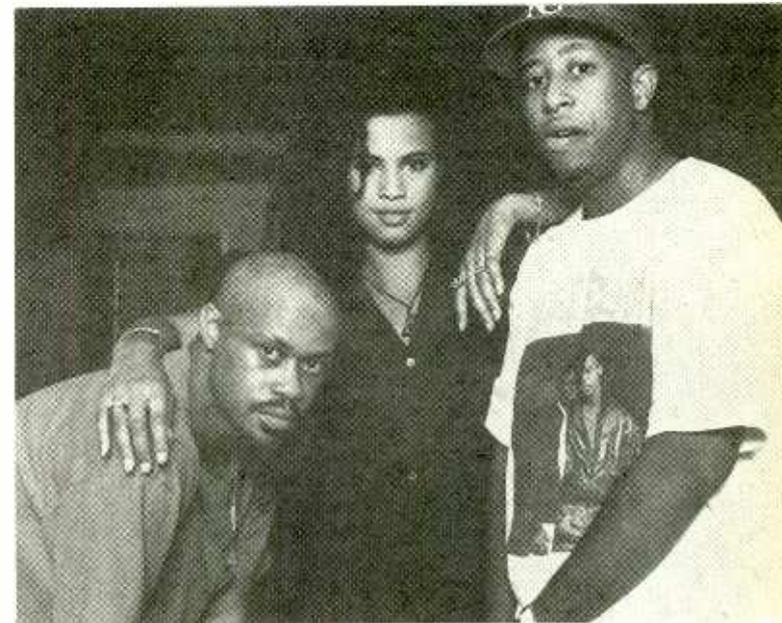
Legendary DJ/producer Larry Levan, who died toward the end of 1992, is the inspiration for "Fly High," by Whirlpool Featuring M.T. (5th & Madison, New York), a glorious deep-houser, replete with ambient keyboard effects and a relentlessly infectious bass line. M.T. gives the song a jazzy, Mel Torme-like tone, which fits this track quite well. The "Zanzibar" mix has lots of peak-hour potential, while the original version is best suited to early-a.m. sets.

The eternally under-appreciated Tribal America Records delivers yet another stellar underground houser that adheres to current trends while exploring uncharted territory. This one, which melts loopy female scatting into a plush garage setting, is on license from Italy. Producer Gio Canepa weaves butt-shaking breaks with cushiony synths and dark, melodic interludes. Circular arrangement will wreck punters during peak moments and in the wee hours of the morning. Delicious.

On the trance front, LSD bows with a salacious eponymous track (Bold, New York), produced by Marty Venher. Percolating electro-beats are embellished with hypnotic keyboard patterns, ominous vocal samples, and disco-style sound effects. If harder techno synths are more your flavor, Tony Garcia offers a variety of edgy remixes that will please even the most discerning rave enthusiast. Could be a sleeper smash with the right promotion.

**T**ID-BEATS: Rumor has it Luther Vandross will record a club jam for his next Epic album, which is due out in May. This is a wise decision, given the kudos lavished on the house remix of his 1992 duet with Janet Jackson, "The Best Things In Life Are Free." We hear he is mulling over a list of dance music luminaries as potential collaborators. Here's a suggestion: How about Ten City? The trio has an appropriately R&B/house sound that would nicely complement Vandross. And is anyone else weak in the knees at the thought of Byron Stingily's honey-soaked falsetto blending with the legendary urban crooner's baritone? *Deep sigh*... Speaking of Ten City, we hear it is close to ending a heated major-label bidding war by inking an album deal with Warner Bros. A demo of a new song, "Fantasy," is among the most coveted tapes in Chicago and New York right now—and with good reason. This is a top-shelf houser, replete with a killer hook and a guitar solo that would make George Benson proud... Virgin Records is negotiating a P&D deal with Union City Recordings in the U.S. UCR has been quietly re-

leasing innovative underground tracks for about a year through Virgin's U.K. arm and is currently basking in the success of "Colours," a sterling compilation of previous singles. Could be the much-needed antidote to a thinning of club-born acts at Virgin in the States... As predicted several months ago, Paul McCartney is enjoying mad success in U.K. clubs with "Hope Of Deliverance," the first single from his forthcoming Capitol album, "Off The Ground." With aid of ever-fab producer/remixer Steve Anderson, the track sports an insinuating hook and yummy beats. It's available only on import right now, but a U.S. release is imminent... This week's new act to watch is Warner Bros. duo Reach, a male/female combo whose forthcoming debut album, "Do Something," comfortably teeters between radio-smart urban/pop and club-wise house. Although we hear the label will launch the project with a soft and lovely ballad, "Heaven," remember these titles: "Happy" and "Found Love." Both songs are slammin' housers and sure-fire hits.



**Homemade Hip-Hop.** Virgin recording artist Neneh Cherry has just remixed "Sassy," the second single from her current album, "Homebrew," with members of Chrysalis/ERG act Gang Starr. The rappers also make a vocal appearance on the hip-hop/dance track, which will tentatively ship to club DJs and radio in early February. Pictured, from left, are Guru, Gang Starr; Cherry; and DJ Premier, Gang Starr.

### Billboard. **Dance** **HOT Breakouts**

FOR WEEK ENDING JAN. 23, 1993

#### CLUB PLAY

1. PHOTOGRAPH OF MARY TREY  
LORENZ EPIC
2. GET AWAY BOBBY BROWN MCA
3. I STILL WANT YA OUTER MIND  
GUERRILLA
4. UNDERSTAND THIS GROOVE  
FRANKE CHINA
5. WE CAN MAKE IT SOLE FUSION  
STRICTLY RHYTHM

#### MAXI-SINGLES SALES

1. TAP THE BOTTLE YOUNG BLACK  
TEENAGERS SOUL
2. SUNSHINE AND LOVE HAPPY  
MONDAYS ELEKTRA
3. LOVE U MORE SUNSCREAM COLUMBIA
4. NATALIE AL B. SURE! WARNER BROS.
5. FIXED NINE INCH NAILS NOTHING

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

which has just begun to click in European clubs—thanks to its kinetic percussion and postproduction by Leftfield. The band's success is growing, which only fuels its commitment to spreading its positive messages and ideals.

"We are conscious of putting over



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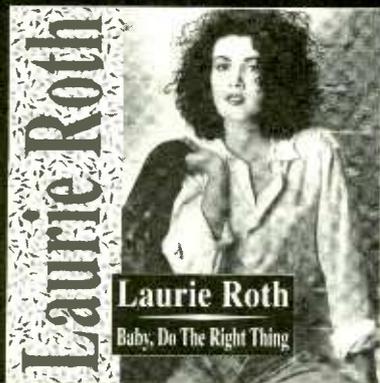
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# HOT DANCE MUSIC

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	2	9	I'M GONNA GET YOU COLUMBIA 74490 2 weeks at No. 1	◆ BIZARRE INC. FEATURING ANGIE BROWN
2	2	4	6	DEEPER AND DEEPER MAVERICK/SIRE 40722/WARNER BROS.	◆ MADONNA
3	3	3	8	DON'T YOU WANT ME PYROTECH 10081/ATLANTIC	FELIX FEATURING JOMANDA
4	5	6	7	GONNA GET BACK TO YOU ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
5	6	11	6	I GOT MY EDUCATION A&M 8077	UNCANNY ALLIANCE
6	7	12	7	PUSSYCAT MEOW ELEKTRA 66331	DEEE-LITE
7	8	19	6	ALWAYS VIRGIN 12625	MK FEATURING ALANA
8	4	1	10	IT'S GONNA BE A LOVELY DAY ARISTA 1-2485	◆ THE S.O.U.L. S.Y.S.T.E.M.
9	12	25	7	SUPERMODEL (YOU BETTER WORK) TOMMY BOY 542	◆ RUPAUL
10	18	31	6	NEXT IS THE E INSTINCT 247	MOBY
11	28	41	3	SUNSHINE AND LOVE ELEKTRA 66345	HAPPY MONDAYS
12	9	7	10	I NEED YOU ZYX 6663	SPACE MASTER
13	17	22	8	FRUIT OF LOVE SONIC 2016/INSTINCT	TRANSFORMER 2
14	13	5	11	LOVE CAN MOVE MOUNTAINS EPIC 74378	◆ CELINE DION
15	26	33	5	SHAMROCKS AND SHENANIGANS TOMMY BOY 543	◆ HOUSE OF PAIN
16	15	10	11	THEY'RE HERE EMI 56256/ERG	◆ EMF
17	11	9	12	RUMP SHAKER MCA 54389	◆ WRECKX-N-EFFECT
18	10	8	9	EASY WAY OUT GIANT 40536/WARNER BROS.	PRAISE
19	16	17	9	DUELLING TECHNO ZOO 14065	POOD, BHUD 'N' PFLUG
20	23	27	7	I MUST INCREASE MY BUST CAROLINE 2525	LORDS OF ACID
21	34	42	3	BRUTAL-8-E VIRGIN 12642	◆ ALTERN 8
22	35	39	5	GET UP (MOVE BOY MOVE) INTERSCOPE 96096/ATLANTIC	AB LOGIC
23	32	37	5	JUST US STRICTLY RHYTHM 007	JOEY WASHINGTON FEATURING THE MENS CLUB
24	37	43	3	HOW DOES IT FEEL? FFRR 350 013/LONDON	◆ ELECTROSET
25	24	13	11	SYMPHONY I.D. 62421/RCA	DONELL RUSH
26	19	14	11	IF YOU DON'T LOVE ME EPIC 74743	◆ PREFAB SPROUT
27	39	44	3	THE MUSIC IS MOVIN' RADIKAL 12358	FARGETTA
28	21	23	8	DEM NO WORRY WE COLUMBIA 74449	◆ SUPER CAT
29	36	38	5	LIVING IN ECSTASY QUALITY 19133	BKS
30	27	30	7	JOY PERSPECTIVE 8069/A&M	SOUNDS OF BLACKNESS
<b>★ ★ ★ Power Pick ★ ★ ★</b>					
31	47	—	2	MR. WENDAL CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT
32	31	26	9	ONLY TIME WILL TELL ATCO EASTWEST 96102/ATLANTIC	TEN CITY
33	38	40	5	BINGO SUNSHINE 2502/ARISTA	◆ THE MOVEMENT
34	40	47	3	LOVE IS EVERYWHERE NOVAMUTE 113	G.T.O.
35	42	—	2	THING GOIN' ON SIRE 40639/WARNER BROS.	BETTY BOO
36	14	16	11	LEASH CALLED LOVE ELEKTRA 66364	THE SUGARCUBES
37	22	20	8	THE MESSAGE WARNER BROS. 40534	SOFIA SHINAS
38	41	46	3	HERE WE GO AGAIN! CAPITOL 15887	◆ PORTRAIT
39	48	—	2	LET ME BE YOUR UNDERWEAR FFRR 350 016/LONDON	◆ CLUB 69
40	20	18	12	WHAT ARE YOU UNDER CHARISMA 12611	◆ DEFINITION OF SOUND
41	30	29	9	LET THIS HOUSEBEAT DROP SBK 19768/ERG	◆ YA KID K
42	33	34	7	HALCYON FFRR 350 009/LONDON	◆ ORBITAL
43	25	15	12	THE NEW ANTHEM STRICTLY RHYTHM 12104	REEL 2 REAL FEATURING ERICK MOORE
44	29	28	8	GOOD TIME ATCO EASTWEST 96143/ATLANTIC	◆ TRILOGY
<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>					
45	NEW	▶	1	PUSH THE FEELING ON GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
46	49	—	2	LONELY FADER 920 501/MERCURY	JAZZY
47	46	—	2	BLUE ROOM BIG LIFE 863 653/MERCURY	◆ THE ORB
48	NEW	▶	1	I'M EVERY WOMAN ARISTA PROMO	WHITNEY HOUSTON
49	NEW	▶	1	DJAPANA HOLLYWOOD 66358/ELEKTRA	YOTHU YINDI
50	43	45	3	BLUE XX 880 002/SMASH	LATOUR

MAXI-SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	2	8	IT'S GONNA BE A LOVELY DAY (M) (T) (X) ARISTA 1-2485 2 weeks at No. 1	◆ THE S.O.U.L. S.Y.S.T.E.M.
2	2	6	3	DEEPER AND DEEPER (M) (T) (X) MAVERICK/SIRE 40722/WARNER BROS.	◆ MADONNA
3	6	7	11	LOVE CAN MOVE MOUNTAINS (T) EPIC 74378	◆ CELINE DION
4	9	9	7	SHAMROCKS AND SHENANIGANS (M) (T) (X) TOMMY BOY 543	◆ HOUSE OF PAIN
5	7	8	9	WHAT ABOUT YOUR FRIENDS (M) (T) (X) LAFACE 24033/ARISTA	◆ TLC
6	3	1	12	CARRY ON (M) (T) (X) RCA 62367	MARTHA WASH
7	4	4	8	IF I EVER FALL IN LOVE (M) (T) (X) GASOLINE ALLEY 54546/MCA	◆ SHAI
8	8	12	6	REMINISCE (M) (T) (X) UPTOWN 54525/MCA	◆ MARY J. BLIGE
9	11	18	7	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542	◆ RUPAUL
10	5	3	17	RUMP SHAKER (M) (T) MCA 54389	◆ WRECKX-N-EFFECT
11	16	24	5	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541	◆ APACHE
12	13	15	8	EVERYTHING'S GONNA BE ALRIGHT (M) (T) (X) UPTOWN 54524/MCA	◆ FATHER M.C.
13	18	26	3	7 (T) (X) PAISLEY PARK 40574/WARNER BROS.	◆ PRINCE & THE N.P.G.
14	21	30	3	REBIRTH OF SLICK (COOL LIKE DAT) (M) (T) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
15	14	16	7	GIVE IT UP, TURN IT LOOSE (M) (T) (X) ATCO EASTWEST 96091/AG	◆ EN VOGUE
16	15	14	10	HERE WE GO AGAIN! (T) CAPITOL 15887	◆ PORTRAIT
17	25	37	3	I GOT MY EDUCATION (T) (X) A&M 8077	UNCANNY ALLIANCE
18	17	20	8	DON'T YOU WANT ME (M) (T) (X) PYROTECH 10081/AG	FELIX FEATURING JOMANDA
19	23	25	7	SYMPHONY (M) (T) I.D. 62421/RCA	DONELL RUSH
20	20	19	7	I'M GONNA GET YOU (M) (T) (X) COLUMBIA 74490	◆ BIZARRE INC. FEATURING ANGIE BROWN
<b>★ ★ ★ Power Pick ★ ★ ★</b>					
21	37	—	2	INFORMER (M) (T) ATCO EASTWEST 96112/AG	◆ SNOW
22	12	10	8	GOOD ENOUGH (M) (T) (X) MCA 54521	◆ BOBBY BROWN
23	28	36	11	UNDERSTAND THIS GROOVE (T) (X) RCA 62371	SOUND FACTORY
24	31	41	5	GET UP (MOVE BOY MOVE) (M) (T) INTERSCOPE 96096/AG	AB LOGIC
25	39	—	2	IF YOU WANT MY LOVE (HERE IT IS) (M) (T) EPIC 74835	THE COVER GIRLS
26	27	28	6	PUSSYCAT MEOW (T) ELEKTRA 66331	DEEE-LITE
27	22	21	6	GONNA GET BACK TO YOU (T) ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
28	10	5	15	ARE YOU READY TO FLY? (T) (X) EPIC 74729	◆ ROZALLA
29	34	46	3	TEMPLE OF DREAMS (T) (X) DEF AMERICAN 40655/WARNER BROS.	MESSIAH
30	29	22	9	PUNKS JUMP UP TO GET BEAT DOWN (T) ELEKTRA 66365	◆ BRAND NUBIAN
31	43	47	3	WALK AWAY (M) (T) VIBE 271/CUTTING	JAMMY
32	19	13	13	SLOW AND SEXY (M) (T) (X) EPIC 74742	◆ SHABBA RANKS (FEATURING JOHNNY GILL)
33	35	—	2	MR. WENDAL (T) (X) CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT
<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>					
34	NEW	▶	1	DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ PAPERBOY
35	NEW	▶	1	BINGO (M) (T) SUNSHINE 2502/ARISTA	◆ THE MOVEMENT
36	48	43	5	PICK IT UP (M) (T) LUKE 454	◆ HOME TEAM
37	30	27	12	FLEX (M) (T) (X) COLUMBIA 74390	◆ MAD COBRA
38	44	—	2	BLUE (T) XX 880 002/SMASH	LATOUR
39	NEW	▶	1	SPEED (M) (T) STRICTLY HYPE 106	ALPHA TEAM
40	50	—	2	DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS.	◆ JADE
41	40	35	5	STRAIGHT OUT THE SEWER (M) (T) (X) ATCO EASTWEST 96101/AG	◆ DAS EFX
42	NEW	▶	1	HOW DOES IT FEEL? (M) (T) (X) FFRR 350 013/LONDON	◆ ELECTROSET
43	NEW	▶	1	WHO GOT THE PROPS (T) NERVOUS 20026	BLACK MOON
44	NEW	▶	1	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
45	NEW	▶	1	WHO'S THE MAN? (M) (T) (X) UPTOWN 54545/MCA	◆ HEAVY D. & THE BOYZ
46	NEW	▶	1	ALL I SEE (M) (T) (X) UPTOWN 54509/MCA	◆ CHRISTOPHER WILLIAMS
47	NEW	▶	1	PHOTOGRAPH OF MARY (M) (T) EPIC 74782	◆ TREY LORENZ
48	36	38	9	WICKED (M) (T) (X) PRIORITY 53813	◆ ICE CUBE
49	24	17	10	IF YOU DON'T LOVE ME (T) EPIC 74743	◆ PREFAB SPROUT
50	26	11	9	EROTICA (M) (T) (X) MAVERICK/SIRE 40585/WARNER BROS.	◆ MADONNA

○ 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.



# Baby, Do The Right Thing

Label; Sentimental Music  
319-101st Ave. S.E. Bellevue, WA 98004  
206-454-9511 Fax 206-454-9509

Mgmt; Darrell Jenkins Mgmt Assoc.  
1413 S. 10th Camden, NJ 08104  
609-365-8411



The debut single "Baby, Do The Right Thing", is a hot new dance track from the forthcoming album "Always Best Friends" (SMLR2993). Call MACOLA Record Group at 310-659-6036 for availability.



**And The Winner Is . . .** Stan Paul Jones, center, celebrates his victory in the WSM-AM Nashville 1992 "Big Break" contest, held at Buddy Killen's Stockyard Restaurant in Nashville. Jones' prizes included \$3,000 in cash; a single record contract with Curb Records; two round-trip airline tickets to Hawaii; and guest appearances on the Grand Ole Opry, The Nashville Network's "Nashville Now" program, and at the Stockyard's Bull Pen Lounge. Pictured, from left, are Keith Bilbrey, air personality, WSM-AM; Killen, a music publisher/producer/studio owner; Jones; Mike Curb, president, Curb Records; and Doug Stone, who guest-starred at the finals.

## Mercury Nashville Thinking Big Primes Pump For Veterans, New Artists

■ BY DEBBIE HOLLEY

NASHVILLE—There's more to Mercury Nashville than five-time platinum superstar Billy Ray Cyrus, and label executives intend to use 1993 to develop its roster (approximately 23 acts) and claim an even larger slice of country music's pie. When calendars rolled into 1993, Mercury had a revised name, a new location, a new president, several new artists, and marketing plans for the year already outlined and under way.

The label's official name is now Mercury Nashville, something Steve Miller, VP of marketing, says "we started toward the end of last year. It will appear on the label copy." The company has settled into new digs at 66 Music Square W., and Luke Lewis, for-

merly of MCA Records in Los Angeles, is in place as president.

Lewis, who joined Mercury last August as the division's first president, says Mercury had a presence in Nashville for many years. "But when Billy Ray Cyrus and Sammy Kershaw exploded last year and country music in general began to take off, the upper executives in this company decided to take a much more aggressive stance in Nashville and determined they wanted to beef up the staff and the roster here. In order to do that, they needed additional personnel." Lewis spent his first months at the label accessing "our needs. After completing that and acting on it, I feel we have the staff in place to compete and hopefully dominate in 1993," he says.

While the label plans to release nearly twice as much product as it did in 1992, much of which will come from newly signed artists, Miller says he'll be working to push established acts such as Sammy Kershaw, Kathy Mattea, the Kentucky Headhunters, and Cyrus to the next plateau.

Among Mercury's new signings are

John Brannen, Ronny Cox, Toby Keith, Shania Twain, Craig Martin, Amie Comeaux, Twister Alley, John & Audrey Wiggins, and Becky Williams.

Three of those acts, Brannen, Keith, and Twain, are to embark Feb. 27 on a 15-city club tour as part of the label's grass-roots, direct-to-consumer "Triple Play" campaign. "We felt there was room in the country marketplace for at least three new acts in the first half of '93," says Lewis, "and we want all three to be Mercury artists." Lewis adds the tour is "purely an artist-development vehicle."

As for Kershaw, Mercury has shipped 750,000 units of Kershaw's debut album, "Don't Go Near The Water," which was released in October 1991 and yielded four top 20 singles.

Kershaw's new album, "Haunted Heart," is slated for release March 9. While first single "She Don't Know She's Beautiful" goes out Feb. 1 with no accompanying video, a clip for the title cut will be out in March following the album's release. "We felt that the one thing missing in the life of Kershaw's last record was the usual explosive sales that take place at one particular point in the record. Our feeling is that he quietly sold 750,000 units," says Lewis. "We're hoping the double-whammy with the single and a strong video will create that sales spike so our stock levels at retail will be deeper."

Miller says having two songs in the marketplace on different formats will give consumers two reasons to buy Kershaw's record. Mercury also is planning a live concert broadcast via radio of the premier of the "Haunted Heart" album.

Miller is at work securing a major  
(Continued on page 31)



From left, John Brannen, Toby Keith, and Shania Twain.

## Grammy Voters Leave Garth On The Fence Artist Again Excluded From General Categories

**G**HETTOIZING GARTH & OTHER Grammy Puzzlements: We're quite aware that Grammy nominations are based on perceived artistic merit and not on sales and publicity. Even so, it seems odd that **Garth Brooks** has again been excluded from the general Grammy categories of record, album, and song of the year.

Surely no other artist in recent history has done as much as he has to rend the oafish tyranny of format and simply celebrate music as music. And he's done it with consummate grace and good humor. To be sure, Brooks is up for best country vocal performance by a male and best country vocal collaboration (with **Chris LeDoux**), but he is far bigger and more influential than these categories suggest, and it seems that a properly grateful—and discriminating—trade organization should acknowledge the fact.

Similarly puzzling is **Trisha Yearwood's** absence altogether from the nominations. She has fueled her career on remarkably good songs remarkably well-rendered, and the richness and maturity of her second album, "Hearts In Armor," match the best performances by pop and country vocalists with twice her experience.

None of this is to say there is something amiss with the Grammy process or that some sort of conspiracy exists against Brooks, Yearwood, or country music. Surely the voters have voiced their sincere preferences. We do suspect, however, that there are still some crippling preconceptions about country music and its practitioners which might be dismantled in an afternoon of attentive listening.

**MAKING THE ROUNDS:** New RCA artist **Lari White** went to the fountainhead of passion, Rome, to shoot her debut music video, "What A Woman Wants." **Joanne Gardner** directed for Acme Pictures . . . Listen for Atlantic Records' **Aaron Barker's** song "The World Is Flat" in the upcoming Hollywood Pictures movie "Aspen Extreme." It will be released worldwide Thursday (21) . . . Curb Records' **Ronnie McDowell** has recorded five 60-second spot commercials for

Chevrolet Trucks. They will air nationally and were produced by Dan Williams Music at Creative Recording in Nashville . . . Singer **Libby Hurley** is hosting a new home video series, **Country Gold Dance Instruction**. The videos will be sold through dance clubs and western apparel stores . . . **R. Scott Finkle** has been named coordinator of radio affiliates and promotion for **Ron Huntsman Entertainment Marketing**. He was program director and operations manager at **WGMR State College, Pa.**

Comedian **Jerry Clower** is featured in an article on spoken-word recordings in the Jan. 11 issue of **Newsweek**. Clower, who has been on MCA Records for more than 30 years, recently earned a gold album for his "Greatest Hits" anthology . . . You know the man, now meet the hotel. The **Hamilton House Hotel** in Brighton, England,



by Edward Morris

has been renamed the **George Hamilton V Hotel**. Country rocker **Hamilton** is the son of Grand Ole Opry great **George Hamilton IV** . . . **Brentwood Music** has opened a new division in Nashville, **Southgate Distribution Services**. It will provide shipping and fulfillment services for the company.

**Sammy Kershaw** was honored by his hometown of **Kaplan, La.**, recently with a proclamation naming him the town's "country music ambassador to the world." Kershaw's second album for Mercury, "Haunted Heart," will be out in March, heralded by the early-February single "She Don't Know She's Beautiful."

**Wynonna Judd** will jointly host the Jan. 25 American Music Awards special on ABC-TV with **Bobby Brown** and **Gloria Estefan**. Among the award presenters will be **Garth Brooks, Alabama, Brooks & Dunn, Alan Jackson, Kathy Mattea, Lorrie Morgan, Restless Heart, Sawyer Brown, and Dwight Yoakam** . . . **Bear Family Records** has issued a splendid CD and photo book boxed-set by singer/songwriter **James Talley** and photographer **Cavaliere Ketchum**. It is called "The Road To Torreon: Photographs Of New Mexico Villages." Talley, who earlier recorded for Capitol, says he is looking for an American distributor for the package.



## Red Man Concert Series Rolling With Jones, Anderson, More

NASHVILLE—George Jones, John Anderson, and Lorrie Morgan are among the performers featured on the fourth annual Red Man Country Concert Series. The series begins its tour of more than 30 cities Saturday (23) in Augusta, Ga.

Underwritten by the Pinkerton Tobacco Co. for "more than \$2 million," the series packages two to three name acts for most concerts. Ticket prices range from \$12.50 to \$18.50, but concertgoers can subtract \$3 from ticket costs by using discount coupons available at tobacco retailers. There will be in-store and radio promotions in each market.

Other artists in the series are **Tracy Lawrence, Pam Tillis, Mark Chesnutt, Marty Stuart, Highway 101, Shenandoah, Mark Collie, and John Michael Montgomery**.

The series will play venues with an average capacity of 6,000 to 8,000 seats.

Dates and cities for the remaining shows are Saturday (23), Cleveland; Feb. 5, Texarkana, Ark.; Feb. 6, Lit-

tle Rock, Ark.; Feb. 7, Cape Girardeau, Mo.; Feb. 13, Odessa, Texas; Feb. 19, Shreveport, La.; Feb. 20, Lafayette, La.; Feb. 26, Evansville, Ind.; Feb. 27, Louisville, Ky.; and Feb. 28, Chattanooga, Tenn.

Also, March 6 and March 13, Stuart, Fla.; March 19, Tyler, Texas; March 20, Waco, Texas; March 21, Corpus Christi, Texas; March 25, Tulsa, Okla.; March 26, Norman, Okla.; March 27, Wichita Falls, Texas; and a location to be announced March 28.

Other dates are April 2, San Angelo, Texas; April 3, Abilene, Texas; April 4, Amarillo, Texas; April 23, Topeka, Kan.; April 24, Omaha, Neb.; April 25, Sioux Falls, S.D.; April 30, Charlotte, N.C.

Also, May 1, Greenville, S.C.; May 2, Salem, Va.; May 14, Baton Rouge, La.; May 15, Pensacola, Fla.; and May 16, Savannah, Ga.

G. Gerald Roy and Mitchell Stewart of Pinnacle Productions, Nashville, will co-produce and promote the shows.

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	5	10	<b>★★★ NO. 1 ★★★</b> LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	◆ RANDY TRAVIS (V) WARNER BROS. 18709
2	3	4	12	WALKAWAY JOE G. FUNDIS (V. MELAMED, G. BARNHILL)	◆ TRISHA YEARWOOD (V) MCA 54495
3	1	2	15	SOMEWHERE OTHER THAN THE NIGHT A. REYNOLDS (K. BLAZY, G. BROOKS)	GARTH BROOKS (V) LIBERTY 56824
4	2	1	15	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL (V) MCA 54489
5	7	9	12	TOO BUSY BEING IN LOVE D. JOHNSON (V. SHAW, G. BURR)	◆ DOUG STONE (V) EPIC 74761
6	6	7	17	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
7	10	11	14	WILD MAN S. BUCKINGHAM (S. LONGACRE, R. GILES)	◆ RICKY VAN SHELTON (V) COLUMBIA 74731
8	8	8	17	LOVE WITHOUT MERCY S. HENDRICKS, B. BECKETT (D. PFIMMER, M. REID)	◆ LEE ROY PARNELL (V) ARISTA 1-2462
9	11	13	10	TAKE IT BACK T. BROWN, R. MCENTIRE (K. JACKSON)	◆ REBA MCENTIRE (V) MCA 54544
10	14	15	8	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 18669
11	5	3	18	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	◆ HAL KETCHUM (V) CURB 87243
12	16	16	10	IN A WEEK OR TWO M. POWELL, T. DUBOIS (J. HOUSE, G. BURR)	◆ DIAMOND RIO (V) ARISTA 1-2457
13	12	10	17	ANYWHERE BUT HERE B. CANNON, N. WILSON (B. CANNON, J. S. SHERRILL, B. DIPIERO)	◆ SAMMY KERSHAW (V) MERCURY 864 316
14	19	19	10	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 87404
15	21	21	9	LET GO OF THE STONE J. STROUD, J. ANDERSON (M. D. BARNES, M. T. BARNES)	JOHN ANDERSON (V) BNA 62410
16	20	20	8	MY STRONGEST WEAKNESS T. BROWN (N. JUDD, M. REID)	WYNNONNA (V) CURB 54516/MCA
17	22	22	8	DRIVE SOUTH J. BOWEN, S. BOGGUSS (J. HIATT)	◆ SUZY BOGGUSS (V) LIBERTY 56786
18	9	6	14	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON (V) ARISTA 1-2463
19	13	14	16	SOMEBODY PAINTS THE WALL J. STROUD (E. KAHANEK, N. LARKIN, T. SMITH, C. BROWDER)	TRACY LAWRENCE ATLANTIC ALBUM CUT
20	26	27	7	TRYIN' TO HIDE A FIRE IN THE DARK B. BOWEN, B. DEAN (B. DEAN, T. NICHOLS)	◆ BILLY DEAN (V) SBK 56804/LIBERTY
21	23	23	12	CADILLAC RANCH J. BOWEN, J. CRUTCHFIELD (C. WATERS, C. JONES)	◆ CHRIS LEDOUX (V) LIBERTY 56787
22	24	24	9	ALL THESE YEARS R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
23	27	29	8	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP)	◆ COLLIN RAYE (V) EPIC 74786
24	28	32	6	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN (V) BNA 62414
25	15	12	18	BURN ONE DOWN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, F. MILLER)	CLINT BLACK (V) RCA 62337
26	30	31	11	JUST ONE NIGHT S. GIBSON, T. BROWN (T. MCBRIDE)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54494
27	31	33	9	LEAVIN'S BEEN A LONG TIME COMIN' R. BYRNE, K. STEGALL (M. MCGUIRE, C. CRAIG, S. DAILEY)	◆ SHENANDOAH (V) RCA 62397
28	18	17	16	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
29	17	18	17	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT (V) MCA 54478
★★★AIRPOWER★★★					
30	36	40	5	PASSIONATE KISSES J. JENNINGS, M. C. CARPENTER (L. WILLIAMS)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 74795
★★★AIRPOWER★★★					
31	38	38	5	ONCE UPON A LIFETIME J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. J. MYERS)	ALABAMA (V) RCA 62428
32	25	26	18	TWO SPARROWS IN A HURRICANE J. CRUTCHFIELD (M. A. SPRINGER)	◆ TANYA TUCKER (V) LIBERTY 56825
★★★AIRPOWER★★★					
33	37	36	11	BOOM! IT WAS OVER S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, B. LLOYD)	◆ ROBERT ELLIS ORRALL (V) RCA 62335
34	29	30	18	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	◆ ALABAMA (V) RCA 62236
35	34	34	15	I DON'T NEED YOUR ROCKIN' CHAIR E. GORDY, JR. (B. YATES, F. DYCUS, K. K. PHILLIPS)	◆ GEORGE JONES (V) MCA 54470
36	32	28	19	LOST AND FOUND S. HENDRICKS, D. COOK (D. COOK, K. BROOKS)	◆ BROOKS & DUNN (V) ARISTA 1-2460
37	39	41	7	HIGH ON A MOUNTAIN TOP R. BENNETT, T. BROWN (O. B. REED, A. CAMPBELL)	MARTY STUART (V) MCA 54538

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	33	25	20	WHEN SHE CRIES J. LEO, RESTLESS HEART (M. BEESON, S. LEMAIRE)	◆ RESTLESS HEART (C) (V) RCA 62334
39	40	43	11	BIG HEART D. JOHNSON (D. GIBSON, B. MILLER, F. WELLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74739
40	42	46	8	ROCK ME (IN THE CRADLE OF LOVE) R. VAN HOY (R. VAN HOY, D. ALLEN)	◆ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
41	44	47	6	STARTIN' OVER BLUES B. MONTGOMERY, J. SLATE (L. WILLIAMS, S. D. SHAFER)	◆ JOE DIFFIE (V) EPIC 74796
42	49	61	4	LET THAT PONY RUN P. WORLEY, E. SEAY (G. PETERS)	◆ PAM TILLIS (C) (V) ARISTA 1-2506
43	47	60	4	OL' COUNTRY M. WRIGHT (B. LAMOYN, HARDIN)	◆ MARK CHESNUTT (V) MCA 54539
44	43	44	10	CALL HOME P. BUNETTA, R. CHUDACOFF (M. REID, T. SEALS)	◆ MIKE REID (V) COLUMBIA 74771
45	46	50	8	CHEAP WHISKEY P. WORLEY, E. SEAY (E. GORDY, JR., J. RUSHING)	◆ MARTINA MCBRIDE (V) RCA 62398
46	41	42	13	HE WOULD BE SIXTEEN S. BOGARD, R. GILES (J. COLUCCI, C. BLACK, A. ROBERTS)	◆ MICHELLE WRIGHT (V) ARISTA 1-2480
47	70	73	4	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	◆ GEORGE STRAIT (V) MCA 54563
48	48	51	5	IN THE BLOOD S. HENDRICKS (M. SANDERS, B. DIPIERO, J. JARRARD)	◆ ROB CROSBY (V) ARISTA 1-2481
49	45	49	18	LONGSOME STANDARD TIME B. MAHER (J. RUSHING, L. CORDELE)	◆ KATHY MATTEA (V) MERCURY 868 343
50	54	54	7	I WILL STAND BY YOU H. SHEDD, J. SCAIFE, J. COTTON, CORBIN, HANNER (B. CORBIN)	◆ CORBIN/HANNER MERCURY ALBUM CUT
51	55	56	5	GOLDEN YEARS H. DUNN, P. WORLEY, E. SEAY (S. HOGIN, G. PETERS)	HOLLY DUNN WARNER BROS. PROMO SINGLE
52	57	64	7	BEST MISTAKES I EVER MADE W. WALDMAN (R. VINCENT)	◆ RICK VINCENT CURB ALBUM CUT
53	50	55	20	WE SHALL BE FREE A. REYNOLDS (S. DAVIS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 57994
54	56	63	4	IF I COULD STOP LOVIN' YOU J. STROUD, L. PETERZELL (C. WRIGHT, B. SPENCER, R. E. ORRALL)	◆ CURTIS WRIGHT LIBERTY ALBUM CUT
55	51	53	20	NOW THAT'S COUNTRY R. BENNETT, T. BROWN (M. STUART)	◆ MARTY STUART (V) MCA 54477
★★★HOT SHOT DEBUT★★★					
56	NEW ▶	1		NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	◆ RADNEY FOSTER ARISTA ALBUM CUT
57	RE-ENTRY	2		SHE'S NOT CRYIN' ANYMORE J. SCAIFE, J. COTTON (B. R. CYRUS, T. SHELTON, B. CANNON)	BILLY RAY CYRUS MERCURY ALBUM CUT
58	53	52	20	NOT TOO MUCH TO ASK J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY-CHAPIN CARPENTER WITH JOE DIFFIE (V) COLUMBIA 74485
59	65	—	2	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	◆ TANYA TUCKER LIBERTY ALBUM CUT
60	NEW ▶	1		STANDING KNEE DEEP IN A RIVER (DYING OF THRIST) B. MAHER (B. JONES, B. MCDILL, D. LEE)	◆ KATHY MATTEA (V) MERCURY 864 810
61	61	65	5	POOR MAN'S ROSE B. MAHER (S. D. CAMPBELL, B. BOWSLY, J. SPENCE)	◆ STACY DEAN CAMPBELL (V) COLUMBIA 74803
62	52	57	15	WHER'M I GONNA LIVE? J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (V) MERCURY 864 902
63	58	62	14	SUSPICIOUS MINDS (FROM "HONEYMOON IN VEGAS") P. ANDERSON (M. JAMES)	◆ DWIGHT YOAKAM (V) EPIC 74753
64	62	66	6	WHAT KIND OF MAN B. MEVIS (K. BEARD, J. F. KEUS)	MARTIN DELRAY ATLANTIC ALBUM CUT
65	59	58	18	WHO NEEDS IT R. PENNINGTON (B. MASON, J. MEHAFFEY)	◆ CLINTON GREGORY (V) STEP ONE 442
66	NEW ▶	1		MENDING FENCES J. LEO, RESTLESS HEART (A. BYRD, J. ROBINSON)	◆ RESTLESS HEART (V) RCA 62419
67	60	59	13	STANDING ON THE PROMISES B. BECKETT (L. CARTWRIGHT, A. SHAMBLIN)	LIONEL CARTWRIGHT (V) MCA 54514
68	73	—	2	WHY BABY WHY C. HOWARD, K. FOLLESE, T. MCHUGH (G. JONES, D. EDWARDS)	◆ PALOMINO ROAD LIBERTY PROMO SINGLE
69	64	71	4	TWO SHIPS THAT PASSED IN THE MOONLIGHT J. BOWEN, C. CHAPMAN (H. PRESTWOOD)	◆ CEE CEE CHAPMAN CURB PROMO SINGLE
70	74	—	2	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62429
71	63	67	13	THAT'S GOOD J. STROUD (T. MENSY, T. HASELDEN)	◆ TIM MENSY (V) GIANT 18742
72	69	68	5	DRIVING YOU OUT OF MY MIND D. GRAY, J. EUBANKS (T. LAWTER)	THE MARSHALL TUCKER BAND CABIN FEVER ALBUM CUT/NAVARRA
73	NEW ▶	1		SOMEBODY LIKE THAT J. CRUTCHFIELD (L. BRYANT, G. THURMAN)	GLEN CAMPBELL LIBERTY ALBUM CUT
74	66	70	4	ONE AND ONE AND ONE G. BUCK (B. CANNON, J. NORTHHRUP)	◆ GENE WATSON BROADLAND PROMO SINGLE/PLG
75	NEW ▶	1		IDLE HANDS R. LANDIS (R. NIELSEN)	◆ TIM RYAN (V) BNA 62413

Trucks 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	4	—	2	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE MCA
2	1	1	4	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	◆ WYNNONNA CURB
3	—	—	1	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	◆ LORRIE MORGAN BNA
4	5	—	2	IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLARD)	◆ BILLY DEAN SBK
5	2	2	4	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON BNA
6	3	3	16	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
7	6	4	3	SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD)	◆ PAM TILLIS ARISTA
8	7	5	4	IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES)	◆ RANDY TRAVIS WARNER BROS.
9	10	8	7	LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN)	ALAN JACKSON ARISTA
10	9	6	7	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	MARK CHESNUTT MCA
11	11	9	6	IN THIS LIFE G. FUNDIS, J. HOBBS (M. REID, A. SHAMBLIN)	◆ COLLIN RAYE EPIC
12	12	—	2	LORD HAVE MERCY ON THE WORKING MAN G. BROWN (KOSTAS)	◆ TRAVIS TRITT WARNER BROS.
13	21	7	4	JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS)	◆ RADNEY FOSTER ARISTA

14	14	10	4	LETTING GO J. BOWEN, S. BOGGUSS (D. CRIDER, M. ROLLINGS)	◆ SUZY BOGGUSS LIBERTY
15	17	18	12	WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
16	8	11	23	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS MERCURY
17	15	19	15	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
18	18	12	5	CAFE ON THE CORNER R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB
19	22	15	8	GOING OUT OF MY MIND S. GIBSON, T. BROWN (KOSTAS, T. MCBRIDE)	◆ MCBRIDE & THE RIDE MCA
20	20	14	10	I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS)	◆ VINCE GILL MCA
21	19	13	4	THE GREATEST MAN I NEVER KNEW T. BROWN, R. MCENTIRE (R. LEIGH, L. MARTINE, JR.)	◆ REBA MCENTIRE MCA
22	16	21	12	RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS)	◆ TRACY LAWRENCE ATLANTIC
23	13	20	18	I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD)	WYNNONNA CURB
24	23	16	10	JESUS AND MAMA B. BECKETT (D. B. MAYO, J. D. HICKS)	CONFEDERATE RAILROAD ATLANTIC
25	—	25	22	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	◆ DIAMOND RIO ARISTA

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

# COUNTRY CORNER



by Lynn Shults

**RETIRE? NO WAY, SAY** those who represent **Randy Travis**. The artist joins the growing list of country performers who are taking time off from their grueling schedules to allow for not only rest, but reflection about what they have accomplished, what is required of them, and how they can find a balance between their private lives and their careers. Even as Travis enjoys his well-deserved rest at his Hawaii home, his latest single, "Look Heart, No Hands," jumps from No. 4 to No. 1 on the Hot Country Singles & Tracks chart. The song was written by **Trey Bruce** and **Russell Smith** and produced by **Kyle Lehning**. It's the first No. 1 for Bruce, the son of writer/artist/TV host **Ed Bruce**.

**WHAT'S AHEAD FOR TRAVIS?** Mainly, he needs to decide whether to curtail his touring schedule and take advantage of various film and television offers. Clearly, Travis appeals to Hollywood. But how appealing is Hollywood to Travis? His publicist, **Evelyn Shriver**, says, "Randy has the option to try some new things. I don't think he will do anything that he is not comfortable with. He's very mature about the business and knows he must trust himself to do what is best for him. First and foremost, Randy will always be what he is, which is a country singer and a country writer." Dispelling rumors that Travis is considering retirement, Shriver adds, "What [Travis] is mainly concerned with is making a great studio album. He doesn't want to be rushed. He wants to have the time to write some great songs, look for some great songs, and to record it like he is not getting on and off a bus every other day." As for that next album, expect production to be handled by **Kyle Lehning**, who now heads **Asylum Records'** Nashville operation.

**THE MOST ACTIVE TRACKS** on the Hot Country Singles & Tracks chart are "Too Busy Being In Love" (7-5) by **Doug Stone**; "Heartland" (70-47) by **George Strait**; "Let That Pony Run" (49-42) by **Pam Tillis**; "Once Upon A Lifetime" (38-31) by **Alabama**; "Wild Man" (10-7) by **Ricky Van Shelton**; "O! Country" (47-43) by **Mark Chesnutt**; "Passionate Kisses" (36-30) by **Mary-Chapin Carpenter**; "Can I Trust You With My Heart" (14-10) by **Travis Tritt**; "Tryin' To Hide A Fire In The Dark" (26-20) by **Billy Dean**; and "Look Heart, No Hands" (4-1) by **Randy Travis**.

**AIRPOWER TRACKS DESIGNATED** on the Hot Country Singles & Tracks chart are those songs achieving 1,500 plays a week for the first time. Two of this week's Airpower acts, **Mary-Chapin Carpenter** and **Alabama**, are among the top 10 most active. The other Airpower track is "Boom! It Was Over" (37-33) by **Robert Ellis Orrall**.

**CHRISTMAS ALBUMS ARE STILL SELLING!** "Beyond The Season" by **Garth Brooks** moved more than 50,000 units and held at No. 8 on the Top Country Albums chart. **Travis Tritt's** "A Travis Tritt Christmas: A Loving Time Of Year" (31-23) and **Doug Stone's** "The First Christmas" (65-53) both increased about 25% for the week.

## MERCURY NASHVILLE THINKING BIG FOR 1993

(Continued from page 29)

tour sponsor for Kershaw, but says "it's too soon" to name those being solicited.

### PUTTING MATTEA IN MOTION

As for **Mattea**, Miller is expecting to nudge the artist, who now consistently sells gold, to platinum status with her current and eighth Mercury album, "Lonesome Standard Time," released last October. Her second single from that collection, "Standing Knee Deep In A River," debuts this week on the Hot Country Singles & Tracks chart at No. 60.

Miller says Mercury is planning a greater publicity push for **Mattea** than she's ever received. "We're currently negotiating for a January appearance on ['The Tonight Show'], we're planning a 'Live From The Roxy' radio show, she's presenting on the American Music Awards, and is performing at the Tennessee Inaugural ball for Clinton and Gore," says Miller.

In addition, **Mattea** will help mass merchandiser **Target** open its stores in Chicago in February and is set to perform with **Bon Jovi** at the National Assn. of Recording Merchandisers convention's awards dinner March 9 in Orlando, Fla.

Miller says serious throat problems **Mattea** experienced last year prevented her from doing press interviews and talk shows for nearly seven months. "Those things are required to get the artist and product message across to the mass consumer," he says. "She didn't get to work that last album like it needed to be."

Upon the release of her new album, Mercury also issued a retrospective collection. A box in the shape of a gold

pocketwatch was designed and sent to radio and accounts. The box housed a promotional copy of the title cut, along with the album CD and a promotional 15-cut **Mattea** retrospective CD.

"We're at 350,000 units on 'Lonesome Standard Time,'" says **Lewis**, "with a top 10 single and a new release. This song looks like the vehicle that will take her album to gold and hopefully platinum."

### WHAT'S NEW WITH THE HEADHUNTERS

The Kentucky **Headhunters** have a new album and two new members. **Anthony Kenney** and **Mark Orr**, both of whom performed with fellow **Headhunters**, brothers **Richard** and **Fred Young** and cousin **Greg Martin**, as the **Itchy Brothers** prior to the days of the Kentucky **Headhunters**, replaced brothers **Ricky Lee** and **Doug Phelps** in the group. The **Headhunters'** new album, "Rave On!!," will be in stores Feb. 23. The first single, "Honky Tonk Walkin'," will be serviced to radio Jan. 25 in a **Headhunters** "Rave On!!" diner brown bag along with a variety of commodities. An extended club mix of "Honky Tonk Walkin'," along with a doormat heralding "the **Headhunters** are on the doorsteps of dance clubs across America," was mailed to clubs in December.

Miller is exploring the idea of tying in with a fund-raiser with the **Future Farmers of America**, which would allow the organization's chapters to sell cassette singles of "Honky Tonk Walkin'" and use the profits for their needs. "We've booked an ad in their publication, **Horizons**, to announce the album," says **Lewis**.

The Mercury publicity department

is also targeting rural America with plans to service **Headhunters** press kits and music to hundreds of small-town newspapers.

### CYRUS GIVING IT HIS ALL

Meanwhile, on the **Cyrus** front, **Mercury** released his fourth single, "She's Not Crying Anymore," Jan. 11 and will release one more single, the title cut from debut album "Some Gave All," in late April or May.

Miller says there are two "big events being planned" for **Cyrus**—one around the release of the "Some Gave All" single and one around the release of his second album, which the label has scheduled for August.

Though the recording community has questioned whether **Cyrus** can sustain his career beyond his first album, **Miller** says, "We have complete confidence in **Billy's** talent and ability to produce a follow-up record." By the release of **Cyrus'** second album, **Mercury** expects his first release to have sold 8 million copies.

**Cyrus** is nominated and scheduled to appear, present, or perform on practically every music awards show in '93. In addition, his first, one-hour, prime-time ABC television special, "Billy Ray **Cyrus**: Dreams Come True," is scheduled to air Feb. 17. His agreement with ABC, which runs through 1994, includes a made-for-TV movie and one other special.

**Cyrus** also is negotiating to appear in a major motion picture slated for release in fall '93. He appears with **Tanya Tucker** in **Dolly Parton's** new video, "Romeo." He will tour Australia March 31-April 18.

## CMT Adept At Picking The Hits

NASHVILLE—It's not a sure thing that a "pickhit" on Country Music Television will become a top 10 country single—but the odds are pretty good.

In CMT parlance, a "pickhit" is a music video that's picked by the programming committee to be played six times a day during its first week of release. After the first week, the video is reduced to four airplays a

day.

Videos are generally released about three weeks before the accompanying singles.

Of CMT's 37 "pickhits" in 1992, 23 have gone top 10 or better on **Billboard's** Hot Country Singles & Tracks chart, and two more appear headed toward the top 10.

"One could conclude CMT is having an impact on creating hit re-

ords," said CMT's director of operations, **Bob Baker**, in a prepared statement, "or the CMT programming committee is adept at recognizing hits. The truth likely is a combination of the two."

**Baker** also pointed out CMT sometimes gives "pickhit" status to music videos by unknown artists, such as **Billy Ray Cyrus'** first clip, "Achy Breaky Heart."

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

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

- 22 ALL THESE YEARS (Beginner, ASCAP) WBM  
 13 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  
 52 BEST MISTAKES I EVER MADE (Longitude, BMI/Mike Curb, BMI) WBM  
 39 BIG HEART (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI/Young World, BMI) HL  
 33 BOOM! IT WAS OVER (EMI April, ASCAP/JKids, ASCAP/EMI Blackwood, BMI/Okay Then, BMI) WBM  
 25 BURN ONE DOWN (Not Listed) CPP  
 21 CADILLAC RANCH (Great Cumberland, BMI/Diamond Struck, BMI) CPP  
 44 CALL HOME (BMG, ASCAP/WB, ASCAP/Two Sons, ASCAP) HL/WBM  
 10 CAN I TRUST YOU WITH MY HEART (Sony Tree, BMI/Post Oak, BMI/Edisto Sound, BMI) HL  
 45 CHEAP WHISKEY (Sony Tree, BMI/Paulding County, BMI/Polygram, ASCAP/Amanda-Lin, ASCAP) HL  
 4 DON'T LET OUR LOVE START SLIPPIN' AWAY (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM  
 17 DRIVE SOUTH (Lilypilly, BMI/Bug, BMI)  
 72 DRIVING YOU OUT OF MY MIND (Cabin Fever, BMI/It's A Peach, BMI)

- 51 GOLDEN YEARS (Sony Tree, BMI/Gold Line, ASCAP) HL/WBM  
 47 HEARTLAND (Warner-Tamerlane, ASCAP/Nocturnal Eclipse, BMI/WB, ASCAP/John Bettis, ASCAP)  
 46 HE WOULD BE SIXTEEN (EMI April, ASCAP/Heartland Express, ASCAP/Five Bar-B, ASCAP/Sony Cross Keys, ASCAP/My Lady, ASCAP/Walimik, ASCAP) HL/WBM  
 37 HIGH ON A MOUNTAIN TOP (Midstream, BMI)  
 29 I CROSS MY HEART (Warner-Elektra-Asylum, BMI/Dorff, BMI/Zena, ASCAP) WBM/HL  
 35 I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars, BMI/Warner, SESAC/Noreale, SESAC/Dyinda Jam, SESAC/Texas Wedge, ASCAP) HL/WBM  
 54 IF I COULD STOP LOVIN' YOU (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP/BMG, ASCAP/2 Kids, ASCAP) WBM/HL  
 34 I'M IN A HURRY (AND DON'T KNOW WHY) (Murray, BMI/VanWarmer, ASCAP) CPP  
 12 IN A WEEK OR TWO (Madwomen, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL  
 48 IN THE BLOOD (MCA, ASCAP/Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP) HL/WBM  
 59 IT'S A LITTLE TOO LATE (Castle Street, ASCAP/End Of August, ASCAP/Murray, BMI)  
 23 I WANT YOU BAD (AND THAT AIN'T GOOD) (Harlan Howard, BMI/Tree, BMI) HL

- 50 I WILL STAND BY YOU (Famous, ASCAP/Bob Corbin, ASCAP) CPP  
 26 JUST ONE NIGHT (Songs Of PolyGram, BMI/Songs Of McBride, BMI) HL  
 27 LEAVIN'S BEEN A LONG TIME COMIN' (Shenandoah's, ASCAP/Ark, ASCAP/Judy Judy Judy, ASCAP/Four Of A Kind, BMI) HL  
 15 LET GO OF THE STONE (Irving, BMI/Hardtoscratch, BMI/WB, ASCAP/Two Sons, ASCAP) WBM/HL  
 42 LET THAT PONY RUN (Sony Cross Keys, ASCAP) HL  
 6 LIFE'S A DANCE (Hayes Street, ASCAP/Almo, ASCAP/Love This Town, ASCAP) WBM/HL  
 49 LONESOME STANDARD TIME (EMI April, ASCAP/The Old Professor's Music, ASCAP/BMG Songs, ASCAP/Mighty Chord, ASCAP) WBM/HL  
 1 LOOK HEART, NO HANDS (MCA, ASCAP) HL  
 36 LOST AND FOUND (Sony Cross Keys, ASCAP) HL  
 8 LOVE WITHOUT MERCY (Polygram, ASCAP/Lodge Hall, ASCAP/BMG, ASCAP) HL  
 66 MENDING FENCES (WB, ASCAP)  
 16 MY STRONGEST WEAKNESS (Kentucky Sweetheart, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP  
 56 NOBODY WINS (Polygram, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI)  
 58 NOT TOO MUCH TO ASK (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/HL  
 55 NOW THAT'S COUNTRY (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL  
 43 OL' COUNTRY (EMI April, ASCAP/K-Mark, ASCAP) WBM  
 31 ONCE UPON A LIFETIME (Zomba, ASCAP/Dixie Stars, ASCAP) HL/HL  
 74 ONE AND ONE AND ONE (Famous, ASCAP/Pri, ASCAP/

- Buddy Cannon, ASCAP) HL  
 30 PASSIONATE KISSES (Lucy Jones, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) CLM/WBM  
 61 POOR MAN'S ROSE (Sony Tree, BMI/Coupe Deville, BMI/Sony Songs, BMI) HL  
 14 QUEEN OF MEMPHIS (Nocturnal Eclipse, BMI/Union County, BMI/Tillis, BMI)  
 40 ROCK ME (IN THE CRADLE OF LOVE) (Royzboyz, BMI/Possey, BMI)  
 18 SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sometimes You Win, ASCAP/All Nations, ASCAP) WBM  
 57 SHE'S NOT CRYIN' ANYMORE (Pri Songs, BMI/Sly Dog, BMI/Pri, ASCAP/Buddy Cannon, ASCAP) HL  
 73 SOMEBODY LIKE THAT (Stonebrook, SESAC/Meadowgreen, ASCAP)  
 19 SOMEBODY PAINTS THE WALL (Lust-4-Fun, ASCAP/Zomba, ASCAP/Joyna, ASCAP/Noted, ASCAP) CPP  
 3 SOMEWHERE OTHER THAN THE NIGHT (Sophie's Choice, BMI/Major Bob, ASCAP/No Fences, ASCAP) CPP  
 60 STANDING KNEE DEEP IN A RIVER (DYING OF THRIST) (Sony Cross Keys, ASCAP/Bucky Jones, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram, BMI)  
 67 STANDING ON THE PROMISES (Warner-Tamerlane, BMI/Long Run, BMI/Almo, ASCAP/Hayes Street, ASCAP/Allen Shumbin, ASCAP) WBM/HL  
 41 STARTIN' OVER BLUES (Acuff-Rose, BMI) CPP  
 11 SURE LOVE (Foreshadow, BMI/Songs Of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP) CLM/HL  
 63 SUSPICIOUS MINDS (FROM HONEYMOON IN VEGAS) (Screen Gems-EMI, BMI) WBM  
 9 TAKE IT BACK (Fever Pitch, BMI)

- 71 THAT'S GOOD (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI) HL  
 5 TOO BUSY BEING IN LOVE (Gary Morris, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL  
 20 TRYIN' TO HIDE A FIRE IN THE DARK (EMI Blackwood, BMI/Coburn, BMI) HL  
 69 TWO SHIPS THAT PASSED IN THE MOONLIGHT (Careers, BMI) HL  
 32 TWO SPARROWS IN A HURRICANE (Murray, BMI) CPP  
 2 WALKAWAY JOE (Warner-Tamerlane, BMI/Warner-Refuge, BMI/Patrick Joseph, BMI) WBM  
 53 WE SHALL BE FREE (EMI Blackwood, BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM/HL  
 64 WHAT KIND OF MAN (Golden Reed, ASCAP/Little General, BMI/Clarion, BMI)  
 24 WHAT PART OF NO (Zomba, ASCAP/O-Tex, BMI) CPP  
 28 WHAT WERE YOU THINKIN' (Square West, ASCAP/Howlin' Hits, ASCAP) CPP  
 70 WHEN MY SHIP COMES IN (Howlin' Hits, ASCAP)  
 38 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI) WBM  
 62 WHERE I GONNA LIVE? (Pri, BMI/Sly Dog, BMI/Pri, ASCAP/Music Express, ASCAP) HL  
 65 WHO NEEDS IT (Movieville, BMI/Careers-BMG, BMI/ Monk Family, BMI) HL  
 68 WHY BABY WHY (Trio, BMI/Fort Knox, BMI)  
 7 WILD MAN (WB, ASCAP/Long Acre, SESAC/Great Cumberland, BMI/Diamond Struck, BMI/Patenck, BMI) WBM/HL

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING JAN. 23, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	1	1	16	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 98743* (10.98/16.98)	THE CHASE	1	
2	2	2	34	<b>BILLY RAY CYRUS</b> ▲ <sup>5</sup> MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
3	3	3	4	<b>REBA MCENTIRE</b> MCA 10673* (10.98/15.98)	IT'S YOUR CALL	3	
4	4	4	17	<b>GEORGE STRAIT</b> ▲ MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3	
5	5	6	74	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3	
6	7	11	14	<b>ALAN JACKSON</b> ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6	
7	10	8	19	<b>VINCE GILL</b> ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3	
8	8	5	20	<b>GARTH BROOKS</b> ▲ <sup>2</sup> LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2	
9	9	10	70	<b>GARTH BROOKS</b> ▲ <sup>8</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
10	12	15	15	<b>ALVIN &amp; THE CHIPMUNKS</b> ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	8	
11	6	7	122	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
12	11	9	41	<b>WYNONNA</b> ▲ <sup>2</sup> CURB 10529*/MCA (10.98/15.98)	WYNONNA	1	
13	13	13	48	<b>JOHN ANDERSON</b> ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
14	15	16	19	<b>TRISHA YEARWOOD</b> ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12	
15	17	21	21	<b>TRAVIS TRITT</b> ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6	
16	18	19	14	<b>TANYA TUCKER</b> ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12	
17	14	12	193	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
18	20	17	26	<b>CLINT BLACK</b> ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2	
19	19	18	22	<b>ALABAMA</b> ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11	
20	16	14	28	<b>MARY-CHAPIN CARPENTER</b> ● COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
21	22	26	14	<b>LORRIE MORGAN</b> BNA 66047* (9.98/13.98)	WATCH ME	18	
22	21	20	17	<b>RANDY TRAVIS</b> WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20	
23	31	47	14	<b>TRAVIS TRITT</b> A TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR WARNER BROS. 45029* (10.98/15.98)		23	
24	27	30	11	<b>GEORGE JONES</b> MCA 10652* (9.98/15.98)	WALLS CAN FALL	24	
25	26	25	21	<b>SOUNDTRACK</b> ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4	
26	24	22	87	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
27	25	24	17	<b>RANDY TRAVIS</b> ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14	
28	30	40	11	<b>DIAMOND RIO</b> ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	28	
29	23	23	67	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
30	28	27	22	<b>RICKY VAN SHELTON</b> ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9	
31	29	29	24	<b>CHRIS LEDOUX</b> LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9	
32	33	32	22	<b>DOUG STONE</b> EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19	
33	32	28	68	<b>BILLY DEAN</b> SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22	
34	37	39	15	<b>PAM TILLIS</b> ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23	
35	36	43	61	<b>SAMMY KERSHAW</b> ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17	
36	38	42	20	<b>COLLIN RAYE</b> EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
37	34	31	13	<b>RESTLESS HEART</b> RCA 66049* (9.98/15.98)	BIG IRON HORSES	31	
38	48	72	145	<b>DOUG STONE</b> ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12	
39	35	33	41	<b>MARK CHESNUTT</b> MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	45	46	20	<b>SAWYER BROWN</b> CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	39
41	40	34	14	<b>SUZY BOGGUSS</b> LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31
42	50	60	9	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	42
43	39	38	85	<b>TRAVIS TRITT</b> ▲ <sup>2</sup> WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
44	47	48	59	<b>TRACY LAWRENCE</b> ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
45	49	50	27	<b>MARTY STUART</b> MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
46	52	55	37	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	36
47	43	45	85	<b>DIAMOND RIO</b> ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
48	44	41	91	<b>LORRIE MORGAN</b> ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
49	41	35	80	<b>TRISHA YEARWOOD</b> ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
50	42	36	63	<b>SUZY BOGGUSS</b> ● LIBERTY 95847* (9.98/13.98)	ACES	15
51	46	37	96	<b>VINCE GILL</b> ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
52	58	73	10	<b>VARIOUS ARTISTS</b> K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	50
53	62	—	27	<b>HANK WILLIAMS, JR. &amp; HANK WILLIAMS</b> CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
54	65	75	8	<b>DOUG STONE</b> EPIC 52844*/SONY (9.98/13.98)	THE FIRST CHRISTMAS	53
55	57	65	44	<b>AARON TIPPIN</b> ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
56	51	44	231	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318*/RCA (9.98/15.98)	GREATEST HITS	1
57	55	53	16	<b>HAL KETCHUM</b> CURB 77581* (9.98/13.98)	SURE LOVE	36
58	56	49	114	<b>DWIGHT YOAKAM</b> ● REPRISE 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
59	53	51	74	<b>HAL KETCHUM</b> ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
60	54	59	80	<b>TANYA TUCKER</b> ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
61	69	—	38	<b>VINCE GILL</b> RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
62	60	57	14	<b>KATHY MATTEA</b> MERCURY 512567* (9.98 EQ/13.98)	LONESOME STANDARD TIME	43
63	70	71	37	<b>MCBRIDE &amp; THE RIDE</b> MCA 10540* (9.98/13.98)	SACRED GROUND	27
64	59	52	149	<b>ALAN JACKSON</b> ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
65	61	56	66	<b>ALABAMA</b> ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
66	66	62	68	<b>COLLIN RAYE</b> ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
67	63	67	148	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
68	64	63	122	<b>REBA MCENTIRE</b> ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
69	73	70	64	<b>DOUG STONE</b> ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12
70	RE-ENTRY	—	33	<b>MICHELLE WRIGHT</b> ARISTA 18685* (9.98/13.98)	NOW & THEN	20
71	67	54	111	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
72	NEW ►	—	1	<b>MARK COLLIE</b> MCA 10658* (9.98/15.98)	MARK COLLIE	72
73	68	58	193	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 9668 (9.98/13.98)	KILLIN' TIME	1
74	72	64	159	<b>VINCE GILL</b> ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
75	71	61	117	<b>MARY-CHAPIN CARPENTER</b> ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11

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 JANUARY 23, 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	88
2	4	<b>VINCE GILL</b> RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	87
3	3	<b>PATSY CLINE</b> DELUXE 5050*/IMG (7.98/9.98)	20 GOLD HITS	59
4	6	<b>RAY STEVENS</b> ● MCA 5918* (4.98/11.98)	GREATEST HITS	33
5	9	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 4939 (7.98/11.98)	ROLL ON	77
6	2	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	88
7	10	<b>RAY STEVENS</b> CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	28
8	8	<b>REBA MCENTIRE</b> ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	76
9	11	<b>THE JUDDS</b> ▲ CURB 5916*/RCA (7.98/12.98)	HEARTLAND	81
10	16	<b>REBA MCENTIRE</b> ● MCA 42134 (4.98/11.98)	REBA	62
11	12	<b>GEORGE JONES</b> ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	73
12	5	<b>GEORGE STRAIT</b> ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	88
13	7	<b>REBA MCENTIRE</b> ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	86

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	<b>DOLLY PARTON</b> ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	71
15	17	<b>GEORGE STRAIT</b> ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	65
16	21	<b>ALABAMA</b> ▲ <sup>4</sup> RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	58
17	14	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	86
18	13	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7170 (9.98/13.98)	GREATEST HITS	87
19	25	<b>GEORGE STRAIT</b> ▲ MCA 42114 (4.98/11.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	51
20	—	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	49
21	—	<b>DOLLY PARTON</b> ● COLUMBIA 44384*/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	1
22	24	<b>THE JUDDS</b> RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	74
23	—	<b>PATTY LOVELESS</b> ● MCA 42223 (4.98/11.98)	HONKY TONK ANGEL	45
24	18	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	75
25	22	<b>KENNY ROGERS</b> REPRISE 26711*/WARNER BROS. (7.98/11.98)	20 GREAT YEARS	8

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

## 35th Annual Grammy Awards; Complete Classical Nominations

Following is the complete list of classical Grammy nominees. The list of nonclassical nominees appeared in the Jan. 16 issue of *Billboard*.

### RECORD OF THE YEAR BEST CLASSICAL ALBUM

**Beethoven: Symphonies (Complete)**—Nicholas Harnoncourt conducts The Chamber Orch. of Europe. Producer: Helmut Muhle, Teldec; **Cecilia Bartoli: Rossini Heroines**—Ion Marin conducts Orchestra e coro del Teatro la Fenice. Cecilia Bartoli, soprano. Producer: Christopher Raeburn, London; **Gorecki: Sym. No. 3**—David Zinman conducts London Sinfonietta (Dawn Upshaw). Producer: Colin Matthews, Elektra Nonesuch; **Mahler: Sym. No. 9**—Leonard Bernstein conducts Berlin Philharmonic Orch. Producer: Horst Dittberner, Deutsche Grammophon; **R. Strauss: Oie Frau Ohne Schatten**—Sir Georg Solti conducts Vienna Philharmonic. Principal solos: Domingo, Varady, Van Dam, Behrens, Runkel, Jo Christopher Raeburn. Producers: Morten Winding, and Stephen Trainor, London.

### BEST ORCHESTRAL PERFORMANCE

**Beethoven: Symphonies (Complete)**—Nicholas Harnoncourt conducts The Chamber Orch. of Europe, Teldec; **Gorecki: Sym. No. 3**—David Zinman conducts London Sinfonietta (Dawn Upshaw), Elektra Nonesuch; **Mahler: Sym. No. 9**—Leonard Bernstein conducts Berlin Philharmonic Orch., Deutsche Grammophon; **Messiaen: Turangalila Symphonie**—Myung-Whun Chung conducts Orchestre de l'opera Bastille, Deutsche Grammophon; **Schuman: Sym. No. 10; New England Triptych; American Festival Overture**—Leonard Slatkin conducts Saint Louis Symphony Orch., RCA Victor Red Seal.

### BEST OPERA RECORDING

**Handel: Giulio Cesare**—Rene Jacobs conducts Concerto Koln. Principal solos: Larmore, Schlick, Fink, Rorholm, Ragin, Zanasi, Visse, Lallouette. Producers: Thomas Gallia and Klaus L. Neuman, Harmonia Mundi; **Janacek: The Cunning Little Vixen**—Simon Rattle conducts Orch. of the Royal Opera House, Covent Garden. Principal solos: Howell, Watson, Tear, Allen, Montague. Producer: David Murray, EMI Classics. **R. Strauss: Die Frau Ohne Schatten**—Sir Georg Solti conducts Vienna Philharmonic. Principal solos: Domingo, Varady, Van Dam, Behrens, Runkel, Jo Christopher Raeburn. Producers: Morten Winding and Stephen Trainor, London; **Tchaikovsky: Pique Dame (The Queen Of Spades)**—Seiji Ozawa conducts Boston Sym. Orch. Principal solos: Freni, Atlantov, Hvoroslovsky, Forrester, Leiferkus, Ciesinski. Producer: Jay David Saks, RCA Victor Red Seal; **Wagner: Siegfried**—James Levine conducts The Metropolitan Opera Orch. Principal solos: Goldberg, Zednik, Morris, Behrens, Svenden, Wlaschiha, Moll, Battle. Producer: Cord Garben, Deutsche Grammophon.

### BEST PERFORMANCE OF A CHORAL WORK

**Handel: Messiah**—Martin Pearlman conducts Boston Baroque Chorus & Orch., Telarc; **Haydn: The Seasons**—John Eliot Gardiner conducts The Monteverdi Choir and The English Baroque Soloists, Archiv; **Janacek: Glagolitic Mass**—Michael Tilson Thomas conducts London Sym. Chorus & Orch. Chorus master: Malcolm Hicks, Sony Classical; **Mahler: Das Klagende Lied**—

Riccardo Chailly conducts Stadtischer Musikverein Dusseldorf & Radio Sym. Orch Berlin, London; **Orff: Carmina Burana**—Herbert Blomstedt conducts San Francisco Girls/Boys Chorus, SFS Chorus & San Francisco Sym. Orch., London.

### BEST CLASSICAL PERFORMANCE— INSTRUMENTAL SOLOIST(S) (WITH ORCHESTRA)

**Bartok: Violin Con. No. 2/Moret: En Reve**—Anne-Sophie Mutter, violin (Seiji Ozawa conducts Boston Sym. Orch.), Deutsche Grammophon; **Medtner: Piano Cons. Nos. 1, 2 & 3**—Geoffrey Tozer, piano (Neeme Jarvi conducts the London Philharmonic), Chandos; **Mozart: Piano Cons. Nos. 23 & 24**—Alicia de Larrocha, piano (Sir Colin Davis conducts English Chamber Orch.), RCA Victor Red Seal; **Prokofiev: Sinfonia Concertante/Tchaikovsky: Variations On A Rocco Theme—Yo-Yo Ma, cello** (Lorin Maazel conducts Pittsburgh Sym. Orch.), Sony Classical; **Rachmaninoff: Piano Cons. Nos. 2 & 3**—Horacio Gutierrez, piano (Lorin Maazel conducts Pittsburgh Sym. Orch.), Telarc.

### BEST CLASSICAL PERFORMANCE— INSTRUMENTAL SOLOIST (WITHOUT ORCHESTRA)

**Brahms: Variations & Fugue On A Theme By Handel, Op. 24; 6 Piano Pieces, Op. 118; 2 Rhapsodies, Op.79**—Piano: Emanuel Ax, Sony Classical; **Horowitz—Discovered Treasures (Chopin, Clementi, Liszt, Scarlatti, Scriabin)**—Piano: Vladimir Horowitz, Sony Classical; **Ravel: L'Oeuvre Pour Piano Seul (Complete Works For Piano Solo)**—Piano: Jean-Yves Thibaudet, London; **Schubert: Fantasie in C & 4 Lieder/Brahms: Fantasien, Op. 116/Liszt: Ungarische Rhapsodie**—Piano: Yevgeny Kissin, Deutsche Grammophon; **Shostakovich: 24 Preludes & Fugues Op. 87**—Piano: Keith Jarrett, ECM.

### BEST CHAMBER MUSIC PERFORMANCE

**Beethoven: The Late String Quartets (Opp. 127, 130, 131, 132, 133, 135)**—Tokyo String Quartet, RCA Victor Red Seal; **Brahms: Sonatas For Cello & Piano—Cello: Yo-Yo Ma, Piano: Emanuel Ax, Sony Classical; Brahms: Sextets, Op. 18 & 36; Theme And Variations—Violins: Isaac Stern & Cho-Liang Lin, Cellos: Yo-Yo Ma & Sharon Robinson, Violas: Jaime Laredo & Michael Tree, Sony Classical; Dvorak: Piano Quintets Op. 81 & Op. 5**—Piano: Rudolf Firkusny, Ridge String Quartet, RCA Victor Red Seal; **Szymanowski: String Quartets Nos. 1 Op. 37 & 2 Op. 56/Webern: "Langsamer Satz" For String Quartet—Carmina Quartet, Denon.**

### BEST CLASSICAL VOCAL PERFORMANCE

**Cecilia Bartoli: Rossini Heroines**—Soprano: Cecilia Bartoli (Ion Marin conducts Orchestra e coro del Teatro la Fenice), London; **Delius: Sea Drift**—Baritone: Thomas Hampson (Sir Charles Mackerras conducts Welsh National Opera Orch. & Chorus), Argo; **Kathleen Battle At Carnegie Hall (Handel, Mozart, Liszt, Strauss, Charpentier, Etc.)**—Soprano: Kathleen Battle (Margo Garrett, accomp.), Deutsche Grammophon; **Marilyn Horne: Rossini Recital—Mezzo Soprano: Marilyn Horne (Martin Katz, accomp.), RCA Victor Red Seal; Wolf: Songs To The Poetry Of Goethe And Morike**—Soprano: Arleen Auger (Irwin Gage, accomp.), Hyperion.

### BEST CONTEMPORARY COMPOSITION

**Barber: The Lovers**—Composer: Samuel Barber

(Andrew Schenk conducts The Chicago Sym. Orch.), Koch International; **Davis: X, The Life And Times Of Malcolm X**—Composer: Anthony Davis (William Henry Curry conducts Orch. of St. Luke's; Principal Solos: E. Perry, Young, Baskerville, Harris), Gramavision; **Lutoslawski: Piano Concerto**—Composer: Witold Lutoslawski (Krystian Zimerman, piano; Witold Lutoslawski conducts BBC Sym. Orch.), Deutsche Grammophon; **Tavener: The Protecting Veil**—Composer: John Tavener (Steve Isserlis, cello), Virgin Classics; **Zwilich: Flute Concerto**—Composer: Ellen Taaffe Zwilich (Doriot Anthony Dwyer, flute; James Sedares conducts London

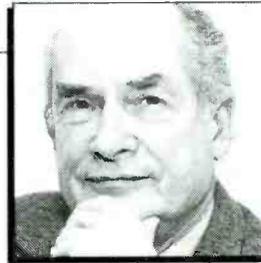
Sym. Orch.), Koch International.

### BEST ENGINEERED RECORDING, CLASSICAL

**Arnold: A Sussex Overture; Beckus The Dandipratt; The Smoke; The Fair Field**—Engineer: Keith O. Johnson (Malcolm Arnold conducts London Philharmonic Orch.), Reference Recordings; **Barber: The Lovers; Prayers Of Kierkegaard**—Engineer: Mitch Heller (Andrew Schenk conducts The Chicago Sym. Orch.), Koch International; **Hanson: Mosaics; Piano Con. In G; Syms. Nos. 5 & 7**—Engineer: John Eargle (Gerard Schwarz conducts Seattle Symphony; Carol Rosenberger, piano), Delos International; **Orff:**

**Carmina Burana**—Engineer: Stanley Goodall (Herbert Blomstedt conducts San Francisco Girls/Boys Chorus, SFS Chorus & San Francisco Sym. Orch.), London. **R. Strauss: Die Frau Ohne Schatten**—Engineers: James Lock, James Pellowe, Jonathan Stokes, Philip Siney (Sir Georg Solti conducts Vienna Philharmonic; Principal solos: Domingo, Varady, Van Dam, Behrens), London; **Stravinsky: The Rite Of Spring & Pulcinella Suite**—Engineer: Michael Bishop (Yoel Levi conducts Atlanta Sym. Orch.), Telarc. **CLASSICAL PRODUCER OF THE YEAR** Andrew Cornall; Steven Epstein; Michael Fine, Thomas Frost; James Mallinson.

## Classical KEEPING SCORE



by Is Horowitz

**THE GRAMMY FRANCHISE:** Last year, American composers occupied every Grammy nomination slot for best classical album. This year not one appears on that select list. More surprising, perhaps, is that not a single Bach recording is a contender anywhere in the 10 classical categories.

Still, for the most part, choices by recording academy members represent a supportable, if largely conservative, sifting among the thousands of classical recordings released during the eligible period.

This year 20 labels shared nominations, a higher number than ever before.

For the record, London Records grabbed nine nominations (10 if its subsidiary Argo is included), to lead the pack, with Deutsche Grammophon nipping at its heels with eight (plus one on its Archiv line).

RCA Red Seal and Sony Classical each netted six Grammy nominations, followed by Telarc and Koch International with three each, and Nonesuch and Teldec with two apiece.

Single nominations went to Angel/EMI, Chandos, Delos, Denon, ECM, Gramavision, Harmonia Mundi, Hyperion, Reference, and Virgin. Philips, unaccountably, drew a blank.

Classical recordings that earned nominations in other categories include a P.D.Q. Bach album on Telarc, and a Classic Visions video directed by Adrian Marthaler on RCA Red Seal.

In a related move, the recording academy inducted a 1908 **Enrico Caruso** recording of "Celesta Aida" into its hall of fame, as well as a 1951 album of Stravinsky's "Sacre du printemps" conducted by **Pierre Monteux**, who directed the seminal work's premiere in 1913. The former was originally released on the Victor label, the latter on RCA.

**GOING ON RECORD I:** Angel/EMI's prodigious **Sarah Chang** will be dropping by New York's Academy of Arts & Letters this month to cut a batch of Brahms Hungarian Dances. They'll be programmed on disc with the 12-year-old's recording of the Tchaikovsky Violin Concerto, taped last fall with the London Symphony Orchestra under the direction of **Colin Davis**. Pianist **Jonathan Feldman** will accompany in the Brahms; **Simon Woods** is producer.

Earlier in January, violinist **Nadja Salerno-Sonnenberg** recorded her first chamber music for the label (other than duo sonatas), the Brahms Horn Trio, with hornist **John Cerminaro** and pianist **Cecile Licad** as colleagues. Angel VP **Tony Caronia** notes it will be coupled on CD with the Tchaikovsky Trio, to be recorded next spring. Venue for the Brahms sessions was the Troy (New York) Music Hall. **Karen Chester** produced.

Also, the second week of January found pianist **John Bayless** practicing his improvisatory skills on

a program of Puccini operatic melodies, with **Tom Shepard** as producer.

On the orchestral side, EMI activities this month have conductor **Franz Welser-Möst** taping Bartok's "Miraculous Mandarin Suite" with the London Philharmonic, to be programmed with material already in the can: Bartok's Dance Suite and Kodaly's "Peacock Variations." The producer is Woods.

Other January sessions have **Riccardo Muti** continuing his Schubert cycle with the Vienna Philharmonic. Scheduled are the Second Symphony and excerpts from "Rosamunde." **David Groves** is the producer here, as he will be in February when Muti records a French program for EMI with the Philadelphia Orchestra. Latter disc will include Debussy's "La Mer," and Chausson's "Poeme de l'amour et de la mer," with mezzo **Waltraud Meier** as soloist.

**GOING ON RECORD II:** American music, some very recent and some dating back a generation or more, remains a high priority on Koch International's recording agenda. January sessions scheduled by label chief **Michael Fine** include a premiere recording of Randall Thompson's "Nativity According to St. Luke," with **Frances Burmeister** conducting a group of choristers and members of the Cleveland Orchestra. Fine is the producer, as he is for other titles in this group not otherwise attributed.

A Morton Feldman quartet, and pieces for violin and cello, respectively, by Charles Wourinen, will be cut by the **Group for Contemporary Music**, with **Judith Sherman** as producer. And titles by Vincent Persichetti and Samuel Barber are slated for attention by **The Malinova Sisters** piano duo.

The Koch preoccupation with American composers continues in February with sessions devoted to Roger Sessions, produced by Sherman, and a program of works by Henry Cowell, performed by the Manhattan Chamber Orchestra directed by **Richard Clark**. More Wourinen by the Group for Contemporary Music is inked in for February attention by Koch.

Other February sessions will find pianist **Susan Kagan** playing a set of variations on a Beethoven theme by Archduke Rudolph, and the Sinfonia Orchestra of Chicago led by **Barry Faldner** performing works by Poulenc and Milhaud.

**PASSING NOTES:** London Records will put some extra promotional muscle behind **Ute Lemper's** four-city concert tour, which kicks off Jan. 28 in San Francisco, to plug the singer's new album, "Illusions." Other venues are Los Angeles, New York, and Chicago.

Applications for this year's **Noah Greenberg** Award, to help support early music projects, are now being accepted at the Oregon State Univ. in Corvallis. Greenberg and the New York Pro Musica, which he founded, were pioneers in the performance and recording of medieval and renaissance music. He died in 1966.

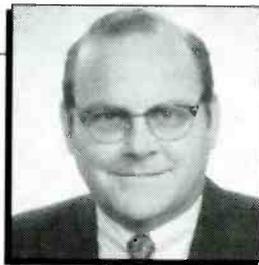
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# Top Latin Albums

			Compiled from a national sample of retail store and one-stop sales reports.			
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	27	<b>JON SECADA</b> ▲	JON SECADA	SBK 98845/CAPITOL-EMI LATIN
	2	10	5	<b>ANA GABRIEL</b>	THE BEST	GLOBO 80871/SONY
	3	2	25	<b>CRISTIAN</b>	AGUA NUEVA	MELODY 9056/FONOVISIA
	4	4	7	<b>RICARDO MONTANER</b>	LOS HIJOS DEL SOL	TH-RODVEN 2995
	5	5	59	<b>LUIS MIGUEL</b> ●	ROMANCE	WEA LATINA 75805
	6	9	7	<b>PAULINA RUBIO</b>	LA CHICA DORADA	CAPITOL-EMI LATIN 42750
	7	8	15	<b>GIPSY KINGS</b>	LIVE	ELEKTRA 61390
	8	6	35	<b>PANDORA</b>	ILEGAL	CAPITOL-EMI LATIN 42686
	9	3	27	<b>ANA GABRIEL</b>	SILUETA	SONY LATIN 80818/SONY
	10	11	5	<b>JOSE JOSE</b>	40 Y 20	ARIOLA 3442/BMG
	11	16	23	<b>CHAYANNE</b>	PROVOCAME	SONY LATIN 80831/SONY
	12	7	51	<b>ALVARO TORRES</b>	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	13	15	13	<b>JON SECADA</b>	OTRO DIA MAS SIN VERTE	SBK 80646/CAPITOL-EMI LATIN
	14	12	33	<b>MIJARES</b>	MARIA BONITA	CAPITOL-EMI LATIN 42687
	15	21	5	<b>GLORIA TREVI</b>	ME SIENTO TAN SOLA	ARIOLA 3391/BMG
	16	14	45	<b>LOS BUKIS</b>	QUIEREME	FONOVISIA 9040
	17	22	33	<b>JULIO IGLESIAS</b>	CALOR	SONY LATIN 80763/SONY
	18	13	9	<b>EDNITA NAZARIO</b>	METAMORFOSIS	CAPITOL-EMI LATIN 42709
	19	17	15	<b>RICHARD CLAYDERMAN</b>	AMERICA LATINA...	QUALITY 19123/TH-RODVEN
	20	18	31	<b>JOSE LUIS RODRIGUEZ</b>	PIEL DE HOMBRE	SONY LATIN 80746/SONY
21	—	3	<b>DANIELA ROMO</b>	MIL COLORES	CAPITOL-EMI LATIN 80767	
22	—	1	<b>FRANCO SIMONE</b>	EL COMICO	BISCAYNE EUROPA 39501/WEA LATINA	
23	—	1	<b>OSVALDO</b>	HAZME EL AMOR EN EL ALMA	MANNY 1702	
24	—	41	<b>RICKY MARTIN</b>	RICKY MARTIN	SONY LATIN 80695/SONY	
25	—	1	<b>GUSTAVO ALARCO</b>	ENTRE SUENOS	RCA 3408/BMG	
TROPICAL/SALSA	1	1	33	<b>JERRY RIVERA</b>	CUENTA CONMIGO	SONY TROPICAL 80776/SONY
	2	5	3	<b>JUAN LUIS GUERRA Y 4.40</b>	AREITO	KAREN 3456/BMG
	3	4	7	<b>TONY VEGA</b>	APARENTEMENTE	RMM 80915/SONY
	4	2	9	<b>GILBERTO SANTA ROSA</b>	A DOS TIEMPOS...	SONY TROPICAL 80895/SONY
	5	6	17	<b>KID POWER POSSE</b>	LOS NENES DE LA MEDICINA	PRIME 3399/BMG
	6	3	23	<b>OSCAR D'LEON</b>	EL REY DE LOS SONEROS	SONERO 80823/SONY
	7	10	27	<b>OLGA TANON</b>	SOLA	WEA LATINA 77478
	8	11	3	<b>COCOBAND</b>	EL AROLLADOR	KUBANEY 325
	9	15	27	<b>ROKABANDA</b>	LA ROKA	J&N 748
	10	8	17	<b>CANA BRAVA</b>	NO ME FALTES NUNCA	PLATANO 5002
	11	17	33	<b>GRUPO NICHE</b>	LLEGANDO AL 100%	SONY TROPICAL 80712/SONY
	12	19	15	<b>TONO ROSARIO</b>	RETORNO A LAS RAICES	PRIME 3392/BMG
	13	21	15	<b>LINDA RONSTADT</b>	FRENESI	ELEKTRA 61383
	14	9	7	<b>LAS CHICAS DEL CAN</b>	EXPLOSIVO	TH-RODVEN 2970
	15	14	7	<b>CUCO VALOY</b>	EL QUE SABE..!	J&N 752
	16	—	1	<b>BREWLEY MC</b>	RUB-A-DUB STYLE	PRIME 3454/BMG
	17	18	13	<b>ANTHONY SANTOS</b>	ANTHONY SANTOS	PLATANO 5001
	18	24	29	<b>FRANKIE RUIZ</b>	MI LIBERTAD	TH-RODVEN 2946
	19	13	13	<b>XAVIER</b>	PARA SIEMPRE	CAPITOL-EMI LATIN 42665
	20	—	13	<b>ALEX D'CASTRO</b>	REGALAME ESTA NOCHE	TH-RODVEN 2962
21	20	5	<b>JUNIOR GONZALEZ</b>	EN SU TIEMPO... SIEMPRE	J&N 80898/SONY	
22	12	9	<b>LOS SABROSOS DEL MERENGUE</b>	SIN FRONTERA	M.P.I. 6076	
23	7	13	<b>INDIA</b>	LLEGO LA INDIA VIA EDDIE PALMIERI	SOHO SOUNDS 80864/SONY	
24	—	11	<b>SONORA PONCENA</b>	GUERREANDO	INCA 1086	
25	—	1	<b>LIMITE 21</b>	NO HAY LIMITES	M.P.I. 6079	
REGIONAL MEXICAN	1	1	33	<b>SELENA</b>	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
	2	4	29	<b>VICENTE FERNANDEZ</b>	QUE DE RARO TIENE	SONY DISCOS 80809/SONY
	3	2	31	<b>ALEJANDRO FERNANDEZ A. FERNANDEZ</b>	A. FERNANDEZ	SONY DISCOS 80770/SONY
	4	3	23	<b>MAZZ</b>	LO HARE POR TI	CAPITOL-EMI LATIN 42593
	5	6	17	<b>BANDA VALLARTA SHOW</b>	ESA CHICA ME VACILA	FONOVISIA 9058
	6	5	7	<b>BANDA MACHOS</b>	CON SANGRE DE INDIO	FONOVISIA 9069
	7	25	3	<b>ALVARO TORRES</b>	HOMENAJE A MEXICO	CAPITOL-EMI LATIN 42758
	8	8	19	<b>BANDA MACHOS</b>	CASIMIRA	FONOVISIA 5161
	9	9	23	<b>FLACO JIMENEZ</b>	PARTNERS	WARNER 26822
	10	12	7	<b>LA MAFIA</b>	AHORA Y SIEMPRE	SONY DISCOS 80925/SONY
	11	11	9	<b>TEXAS TORNADOS</b>	HANGIN' ON BY A THREAD	WARNER 45058
	12	13	27	<b>LOS ACUARIO</b>	LAS MISMAS PIEDRAS	MAR INT'L 304
	13	10	9	<b>BRONCO</b>	POR EL MUNDO	FONOVISIA 3032
	14	18	49	<b>LOS TEMERARIOS</b>	MI VIDA ERES TU	AFG SIGMA 3002
	15	7	51	<b>LINDA RONSTADT</b>	MAS CANCIONES	ELEKTRA 61239
	16	15	37	<b>LUCERO</b>	LUCERO DE MEXICO	MELODY 9039/FONOVISIA
	17	14	73	<b>ANA GABRIEL</b>	MI MEXICO	SONY DISCOS 80605/SONY
	18	16	17	<b>LOS HURACANES DEL NORTE</b>	CON NUEVOS...	SONY DISCOS 80847
	19	17	9	<b>GRUPO ZEUS</b>	MARCHATE	AFG SIGMA 007
	20	—	1	<b>JUAN VALENTIN</b>	QUE LASTIMA	CAPITOL-EMI LATIN 42760
21	—	11	<b>FITO OLIVARES</b>	CUMBIA CALIENTE	GIL 2082	
22	19	47	<b>EMILIO NAVAIRA</b>	UN Sung HIGHWAYS	CAPITOL-EMI LATIN 42626	
23	23	33	<b>GRUPO VENUS</b>	Y SI TE QUIERO	MAR INT'L 271	
24	—	7	<b>LOS RODARTE</b>	TODO POR EL TODO	SONY DISCOS 80672/SONY	
25	22	11	<b>TIERRA TEJANA BAND</b>	PRENDE EL RADIO	TH-RODVEN 2969	

# Artists & Music



by John Lannert

**L**ORD SPARKS TH-RODVEN Revival: It has been only three months since Oscar Lord has held the post of GM at TH-Rodven, but the changes already are evident and still-evolving. The most immediate impression from Lord's whirlwind of label activities is that TH-Rodven is on the verge of becoming a much bigger player in the U.S. arena.

An early indication of TH-Rodven's emerging new status could be seen in December, when the label scored its first No. 1 single ever on the Hot Latin Tracks survey with Ricardo Montaner's "Castillo Azul." The sultry ballad also was the first chart-topping single for Montaner, whose previous hits always seemed to peak at No. 2.

That "Castillo Azul" reached No. 1 is not entirely surprising since Lord always has pinned his record industry philosophy on intense promotion and distribution campaigns.

"What we hope to accomplish in the way of marketing acts is that when we say we're going to go with this act, the industry is going to feel it," says Lord. "That generates a lot of things. Not only does it create sales, it also sends a message to the greater [record] community that we are a company, that we can deliver."

To that end, Lord has orchestrated a massive personnel overhaul that began when he brought Ricky Correo to TH-Rodven from RTP. Lord's label that was acquired when Lord was named TH's GM. Correo now is TH's national promotion director. Promoter Rosana Torano also was brought over from RTP to become promotion rep of the

Southeast. Mariolga Villasana was switched from TH's promotion department to director of national media and relations.

In January, John Fillmore was named national sales manager and distributor. Fillmore, who most recently worked for Nashville-based rackjobber Ingram Merchandising Services, is expected to facilitate the label's distribution, while expanding its account profile with American retail chains.

Also joining TH in January is Rosana Mattioli, who has been appointed production and distributed labels manager. She previously was sales manager at WEA Latina. Another WEA Latina executive, Bill Garcia, has been tapped as Western region promotional director. The veteran promoter previously was WEA Latina's national promotion manager.

Further, TH now has broadened its tropical base by inking more than a half-dozen distribution and licensing pacts with P.O.W.2 (Banda Blanca), Little Joe's Tejano Discos, Alfa Records, Unico Records, Dideca, Equus, Bat Discos, Discos Gas, Pisces Productions Inc., Top Hits, Velvet, and Quality. Still, most of TH's better-known veteran artists (save Montaner) consist of tropical stars Wilfrido Vargas, Frankie Ruiz, and Alex D'Castro.

As for new artists, Lord is high on Venezuelan act Los Fantasma Del Caribe, which he describes as "like Magneto but they play their own instruments." He also tossed hosannas toward a new Cuban torch vocalist, Lily Ponce, who finished her debut album in December.

"We're not going to be signing up thousands of acts at a time," insists Lord. "We're going to make sure the acts that we do bring aboard are carefully selected and that we can give them the attention that is required to make them happen."

"There are," adds Lord, "only so many acts you can break."

**WEA LATINA REGROUPS:** Predictably, WEA Latina (Continued on next page)

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## LATIN NOTAS

(Continued from preceding page)

was hurt by TH's personnel moves. Label GM Sergio Rozenblat has countered the defections by appointing former TH executive Carlos Pimentel to head up the label's Northeast sales and promotion. Other appointments include Edmundo Pedroza, director of sales and promotion, West Coast; Gustavo Fernández, director of East Coast sales and promotion; and José García, director of sales and promotion, Midwest.

Lately, Rozenblat has signed a gaggle of acts as well, such as Antonio De Jesús, Banda Jinetes, Banda El Rincón, Carengue, and Maquina Tropical. All of the aforementioned acts are set to

release albums in February, except De Jesús, whose banda effort is due out in March. In addition, veteran songstress Suzy González and Tecnobanda are expected to ship product in February.

**"LA X" MARKS THE SPOT:** High-fives go out to Spanish KLAX-FM Los Angeles, which has become the first No. 1-ranked Latin station in L.A. "LA X" joins KXTN-FM San Antonio as the only Hispanic outlets to have reached No. 1 in their respective markets. Credit KLAX's breathtaking rise to station GM Alfredo Rodríguez, who took KWKW ("La Mexicana") to No. 4 overall last year.

Maybe shocked, shock DJ Howard Stern, now on a Mexican-bashing crusade, should study Spanish to boost KLSX-FM's (which airs his morning show) ratings in L.A. Then the Spanish-speaking Mexican-American listeners could find out what the New York-based jock really thinks of them.

**IGLESIAS (SIGH) UNEXCITES:** In an interview before his Jan. 8 concert at the soldout James L. Knight Center in Miami, Julio Iglesias hinted that his bilingual show might contain a few surprises.

Perhaps Iglesias meant to say there would be only one surprise. Her name is Windy Barnes, a delightful backing singer in the Mariah Carey vein whose pair of brief vocal cameos were among the biggest highlights of Iglesias' pleasant, if lackluster, outing.

But the longtime Sony Latin superstar did little to astonish during his crisply paced, two-hour set. He did attempt to step out of his normally aloof stage character by applying more emotion to his songs, body language, and stage patter. Nonetheless, Iglesias' stylistic makeover—while noble—proved ineffective, as the handsome crooner was met by wave after wave of perfunctory applause.

Even Iglesias' patented Latin lover pose, featuring his right hand moving sensuously up and down his undulating torso, garnered little reaction. Perhaps predictability breeds indifference.

Of course, Iglesias' Spanish-language classics such as "Paloma Blanca," "Hey," and "De Niña A Mujer," would draw an occasional clutch of cheers. Surprisingly, however, it was his heartfelt rendition of an English-language hit—Elvis Presley's 1961 smash "Can't Help Falling In Love"—that seemed to ignite Iglesias, as well as the middle-aged, mostly Hispanic audience that provided spirited vocal support. Give Iglesias an "E" for Elvis... and may Presley be the source of more concert material for the suave Spaniard.

**GRAMMY NOTES:** With her pair of Grammy nominations for best tropical Latin performance and best Mexican/American performance, Elektra's Linda Ronstadt is poised to become the first double Grammy winner in the Latin genre. She won in the Mexican/American category in 1988.

As usual, most of the Grammy nominees are household names, save Fonovisa's heartthrob Cristian and Rounder's conjunto luminary Mingo Saldívar. SBK-Capitol/EMI Latin singer/songwriter Jon Secada is nominated for best new artist.

**NOTAS:** Lucero's latest pop effort, "Lucero" (Melody/Fonovisa), is slated to ship next week. The leadoff single is "Veleta"... Also out is another sparkling album, "Dreams & Desires," by Heads Up artist Roberto Perera. The record's fab final track, "On My Way To New Orleans," will make you want to go out and buy chicory coffee... Sony Tropical's Chayanne will perform Sunday (17) as part of the festivities surrounding Bill Clinton's Inauguration.

**FOR THE RECORD:** Sony Discos Inc. won 12 of 16 categories in the 1992 year-end tabulations, not 10 of 14 as reported in the Dec. 26 issue.

## 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	9	RICARDO MONTANER TH-RODVEN	◆ CASTILLO AZUL 6 weeks at No. 1
2	2	2	15	DANIELA ROMO CAPITOL-EMI LATIN	◆ PARA QUE TE QUEDES CONMIGO
3	3	3	14	BRAULIO SONY LATIN/SONY	QUE TENTACION
4	6	6	9	PAULINA RUBIO CAPITOL-EMI LATIN	◆ MIO
5	5	7	9	JOSE JOSE ARIOLA/BMG	40 Y 20
6	4	4	12	CHAYANNE SONY LATIN/SONY	◆ PROVOCAME
7	11	17	6	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	◆ EL COSTO DE LA VIDA
8	8	9	8	LA MAFIA SONY DISCOS/SONY	DILE
9	12	13	10	GLORIA TREVI ARIOLA/BMG	◆ CON LOS OJOS CERRADOS
10	10	8	10	BRONCO FONOVISA	ADORO
11	7	5	13	EMMANUEL SONY LATIN/SONY	◆ MAGDALENA
12	9	10	10	ANA GABRIEL SONY LATIN/SONY	SILUETA
13	17	16	6	JON SECADA SBK/CAPITOL-EMI LATIN	CREE EN NUESTRO AMOR
14	16	14	8	ALVARO TORRES CAPITOL-EMI LATIN	TE OLVIDARE
15	14	15	10	EDNITA NAZARIO CAPITOL-EMI LATIN	TANTO NOS AMAMOS
16	20	22	5	TONY VEGA RMM/SONY	APARENTEMENTE
17	15	11	15	PANDORA CAPITOL-EMI LATIN	◆ MATANDOME SUAVEMENTE
18	13	12	10	FRANKIE RUIZ TH-RODVEN	BAILANDO
19	24	26	9	SELENA CAPITOL-EMI LATIN	QUE CREIAS
20	18	23	7	JOSE ALBERTO RMM/SONY	DISCULPEME SENORA
				*** POWER TRACK ***	
21	29	31	3	KIARA TH-RODVEN	QUE SUBA LA TEMPERATURA
22	30	34	5	BANDA MACHOS FONOVISA	SANGRE DE INDIO
23	28	32	5	MARISELA ARIOLA/BMG	TE DEVUELVO TU APELLIDO
24	27	28	6	JOSE FELICIANO CAPITOL-EMI LATIN	VENGA LA ESPERANZA
25	21	18	11	LOS TEMERARIOS AFG SIGMA	EXTRANANDOTE
26	19	24	9	JOSE LUIS RODRIGUEZ SONY LATIN/SONY	◆ VALE LA PENA VOLVER
				*** HOT SHOT DEBUT ***	
27	NEW ▶		1	LOS BUKIS FONOVISA	VIENDOLO BIE
28	NEW ▶		1	VICENTE FERNANDEZ SONY DISCOS/SONY	LA FIESTA
29	NEW ▶		1	GEORGE LAMOND SONY LATIN/SONY	BABY CREO EN TI
30	25	27	6	GIPSY KINGS ELEKTRA	QUIERO SABER
31	31	35	7	H2O SONY LATIN/SONY	NENA
32	NEW ▶		1	REY RUIZ SONY TROPICAL/SONY	SI ME DAS UN BESO
33	22	20	11	YOLANDITA MONGE WEA LATINA	◆ CARA DE ANGEL
34	33	30	5	GUSTAVO ALARCO RCA/BMG	◆ FUE LA NOCHE
35	NEW ▶		1	JESSICA CRISTINA SONY LATIN/SONY	TODO ES VIDA
36	NEW ▶		1	AMANECER QUALITY	BASTA
37	23	19	16	MYRIAM HERNANDEZ WEA LATINA	SI NO FUERAS TU
38	38	37	11	ROCIO DURCAL ARIOLA/BMG	COMO AMIGOS
39	39	40	3	BACHATA MAGIC RTP/TH-RODVEN	AMOR MIO, QUE ME HAS HECHO?
40	32	33	7	LAS CHICAS DEL CAN TH-RODVEN	◆ HACER EL AMOR CON OTRO

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

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# Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ No. 1 ★★				
1	1	13	<b>JOHN P. KEE &amp; NEW LIFE COMMUNITY CHOIR</b> TYSOT 1403*/SPECTRA	WE WALK BY FAITH 7 weeks at No. 1
2	2	27	<b>DARYL COLEY</b> SPARROW 1234*	WHEN THE MUSIC STOPS
3	4	11	<b>GEORGIA MASS CHOIR</b> SAVOY 7102	I SING BECAUSE I'M HAPPY
4	6	45	<b>REV. MILTON BRUNSON &amp; THE THOMPSON COMMUNITY SINGERS</b> WORD 48784*/EPIC	MY MIND IS MADE UP
5	5	21	<b>THE ANOINTED PACE SISTERS</b> SAVOY 14812*/MALACO	U KNOW
6	7	15	<b>MELVIN WILLIAMS</b> BLACKBERRY 2203301211/SPECTRA	IN LIVING COLOR - "LIVE"
7	3	13	<b>VARIOUS ARTISTS</b> REPRISE 26980*/WARNER BROS.	HANDEL'S MESSIAH A SOULFUL...
8	8	35	<b>REV. JAMES MOORE</b> MALACO 6009	LIVE IN DETROIT
9	9	55	<b>REV. T. WRIGH/CHICAGO INTERDENOMINATIONAL MASS CHOIR</b> SAVOY 14804/MALACO	I'M GLAD ABOUT IT
10	10	35	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 8535*/A&M	FOCUS ON GLORY
11	12	13	<b>CHICAGO MASS CHOIR</b> LIGHT 750769*/SPECTRA	HE THAT BELIEVETH
12	11	45	<b>THOMAS WHITFIELD</b> BENSON 2841*/A&M	ALIVE & SATISFIED
13	13	67	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6008	GOD GETS THE GLORY
14	14	33	<b>THE RICHARD SMALLWOOD SINGERS</b> SPARROW 1283*	TESTIMONY
15	33	3	<b>REV. CLAY EVANS</b> SAVOY 7106*/MALACO	I'M GOING THROUGH
16	16	13	<b>MARVIN WINANS</b> SELAH 7509*/SPARROW	PERFECTING CHURCH
17	15	11	<b>CALVIN BERNARD RHONE</b> CGI 514161111/SPECTRA	IT'S IN THE PRAISE
18	17	55	<b>SHIRLEY CAESAR</b> WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
19	18	23	<b>FLORIDA MASS CHOIR</b> MALACO 6011	NOW, I CAN SEE
20	23	37	<b>WILLIE NEAL JOHNSON &amp; THE NEW KEYNOTES</b> MALACO 6010	THE COUNTRY BOY GOES HOME
21	24	17	<b>BEAU WILLIAMS</b> LIGHT 730806*/SPECTRA	LOVE
22	26	7	<b>RUBY TERRY</b> MALACO 4455* "LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR	
23	19	17	<b>SANDRA CROUCH</b> SPARROW 1325*	WITH ALL MY HEART
24	28	75	<b>YOLANDA ADAMS</b> TRIBUTE 0946*/SPECTRA	THROUGH THE STORM
25	22	19	<b>REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR</b> AIR 10180	STAND STILL UNTIL HIS WILL IS CLEAR
26	25	11	<b>REV. R.L. WHITE JR. &amp; MT. EPHRIAM BAPTIST CHURCH MASS CHOIR</b> FAITH 1992*	THERE IS A FOUNTAIN
27	21	19	<b>VARIOUS ARTISTS</b> CGI 0004*/A&M	SALUTE TO THE CARAVANS
28	20	33	<b>THE NEW YORK RESTORATION CHOIR</b> SAVOY 14811/MALACO	THANK YOU JESUS
29	27	27	<b>THE JACKSON SOUTHERNAIRES</b> MALACO 6012	LIVE AND ANOINTED
30	30	17	<b>THE GOSPEL MUSIC WORKSHOP OF AMERICA</b> SAVOY 7105*/MALACO	LIVE FROM SALT LAKE CITY
31	38	5	<b>TM MASS YOUTH CHOIR</b> TM 2001*	SEND YOUR ANNOINTING
32	31	5	<b>HEAVEN SENT</b> CGI 0038*/A&M	KEEP LOVE ALIVE
33	32	19	<b>BEN TANKARD</b> TRIBUTE 2000*/SPECTRA	KEYS TO LIFE
34	RE-ENTRY		<b>JAMES BIGNON &amp; DELIVERANCE</b> AIR 10181	USE ME
35	35	17	<b>MISSISSIPPI CHILDREN'S CHOIR</b> MALACO 4454*	CHILDREN OF THE KING
36	29	47	<b>NICHOLAS</b> COMMAND/WORD 48786*/EPIC	BACK TO BASICS
37	39	37	<b>L.A. MASS CHOIR</b> LIGHT 73055*/SPECTRA	COME AS YOU ARE
38	NEW▶		<b>KEITH DOBBINS AND THE RESURRECTION MASS CHOIR</b> TRIBUTE 3643*/SPECTRA	FILL ME
39	RE-ENTRY		<b>DONNIE HARPER/NEW JERSEY MASS CHOIR</b> TRIBUTE 1160*/SPECTRA	HOPE OF THE WORLD
40	NEW▶		<b>SAN QUENTIN MASS CHOIR</b> REX 001*	HE'S ALL I NEED

● 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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# Artists & Music

## In the SPIRIT



by Lisa Collins

"IT WAS THE BEST move we could have possibly made," says TM Records co-founder and GM Tanya Harris. Harris was referring to the label's risky decision to go the independent-distribution route last March.

"Sales have increased 50%-60% and we have been able to get into places we were unable to get into with Spectra," Harris adds. "We now have about 13 major distributors and nine one-stops."

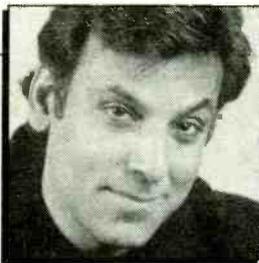
"We were very glad to be with Spectra, but decided to move on our own. We took the chance. We'd already kept in touch with retailers. Now we've gotten great response. It was time."

ALSO GOING ITS OWN WAY is the West Angeles C.O.G.I.C. Mass Choir. Once signed to Sparrow, the choir is now recording under its own Way C.O.G.I.C. banner. The label itself is currently being organized by the church. Last we heard, Bishop Charles Blake of the West Angeles C.O.G.I.C. himself will be at the helm.

Elsewhere, Pepperco Records has signed a distribution agreement with Ocean Records. The agreement, which was only recently announced, was originally formalized in late November. With the move, Ocean Entertainment broadens its base in the gospel arena and signals further moves—and signings—in the gospel marketplace. Ocean had previously been known for its fine rock, alternative rock, and metal-heavy roster.

Ocean's new direction is largely due to the influence of GM Dan Lienart, who served as VP of Light Records in the early '80s.

## Jazz BLUE NOTES



by Jeff Levenson

HEARTSTRINGS FOR A HOMEBOY AXMAN: Guitarist Dave Stryker has just completed a project that has to be viewed as a love letter to a friend, teacher, mentor, and fellow native of Omaha, Neb.—Billy Rogers. What's more, his labors have elicited a number of heartfelt appreciations from the likes of Pat Metheny, John Scofield, George Shearing, Wilton Felder, Bobby Lyle, and Plas Johnson.

Stryker has just produced—a word that doesn't fully convey the extent of his efforts—a new Stash issue, "The Guitar Artistry Of Billy Rogers." It brings into focus the instrumental talents of a more-heralded-than-heard player who achieved some notoriety in the late '70s with the Crusaders (he replaced Larry Carlton), during the group's "Images" and "Street Life" period.

In that context, it seems clear now, Rogers was not able to stretch creatively. His style owed much to B.B. King, George Benson, Allan Holdsworth, Miles Davis, and John Coltrane, but few people knew it because little documentation of his chops-heavy play existed. He died in 1987 from a drug overdose. He was 37.

A few years back, Stryker received hundreds of home recordings found in Rogers' apartment. His mission was hardly simple: make sense of the four-track demos, select and isolate his friend's jeweled solos, then highlight them in a newly recorded group setting.

The results are impressive. With rhythm help from bassist Jay Anderson and drummer Jeff Hirshfield, Stryker has fashioned a sonic context for Rogers' lead voice; the music sounds whole. In sum, it corroborates

the comments of Metheny, Scofield, and others when they remember this lost musician—a shooting star, extinguished. We're seeing his light only now. Stryker is the reason why.

Expect the release in March.

WARNING, THE FOLLOWING MAY (X)Pand Your Vocabulary: Blue Note is about to issue its very first record with a parental warning sticker. Why?, you ask. Easy. Too many *shits* and *mutherfuckers*. That's the word (*words?*) regarding saxman Greg Osby's eagerly awaited project, "3-D Lifestyles," scheduled for release in February. Much has been written about the hybridization of jazz and hip-hop, but a number of sources (not all of them label-connected) tell me this may be the entry that puts the new form on the map (Warner Bros. will probably have something to say about that, however, since Miles Davis' "Doo Bop" had a strong chart run of more than 20 weeks as '92 came to a close). From the jazz side, the record gets help from pianist Geri Allen and vocalist Cassandra Wilson; from the hip-hop side, it's producers Ali Shahed and Eric Sadler. A 12-inch single, "Mr. Gutterman," will be issued along with a video.

STUFF: Jazz writer Gene Lees, last year's winner of the ASCAP Deems Taylor Award for his work "Waiting For Dizzy," is about to issue his sixth book, "Jazz Lives." Done in tandem with photographer John Reeves, it celebrates in words and in pictures the lives of 100 jazz players. Firefly Books is publishing... Vee-Jay, which owns an eclectic catalog of titles encompassing jazz and blues, dating from the '50s and '60s, has started a reissue program. First among the releases? Entries from Lee Morgan, Wynton Kelly, and Wayne Shorter. Which leads me to this A&R thought: Why isn't Shorter currently signed to a label?



by Bob Darden

There were a few disappointing omissions, most notably Mark Heard's thundering "Satellite Sky" (Fingerprint), Iona's haunting "Book Of Kells" (Forefront), and Lost Dogs' compelling "Scenic Routes" (Brainstorm). But overall, the nominations weren't half as odd as in recent years.

**C**ONTEMPORARY CHRISTIAN ACTS ON THE Tube: "Good Morning, America" featured Steven Curtis Chapman, DC Talk, representatives of Z-TV, and Amy Grant Jan. 5 in a first-rate look at the state of contemporary Christian music... Carman celebrated Christmas—along with Vince Gill and Trisha Yearwood—on "Reba McEntire's Christmas Card," which aired on TNN for the second year in a row... Russ Taff sang Christmas songs and carols on shows like "Crook & Chase," "Nashville Now," "Miller & Co." and on CMT... Debby Boone, now spokeswoman for the new Family Channel Video Line, appeared on "Live With Regis & Kathie Lee" Dec. 15.

The daytime soap opera "The Guiding Light" has licensed Warner Alliance artist Vince Ebo's catalog song "Hard Hearted Act" for "the run of the show"... It isn't exactly TV, but another Warner Alliance act, the legendary Fairfield Four, has been featured before Voice Of America's 120 million listeners over the past month.

**E**LSEWHERE, Benson recording artist Al Denson's first stop on his "Extra Mile Tour" was before a sold-out Reunion Arena Jan. 9 in Dallas. Denson sold 9,100 tickets a full month before the event. The show boasts three live cameras and \$350,000 worth of production equipment.

Few football players have gained instant cult status as quickly as Buffalo Bills' longtime backup quarterback Frank Reich did after leading his team to stunning victories over the Houston Oilers and Pittsburgh Steelers. After the comeback victory over the Oilers, he told USA Today he gives full credit to the Lord for his success and that he listened to "In Christ Alone" by Warner/Alliance artist Michael English to help him cope with the pressure.

**J**UST LIKE everybody else, each year I remain amazed by the vagaries of Grammy voting. But for once, I have to tip my hat to NARAS members, at least in the contemporary Christian categories. One pleasant surprise is in the best rock/contemporary gospel album category with long overdue nominations for the Newsboys' "Not Ashamed" (Star Song) and Geoff Moore & the Distance for "A Friend Like U" (Forefront). Veteran rock act Petra's "Unseen Power" is probably the favorite here—and justly so—but the Newsboys sound like the future of the genre.

The best-pop-gospel-album category figures to be a war between Carman's "Addicted To Jesus" (Benson) and Steven Curtis Chapman's "The Great Adventure" (Sparrow)—two of the year's best-selling and best-received releases. (Incidentally, Carman's previous two gold releases for Benson, "Radically Saved" and "Revival In The Land," are now available through his new label, Sparrow/Liberty, just a few weeks after his switch in record labels.)

While in the best-Southern-gospel-album division, which now encompasses everything from traditional Southern gospel to country to bluegrass, Bruce Carroll's "Sometimes Miracles Hide" is probably a slight early favorite over three Southern gospel legends: the Cathedrals' "Camp Meeting Live" (Canaan), the Florida Boys' "Live" (New Haven), and the Speers' "70th Anniversary Celebration" (Heartland). You read that right—it's the Speers' 70th anniversary as a group!

## 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	3	7	D.C. TALK FOREFRONT 3002*/STARSONG	1 week at No. 1 FREE AT LAST	
2	2	19	MICHAEL W. SMITH ● REUNION 0071*/WORD	CHANGE YOUR WORLD	
3	4	27	STEVEN CURTIS CHAPMAN SPARROW 1328*	GREAT ADVENTURE	
4	1	13	AMY GRANT MYRRH 6962*/WORD	HOME FOR CHRISTMAS	
5	5	7	STEVE GREEN SPARROW 1348*	HYMNS: A PORTRAIT OF CHRIST	
6	9	9	BRYAN DUNCAN MYRRH 6953*/WORD	MERCY	
7	11	5	TWILA PARIS STARSONG 8252*	HEART THAT KNOWS YOU	
8	7	13	4 HIM BENSON 2960*	THE BASICS OF LIFE	
9	10	27	SUSAN ASHTON SPARROW 1327*	ANGELS OF MERCY	
10	19	65	MICHAEL ENGLISH WARNER ALLIANCE 4104*/SPARROW	MICHAEL ENGLISH	
11	6	61	CARMAN BENSON 2809*	ADDICTED TO JESUS	
12	15	95	AMY GRANT ▲ <sup>3</sup> MYRRH 6907*/WORD	HEART IN MOTION	
13	13	17	MICHAEL CARD SPARROW 1321*	THE WORD: RECAPTURING	
14	12	15	WAYNE WATSON DAYSRING 4232*/WORD	HOW TIME FLIES	
15	14	9	VARIOUS ARTISTS WARNER ALLIANCE 26980*/SPARROW	HANDEL'S MESSIAH A SOULFUL...	
16	17	27	RON KENOLY INTEGRITY 044*/SPARROW	LIFT HIM UP WITH RON KENOLY	
17	16	15	CARMAN EVERLAND 9345*/WORD	YO KIDS	
18	20	43	RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART	
19	23	11	NEWSBOYS STARSONG 8251*	NOT ASHAMED	
20	32	27	WHITE HEART STARSONG 8247*	TALES OF WONDER	
21	NEW▶		OUT OF THE GRAY SPARROW 1344*	SHAPE OF GRACE	
22	40	117	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN	
23	8	9	RUSS TAFF SPARROW 1338*	A CHRISTMAS SONG	
24	18	9	WHITE CROSS STARSONG 8249*	HIGH GEAR	
25	21	5	DINO BENSON 2952*	CHRISTMAS... A TIME FOR PEACE	
26	25	9	PETRA STARSONG 8266*	PETRAPHONICS	
27	22	43	AMY GRANT MYRRH SP 5057/A&M	A CHRISTMAS ALBUM	
28	38	21	RAY BOLTZ WORD 52991*	SEASONS CHANGE	
29	31	9	JOHN P. KEE TYSCOT 1403*/SPECTRA	WE WALK BY FAITH	
30	RE-ENTRY		MICHAEL CARD SPARROW 1296*	PROMISE	
31	39	55	PETRA DAYSRING 48859*/WORD	UNSEEN POWER	
32	NEW▶		GLEN CAMPBELL NEW HAVEN 200214*/SPECTRA	WINGS OF VICTORY	
33	30	333	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION	
34	RE-ENTRY		STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL	
35	27	25	VERN JACKSON TBN 0001*	HIGHER THAN I'VE EVER BEEN	
36	36	17	CARMAN MINISTRIES STARSONG 8250*	HIGH PRAISES VOLUME 2	
37	RE-ENTRY		JON GIBSON FRONTLINE 9285*	FOREVER FRIENDS	
38	33	3	MICHAEL W. SMITH REUNION 0052*/WORD	MICHAEL W. SMITH CHRISTMAS	
39	28	27	VARIOUS ARTISTS DAYSRING 9132*/WORD	HANDEL'S YOUNG MESSIAH	
40	37	19	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS	

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 Artists per pie..... 10  
 Cuts per pie..... 10  
 B-side additives..... 0%  
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 "Rap Pie In The Sky"..... EK 53075  
 "Gospel Pie In The Sky"..... EK 53076  
 "Country Pie In The Sky"..... EK 53077  
 "Pop Pie In The Sky"..... EK 53078  
 Serving Size: CD and Cassette

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# Music Video

ARTISTS & MUSIC

## MTV Ups Currents, Dayparting 'Yo!' Gets Weekly Slot; 2 Shows Sign On

BY DEBORAH RUSSELL

LOS ANGELES—Promising to air 80% current clips in 1993, MTV has reworked its daily programming into a dayparted schedule akin to other television networks.

"We're thinking in a TV mindset and spent a lot of time working on how to program MTV to maximize effective plays and find the music that means the most to the people who are able to watch at different times of the day," says Andy Schuon, senior VP of music programming and promotion. "We've had success stories with rap, rock, pop, and alternative, and we wanted to feel we could play all of those. That's why we designed the day-parts strategy."

MTV says it will not trim any musical genre from its programming landscape. Music will amount to about 91% of airtime (in 1992, music accounted for 88%-90% of the schedule), and all music played in regular rotation hours will be culled from the '90s.

The only purely nonmusic program in the Monday-Friday schedule is the twice-daily "MTV Half Hour Comedy Hour." That show will be replaced in March by a retooled comedy program, "Kamikaze." Several other nonmusic shows are in production, but will be introduced in weekend or nonprime-time slots.

Three of the more dramatic recent developments at MTV include the creation of the shows "MTV Jams" and "Alternative Nation," and the placement of "Yo! MTV Raps" into a regular, weekly time slot.

"MTV Jams"—which grew out of the weekly "Fade To Black" show—programs a mix of hip-hop, R&B, and new jack fare, and airs weekdays from 11 a.m.-noon and 7-7:30 p.m., and Sundays from 10-11 a.m. The morning segments are geared toward a mature, female-dominated audience, while the evening editions go for a younger male/female, street mix. Bill Bellamy hosts.

After floating around the sched-

ule, "Yo! MTV Raps" has moved from its daily status to a consistent, two-hour segment, airing Fridays at 10 p.m. The current show plays as an extended version of its former incarnation, with the same hosts, up to 20 videos per show; a new countdown has been incorporated into the program.

The combined result of "Jams" and "Yo!" is an increase in rap/R&B music from about five hours to 12½ hours per week, says Schuon.

Richelle Davis, an independent music video promoter whose clients

of urban music was very successful, and our gut told us that R&B music was something our audience wanted," he says. "They came back to us loud and clear with a 'yes.'"

The sales success and chart activity in the alternative music genre indicated that MTV viewers also would be served by more programming in that arena, says Cannelli, and the debut of "Alternative Nation" marks an increase in airtime for cutting-edge clips.

The show airs midnight to 1 a.m. Mondays-Fridays. MTV VJ Ken-



SCHUON



CANNELLI



McGRATH

include Priority, Rap-A-Lot, Giant, and Warner Bros., projects MTV will attract more urban viewers with the new schedule.

"Of course, I'd like to see 'Yo!' on in a daily format, but the Friday-night time slot is good, and that's a big chunk of time," she says. "Now 'Yo!' has a better opportunity to break new rap groups."

The advent of "MTV Jams" provides an outlet for straight R&B acts that have not crossed over to pop yet, she adds. But the labels, she notes, "are going to have to keep MTV honest" by maintaining their support of Black Entertainment Television and the Box, as MTV begins to program more videos that appear on those R&B/urban-oriented networks.

MTV's goal in launching "MTV Jams" was to "superserve" an audience that clearly wanted this type of programming from the network, says John Cannelli, VP of talent/artist relations. "In the early days of 'Yo!' we saw that putting on an hour

nedy Montgomery hosts the program, which is poised as a "hipper MTV than the rest of the day," and is designed to complement the weekly two-hour "120 Minutes" program and the "Buzz Bin" segments, says Schuon.

"It's designed for people who want to be ahead of the current musically, and pushes the boundaries of several musical genres," he says.

Schuon stresses that the emphasis on dayparting is not as restrictive or dramatic as it may sound. "About 70% of our music goes across all of the dayparts," he says, but segmenting clips into specific blocks of time will help labels place videos, while giving the music a better chance to find its audience, and vice versa.

The news is good for the labels, says Pam Marcello, senior director of video promotion at MCA. "The fact that they're playing more new videos and focusing on demographics should help us sell more records," she says.

Additional programs that target specific viewers include the early-morning "Rude Awakening," the hit-driven "Stopless Hits," the retrospective "Classic MTV," the rock'n'roll show "MTV Rocks," the dance-oriented "The Grind," and the evening program "MTV Prime With Duff," which features world premieres, buzz clips, and more. "MTV's Most Wanted" continues to count down the 10 most wanted videos of the day twice daily.

In other news, MTV still plans to launch a test of its proposed spinoff channels, but no news regarding musical format was forthcoming. A test of some kind is scheduled for spring, and Judy McGrath, MTV's creative director/executive VP, is adamant that "whatever we do will not diminish the diversity and variety on the [current MTV channel]."

## Fragile's Future Fuzzy As Wainwright Splits

FRAGILE FILMS, the video production company founded by director Rupert Wainwright and Terance Power, has dissolved its partnership with Propaganda Films. Propaganda retains the rights to the Fragile name, but several of Fragile's key directors already have left the roster. Wainwright himself has signed with Limelight Inc. for films, commercials, and videos.

Since its formation in 1988, Fragile has been closely associated with the big-budget video career of Hammer, but Fragile also was an active player on the overall West Coast rap scene, reeling clips for everyone from N.W.A to Tone Loc.

Fragile's future now lies in the hands of Propaganda, which entered a joint partnership with Wainwright and began to represent him for commercials in July 1991. While calls to Propaganda were not returned by press time, a statement notes it "will retain the assets and name of Fragile Films while Wainwright pursues his directing career at Limelight."

"I've given [Propaganda] full control of the company," says Wainwright. He adds Fragile's creative and financial development in the commercial realm did not meet his expectations in 1992.

Wainwright plans to focus on developing a feature film career; he is looking at scripts for science-fiction and political thrillers. He also is bidding on various commercials and says he hopes to reel music videos, as well.

Fragile director Tim Walton has linked with former Fragile executive producer Power at the latter's newly formed Power Films, while director Rich Murray joined with producer Joseph Uliano to form One World Productions. Fragile directors David Florimbi, Jules Lichtman, Lance Stadler, and Eugene Yelchin are exploring new options.

NOT FOR REAL: Palomar Pictures director Neil Abramson must have been surprised when he saw Mark Romanek's name chyroned onto the After 7 video "Baby I'm For Real" on MTV. Abramson actually directed the Virgin clip; MTV is now running the correct credits.

QUICK CUTS: Joel Gallen, former VP of production at MTV, recently launched his own L.A.-based company, Tenth Planet, which was to produce the Jan. 12 induction ceremony for the Rock and Roll Hall of Fame... Sandy Neese is now VP of communications at Mercury Records in Nashville, where she continues as head of publicity and video.

IT'S AN HONOR just to be nominated (riiggghht): Grammy noms for

best short- and longform music videos are in. The Eye congratulates Mark Romanek, who directed En Vogue's "Free Your Mind"; John Downer, who shot Peter Gabriel's "Digging In The Dirt"; Ondrej Rudavsky, who reeled Los Lobos' "Kiko And The Lavender Moon"; Matt Mahurin, who directed Lyle Lovett's "Church"; and Tony Kaye, who directed Roger Waters' "What God Wants."

Noms in the longform category go to directors Adrian Marthaler for "Classic Visions 5: Gershwin, D'Albert, Strauss, Honegger"; Judas Bullhorn and Distortion Wells for

GWAR's "Phallus In Wonderland"; Rupert Wainwright for Hammer's "Hammerin' Home"; Sophie Muller for Annie Lennox's "Diva"; and Larry Holland for Public Enemy's "The Enemy Strikes Live."

TIME CAPSULE: The crew at High Five Productions is ready to wrap "The Women Of Country," a country music history lesson that takes the viewer through the evolution of female artistry in Music City. More than 40 artists, including Wynonna Judd, Mary-Chapin Carpenter, Tammy Wynette, and Patsy Montana,

are united in this living archive, set to air on CBS in February.

High Five's Bud Schaeztle produced and directed; Doug Forbes and Martin Fischer produced. Bob Oermann was writer.

SPEAKING OF SPECIALS: Flashframe Films closed 1992 with the highly rated CBS holiday special "Kenny Rogers: Keep Christmas With You." Flashframe's Len Epand produced the special in conjunction with Kenny Rogers Productions.

In other Flashframe news: Director Phil Maillard recently joined the company after dissolving his own Shoot Til U Drop production house; and director John Dahl, formerly of Propaganda, will begin shooting videos for Flashframe in March.

THE NEW N.A.M. Records video "Flashlight Therapy" by Imara is more than just another rap clip showcasing social injustice and the ill treatment of minorities in this country. L.A.-based N.A.M., which stands for New African Movement, is working with George Holliday's Social Reform Inc. and will contribute a portion of the single's proceeds to help implement programs to benefit urban youth in L.A.

Holliday is the man who filmed four LAPD officers beating motorist Rodney King; footage from the incident appears in the "Flashlight Therapy" clip, directed by N.A.M. president/co-owner Darryl Williams.

THE EYE



by Deborah Russell

### MTV's Monday-Friday Schedule

6-9 a.m.:	"Rude Awakening"
9-11 a.m.:	"Stopless Hits"
11-noon:	"MTV Jams"
noon-12:30:	"Classic MTV"
12:30-3 p.m.:	"MTV Rocks"
3-4 p.m.:	"MTV Blocks"
4-5 p.m.:	"Totally Different Pauly"
5-6 p.m.:	"MTV's Most Wanted"
6-6:30 p.m.:	"Classic MTV"
6:30-7 p.m.:	"The Grind"
7-7:30 p.m.:	"MTV Jams"
7:30-8 p.m.:	"MTV's Half Hour Comedy Hour" (M-Th)
8-10 p.m.:	"MTV Prime"
10-11 p.m.:	"MTV's Most Wanted" (M-Th)
11-11:30 p.m.:	"MTV's Half Hour Comedy Hour" (M-Th)
11:30-midnight:	"The Grind" (M-Th)
10-midnight:	"Yo! MTV Raps" (Friday)
midnight-1 a.m.:	"Alternative Nation"

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

# the Medialine™

## Running Wild At The Times; Goin' To The Chapel Hill

BY ERIC BOEHLERT

**MORALITY PLAY:** It's unfortunate that activist Donald Wildmon seems more interested in raising direct-mail funds—and his own profile—than seriously addressing what he and his followers see as real societal woes.

The fact is it's hard to argue with the basic tenets of Wildmon's full-page, \$45,000 ad in the Jan. 10 edition of *The New York Times* announcing a new campaign to target board members of entertainment companies in an effort to curtail "all the sex, violence, filth and profanity..." Behind the ad's hysteria and threats is the belief that teen pregnancy and youth-related violence are both rising at an alarming rate and that TV shows, movies, and music videos are soaked in far too much sex and violence. And yes, the entertainment industry should wrestle with the consequences its products have on consumers.

But clearly those entertainment outlets alone are not "destroying traditional family values," as Wildmon heavily-handedly puts it.

After all, the point of tough-talking ads like Wildmon's is not to offer solutions but rather to serve up red meat so followers can write out liberal-sized checks with a smile.

Wildmon's best mean-spirited line: "Most [industry] Board members are not in the entertainment business. They are good, decent, respected people..."

**WHOM DO YOU TRUST?** After Chapel Hill, N.C., was dismissed last fall as a not-yet-ready-for-prime-time player in the college music scene by both *Spin* and *Alternative Press*, the collegiate homestead is making a comeback of sorts. In recent issues, *Details* and *En-*

tertainment Weekly both insist the Tobacco Triangle of Chapel Hill, Durham, and Raleigh is still the return address of choice for hard-rocking slackers.

**MONEY TALKS:** In a curious twist, *Random House*, publisher of the "Rolling Stone Illustrated History Of Rock & Roll" and "Rolling Stone Album Guide," purchased ad space in the February issues of *Spin* to tout the updated editions of those guides. Rivalry's one thing, but \$3,600 for the quarter-page, black-and-white ad is quite another.

**DAILY BLUES:** While its music writers remain thankfully in place, it was painful nonetheless to watch the recent mass firings at the *New York Daily News*, always a faithful and keen observer of the music industry. The personnel bloodletting was done in order for new owner, real estate developer, and U.S. News And World Report owner Mortimer Zuckerman to "save" the financially troubled tabloid.

**SHAMELESS PLUG:** Henry Holt & Co. announced that next month it will issue the 1993 revised and updated edition of "Catch A Fire: The Life Of Bob Marley" by *Billboard* editor in chief Timothy White. Coming 10 years after the original publication of the book, this marks the 24th U.S. printing of one of the most successful music biographies ever, the author noting that "no two printings are the same," with each containing new information and additions to its massive discography.

There will also be new British, Italian, German, and Japanese editions this year. White also plans to add an additional chapter in 1995 and, finally, in the year 2000, in order to keep pace with "three generations" of Marley music.



**BACKSTAGE PASSES: LIFE ON THE WILD SIDE WITH DAVID BOWIE**  
By Angela Bowie with Patrick Carr  
(G.P. Putnam's Sons, \$22.95)

Unauthorized biographies of the sort that raise eyebrows can serve several purposes, not the least of which is entertainment. At their finest, tell-all tomes can also recycle their trashy tales into truths; although the degree of influence is debatable, life and art surely do come together, and knowing the "all" about one must shed some light on the other.

Angela Bowie, who met husband-to-be David Bowie in the London of the '60s, when "you could get whatever turned you on: peace and love... art and culture, hash and speed, call girls and rent boys," is certainly in a position to reveal, now that the gag order included in her 1980 divorce settlement has expired, that is. And David Bowie, a ground-breaking, genre-bending artist with a vast wardrobe of personas and styles—musical, sexual, hair, and otherwise—would seem ripe for revelation. It is disappointing, then, that this very-in-

sider tale of fascinating people and times reveals relatively little of interest (even the prurient kind, though there is much sex talk, name-calling, and innuendo-peddling), and less of insight. As entertainment, the book is also wanting; lackluster writing dulls potentially great anecdotes.

"Backstage Passes" is foremost a free-flowing account of *Angela Bowie* and her life with—and, she emphasizes, immense influence on—David. "Many of the crucial business moves, musical and professional connections, and marketing and imaging strategies were my work," she asserts, and her stories spell it out.

There is more here than anyone need know about the singer's "Lance of Love" and its conquests, as well as his alleged paranoia, cruelty, drug abuse, and other personal bedevillments (including, she says, the devil, who had to be exorcised from the couple's pool). But as a character drawn in broad strokes, David Bowie remains sketchy, as do the many other music-industry luminaries who drift in and out of Angela's orbit. MARILYN A. GILLEN

**MUSIC TELEVISION**  
Continuous programming  
1515 Broadway, New York, NY 10036

**VH1 VIDEO HITS ONE**  
Continuous programming  
1515 Broadway, New York, NY 10036

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

**TNN THE NASHVILLE NETWORK**  
The Heart of Country  
The Nashville Network  
30 hours weekly  
2806 Opryland Dr, Nashville, TN 37214

**ADDS**  
Guns N' Roses, Garden Of Eden  
Whitney Houston, I'm Every Woman  
Arrested Development, Mr. Wendal  
Duran Duran, Ordinary World  
Mick Jagger, Sweet Thing  
10,000 Maniacs, Candy Everybody...

**ADDS**  
k.d. lang, Miss Shatelaine  
En Vogue, Give It Up, Turn It Loose  
Keith Richards, Eileen

**FIVE STAR VIDEO**  
Michael Penn, Long Way Down

**ARTIST OF THE MONTH**  
Sade, No Ordinary Love

**GREATEST HITS**  
Michael Bolton, To Love Somebody  
Gloria Estefan, Megamix  
Whitney Houston, I Will Always Love...  
Kenny G, Forever In Love  
Madonna, Deeper And Deeper

**ADDS**  
Martha Wash, Give It To You  
Men At Large, So Alone  
Mother's Finest, Cry Baby  
SWV, I'm So Into You  
TLC, Hat 2 Da Back

**ADDS**  
Hank Williams, Jr., Everything Comes...  
Tracy Byrd, Someone To Give My...  
Cimmaron, Can't You Just Stay Gone  
David Frizzell, The One That Got Away  
Paradise Motel, Fire In The Hole  
Six Shooter, Under My Skin

**EXCLUSIVE**  
Duran Duran, Ordinary World  
Peter Gabriel, Steam  
Guns N' Roses, Garden Of Eden  
Poison, Stand  
R.E.M., Man On The Moon

**HEAVY**  
P. Bryson/R. Belle, A Whole New World  
Eric Clapton, Farther Up The Road  
Celine Dion, Love Can Move Mountains  
Michael Jackson, Heal The World  
Annie Lennox, Little Bird  
Restless Heart, When She Cries

**HEAVY**  
Whitney Houston, I Will Always Love...  
Shal, If I Ever Fall In Love  
Wreckx-N-Effect, Rump Shaker  
Portrait, Here We Go Again  
Bobby Brown, Good Enough  
TLC, What About Your Friends  
Shabba Ranks, Slow And Sexy  
Toni Braxton, Love Should Have...  
Mad Cobra, Flex  
After 7, Baby I'm For Real  
Lo-Key?, I Got A Thing 4 You  
Sade, No Ordinary Love  
Hi-Five, Quality Time  
Mary J. Blige, Reminisce  
Chante Moore, Love's Taken Over  
Mr. Lee With R. Kelly, Hey Love  
Christopher Williams, All I See  
Shanice, Saving Forever For You  
Jade, Don't Walk Away  
Lorenzo, Make Love 2 Me

**HEAVY**  
Suzy Bogguss, Drive South  
McBride & The Ride, Queen Of...  
Rob Crosby, In The Blood  
Billy Dean, Tryin' To Hide...  
Diamond Rio, In A Week Or Two  
Joe Diffie, Startin' Over Blues  
George Jones, I Don't Need Your...  
Sammy Kershaw, Anywhere But Here  
Hal Ketchum, Sure Love  
Chris LeDoux, Cadillac Ranch  
McBride & The Ride, Just One Night  
Reba McEntire, Take It Back  
John Michael Montgomery, Life's A...  
Lee Roy Parnell, Love Without Mercy  
Collin Raye, I Want You Bad  
Restless Heart, When She Cries  
Ricky Van Shelton, Wild Man  
Sawyer Brown, All These Years  
Shenandoah, Leavin' Been A Long...  
Doug Stone, I Was Too Busy...  
Randy Travis, Look Heart, No Hands  
Travis Tritt, Can I Trust...  
Michelle Wright, He Would Be Sixteen  
Trisha Yearwood, Walkaway Joe

**HEAVY**  
Bobby Brown, Get Away  
Don Jovi, Bed Of Roses  
Def Leppard, (Stand Up...)  
En Vogue, Give It Up, Turn It Loose  
Whitney Houston, I Will Always Love...  
Nirvana, In Bloom  
Wreckx-N-Effect, Rump Shaker

**WHAT'S NEW**  
Lindsey Buckingham, Soul Drifter  
P. Cetera/C. Khan, Feels Like Heaven  
Harry Connick, Jr., Stardust  
Go West, Faithful  
Prince & The N.P.G., 7  
Jon Secada, Angel  
Patty Smyth, No Mistakes  
Bruce Springsteen, Man's Job  
Neil Young, Harvest Moon

**MEDIUM**  
Bell Biv DeVoe, Gangsta  
Father MC, Everything's Gonna Be...  
Jacci McGhee, It Hurts Me  
Kris Kross, It's A Shame  
Michael Jackson, Heal The World  
Prince, Damn U  
Tisha Campbell, Push  
Wendy Moten, Come In Out Of The...

**MEDIUM**  
Deborah Allen, Rock Me  
Billy Burnette, Tangled Up In Texas  
Stacy Dean Campbell, Poor Man's Rose  
Mark Chesnutt, O' Country  
Mark Collie, Born To Love You  
Corbin/Hammer, I Will Stand By You  
Billy Ray Cyrus, She's Not Cryin'...  
Radney Foster, Nobody Wins  
Gibson/Miller Band, Big Heart  
Kentucky Headhunters, Honky Tonk...  
Little Texas, I'd Rather Miss You  
Kathy Mattea, Standing Knee Deep...  
Martina McBride, Cheap Whiskey  
Robert Ellis Orrall, Boom! It Was Over  
Palomino Road, Why Baby Why  
Michael Martin Murphy, Dancing...  
Mike Reid, Call Home  
Run C&W, Hold On I'm Coming  
Remingtons, Nobody Loves You...  
Tim Ryan, Idle Hands  
Pam Tillis, Let That Pony Run  
Tanya Tucker, It's A Little Too...  
Rick Vincent, Best Mistakes I Ever...  
Lari White, What A Woman Wants  
Curtis Wright, If I Could Stop Lovin'...

**BUZZ BIN**  
Jesus Jones, The Devil You Know  
Nine Inch Nails, Wish  
Screaming Trees, Nearly Lost You  
Soul Asylum, Somebody To Shove

**THE BOX**  
Continuous programming  
12000 Biscayne Blvd, Miami, FL 33181

**CMT COUNTRY MUSIC TELEVISION**  
Continuous programming  
2806 Opryland Dr, Nashville, TN 37214

**MEDIUM**  
Sting/Eric Clapton, It's Probably Me  
Geoff Moore, A Friend Like You  
Genesis, Hold On My Heart  
Celine Dion, If You Asked Me To  
Beautiful South, We Are Each Other  
Lisa Stansfield, All Woman  
Simply Red, For Your Babies  
Amy Grant, I Will Remember You  
Midge Ure, Cold Cold Heart

**STRESS**  
Alice In Chains, Angry Chair  
Arrested Development, Mr. Wendal  
Dan Baird, I Love You Period  
Black Crowes, Sometimes Salvation  
Extreme, Stop The World  
Whitney Houston, I'm Every Woman  
Michael Jackson, Heal The World  
Mick Jagger, Sweet Thing  
Lemonheads, Mrs. Robinson  
Prince & The N.P.G., 7  
Shanice, Saving Forever For You  
Spin Doctors, Two Princes  
Stone Temple Pilots, Sex Type Thing

**ADDS**  
Above The Law, V.S.O.P.  
Billy Ray Cyrus, She's Not Cryin'...  
The Heights, Feelin' Alright  
Immature, Da Munchies  
Kurious, Walk Like A Duck  
Naughty By Nature, Hip Hop Hooray  
TLC, Hat 2 Da Back

**HEAVY**  
\*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  
\*Restless Heart, Mending Fences  
Ricky Van Shelton, Wild Man  
Sammy Kershaw, Anywhere But Here  
Sawyer Brown, All These Years  
Suzy Bogguss, Drive South  
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Trisha Yearwood, Walkaway Joe

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**ACTIVE**  
10,000 Maniacs, Candy Everybody...  
Jude Cole, Tell The Truth  
Dada, Dizz Knee Land  
Dream Theater, Pull Me Under  
Jeremy Jordan, Right Kind Of Love  
Annie Lennox, Little Bird  
S.O.U.L. S.Y.S.T.E.M., It's Gonna Be...  
Suzanne Vega, 99.9F

**BOX TOPS**  
Apache, Gangsta Bitch  
Bell Biv DeVoe, Gangsta  
Chaka Demus/Pliers, Murder She...  
Cypress Hill, Stoned Is The Way...  
Disco Rick, Wiggle Wiggle  
The Dogs, Shake Dance  
Father MC, Everything's Gonna Be...  
Geto Boys, Damn, It Feels Good...  
Half Pint, One Leg Up  
Ice-T/Ice Cube, Trespas  
Ice Cube, Wicked  
Jade, Don't Walk Away  
JCD & The Dawg LB, Get Naked  
Jesse Jaymes, College Girls  
Jodeci, I'm Still Waiting  
Kris Kross, It's A Shame  
Luke, You & Me  
Luke, Breakdown (Rave Mix)  
Mad Cobra, Flex  
Madonna, Erotica  
Mary J. Blige, Reminisce  
Positive K, I Got A Man  
Redman, Time For Some Axsion  
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Shai, If I Ever Fall In Love  
Snow, Informer  
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Bell Biv DeVoe, Gangsta  
Go West, Faithful  
Helmet, Give It  
The Jayhawks, Waiting For The Sun  
Naughty By Nature, Hip Hop Hooray  
Michael Penn, Look What The Cat...  
The Poorboys, Guilty  
Portrait, Here We Go Again  
RuPaul, Supermodel  
Neil Young, Harvest Moon

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The Poorboys, Guilty  
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Neil Young, Harvest Moon

**AMERICA'S NO. 1 VIDEO**  
Dr. Dre, Nuthin' But A "G" Thing

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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...  
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Midge Ure, Cold Cold Heart

**JBTV WWOR**  
One hour weekly  
216 W Ohio, Chicago, IL 60610

**FRIDAY NIGHT EXPRESS**  
One hour weekly  
888 7th Ave, NY, NY 10106

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Simply Red, For Your Babies  
Amy Grant, I Will Remember You  
Midge Ure, Cold Cold Heart

**CURRENT**  
Inspirat Carpets, Two Worlds Collide  
Sextants, She Thinks  
Dada, Dizz Knee Land  
EMF, It's You  
Pooh Sticks, The World Is Turning On  
Mary Curry, Blow Me Down  
Shawn Colvin, Round Of Blues  
The Sundays, Love

**CURRENT**  
Go West, Faithful  
Mary J. Blige, Reminisce  
Annie Lennox, Little Bird  
Portrait, Here We Go Again  
Wendy & Lisa, The Closing Of The...  
Elton John, The Last Song  
Shakespeare's Sister, I Don't Care  
10,000 Maniacs, These Are Days  
Heavy D, Whose The Man

**HEAVY**  
\*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  
\*Restless Heart, Mending Fences  
Ricky Van Shelton, Wild Man  
Sammy Kershaw, Anywhere But Here  
Sawyer Brown, All These Years  
Suzy Bogguss, Drive South  
Travis Tritt, Can I Trust...  
Trisha Yearwood, Walkaway Joe

**CURRENT**  
Sting/Eric Clapton, It's Probably Me  
Geoff Moore, A Friend Like You  
Genesis, Hold On My Heart  
Celine Dion, If You Asked Me To  
Beautiful South, We Are Each Other  
Lisa Stansfield, All Woman  
Simply Red, For Your Babies  
Amy Grant, I Will Remember You  
Midge Ure, Cold Cold Heart

# International

## Plant Brings Indonesia Into CD Age Venture Promises No Illegitimate Pressings

■ BY WILLEM HOOS

AMSTERDAM—Indonesia is the latest Pacific rim country to gain a CD plant.

Opened in December, P.T. Dynamitara has a current annual capacity of 3 million 5-inch discs. The plant uses a Monoliner MK2 supplied by Dutch company ODME, and it has room for five additional similar lines.

Dutch industrialist Frits Kroijmans is the majority partner in the venture with a 60% share; the remainder is owned by Indonesian businessman Hendo Hartawan and his wife Tjandra, a prominent figure in the country's music business.

Dynamitara Tara has been keen to allay fears that the plant would be involved in illegitimate pressings. While Indonesia has cleaned up its rampant abuses of copyright in the past, piracy has by no means been eradicated.

Present at the plant's opening was Candra Darusman, GM of Indonesian copyright society KCI. Darusman welcomed the opening of the plant as a major step in bringing Indonesia up to date with the growing number of countries where copyrights are genuinely protected.

Darusman assured Indonesian record companies present at the opening that KCI, which works closely with Dutch authors society STEMRA, has full confidence in Dynamitara Tara.

J.C. Giouw, IFPI's regional director, Asia Pacific, has been in contact with Dynamitara since last April, he told Billboard, and the company informed IFPI of its first pressings.

"I think that the plant has been trying very hard to be on the legitimate side," says Giouw, adding it has not received any complaints

from its members in Indonesia.

Kroijmans, the Dutch investor in the \$5 million plant, also owns one of Holland's CD plants, Dynamic Laserdisc, which has trained Dynamitara staffers and given technical assistance.

The plant has other Dutch con-

*'That's a potential market of nearly 40 million people'*

nections: Ben Bunders, former president of PolyGram Holland and Germany, has advised on the plant, and the facility is being supervised by James Mensing, former key executive of CNR and Sony Music Holland.

Kroijmans is keen to stress that the plant will be legitimate: "No piracy in our plant, that's our top priority." The factory says it will use the Philips/IFPI security markings introduced this year as soon as possible.

Kroijmans claims some 50% of the

CDs made in Jakarta will be sold on the Indonesian market. The rest will be supplied to Australia and Far Eastern markets such as Singapore. "Indonesia is a challenging market" says Kroijmans. "Its economy is one of the fastest growing in the Far East. Last year there was an economic growth of 7%-8%. I feel strongly that in the coming years at least 20% of the population will have enough money to buy CD hardware and software. That's a potential market of nearly 40 million people."

Kroijmans, whose main business was importing luxury cars into the Netherlands, was introduced to the Hartawan family through a mutual business associate. Hendro Hartawan is involved in car production and the manufacture of packaging machines. His wife has for many years imported records and tapes to the Indonesian market, and has a stake in the local record company Atlantic Tara. The couple's son, Wirawan, and daughter, Wirawati, own a retail chain, Disc Tara, and the video producer and distributor Trio Tara.



**Rapid Development.** During a visit to London for a sold-out live show and appearance at the Smash Hits awards, the members of Arrested Development were presented with gold discs by Chrysalis/Cooltempo for their hit debut disc, "3 Years 5 Months & 2 Days In The Life Of . . ." Gathered with the band, kneeling, from left, are Berni Kilmartin, director of press, Chrysalis U.K.; Ken Grunbaum, A&R director, Cooltempo; Nadirah Ali and Speech, Arrested Development; Jody Dunleavy, senior press officer, Chrysalis U.K.; and, standing, from left, Simon Dunmore, club promotions manager; Roy Eldridge, managing director, Chrysalis U.K.; Rasa Don and Aerie Taree of Arrested Development; Mike Andrews, marketing director; Baba Oje, Montsho Eshee, and Headliner of Arrested Development; managers Phillip Calloway and Bart Philips; tour manager Lisa Jackson; Katie Rennie, head of television promotions; Karl Badger, product manager; Manyea Crawford, sound engineer; and Lisa Blofeld, radio promotions manager.

## Japan's Stats Show Steady Growth

■ BY STEVE McCLURE

TOKYO—The Japanese record industry maintained its steady growth in November, although the previously vibrant CD single format showed signs of weakening.

According to the Recording Industry Assn. of Japan, unit production by member companies for the first 11 months of 1992 rose 11% over the corresponding period of 1991. By format, the January-November figures are:

- CD albums: 202 million units worth \$2.7 billion, up 9% and 10%, respectively, over 1991;
- CD singles: 103.8 million units worth \$521.8 million, up 27% and 30%, respectively;
- Analog tapes: 36.1 million units

worth \$277.6 million, down 14% and 21%, respectively;

• Vinyl LPs: 853,000 units worth \$12 million, down 1% and up 20%, respectively.

• Overall total: 341.9 million units worth \$3.5 billion, up 11% and 9%, respectively.

Production in November was up 10% in both unit and value terms over November 1991. For the first time in some months, growth in the CD albums category outpaced that of CD singles in November, due to a lack of the kind of megahits that drove the market in 1991. In terms of quantity, CD single production was up only 7% over November 1991, while in value, the increase was 8%—far below the monthly increases the Japanese in-

dustry has grown used to. The corresponding growth rates for CD albums were 17% and 15%, respectively.

Breaking the January-November 1992 results into foreign (excluding imports) and domestic portions, production of material by non-Japanese artists totaled 68.8 million units, down 2.9% from the same period last year, for a value of \$779 million, a drop of 5.9%. By comparison, production of domestic artists' material scored 273 million units, up 19%, for a value of \$2.7 billion, a 14% increase.

Japan, the world's second-largest prerecorded music market, is the only major territory to make industry statistics public each month.

The exchange rate used in this report is 124 yen to the dollar.

## SweMix To BMG?

LONDON—BMG Ariola in Germany has confirmed it is talking to Sweden's SweMix Records about buying the label, home of European dance smash Doctor Alban.

SweMix has also admitted it is talking to BMG, but declines further comment. A final deal is expected in late-January.

The two labels already have a common link through Logic Records in Frankfurt: Doctor Alban is licensed to Logic, which is in turn 50% owned by BMG Ariola.

SweMix, based in Stockholm, is already preparing for life after the sale, when the SweMix name will belong to BMG. It has started up the labels SweRees and Chaerion.

## New Look For Victoires Awards To Add Vitality

■ BY EMMANUEL LEGRAND

PARIS—France's yearly music awards show, the Victoires de la Musique, is going through a series of changes, designed to make the show more dynamic and to add greater value to the awards.

BMG France president Bernard Carbonez, who took over this year as president of governing body Association des Victoires de la Musique, says he wants to "offer a show which is a celebration of music and also a good TV show, which has not always been the case."

The major change implemented is that only voters from the first round will be allowed to vote for the second

round. The first round is open, but only four names remain in each category in the second round.

Comments Carbonez, "To have the most reliable list of winners we need as many voters as possible. The first-round voters were more active professionals, whereas the second-round voters are more passive followers. It makes more sense to put emphasis on those who get involved."

Last year the difference in numbers was 800 in the first round and 1,600 for the second.

For the first time since the show began eight years ago, the stage set will be changed, and a new film maker, Gerard Pullicino, will be shooting the ceremony. To keep the

show short and paced, the series of professional awards, such as best producer and sound engineer, will be awarded in the half hour before the TV show begins.

The much-needed changes are intended to modernize the show, criticized in recent years for its lack of imagination and its length. Yet the live performance by each winner immediately after receiving the award will remain.

Eric Dufaure, in charge of professional relations at performing rights society SACEM, says the purpose of the changes is to present "a more mature Victoires and some renewal." Says Dufaure, "At a time when the market is not too good and when me-

dia exposure of local acts is a very real worry, a show which focuses on music and artists can only benefit the whole industry."

The sales impact of the Victoires on the French market is undeniable. Last year upcoming-act winner Nilda Fernandez attracted a new audience after an appearance.

However, in last year's show many artists failed to show up, and some of the rows in the venue were visibly empty. Says Carbonez, "I don't find it normal that most people who live by and from music are not present. I find it regrettable that some artists refuse to come to the show. Record companies have a great part to play in avoiding this."

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# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**FRANCE:** Known for obvious reasons as the "barefoot singer," **Cesaria Evora** is a diva who doesn't act like one. She lives in Mindelo, the capital of São Vicente, one of the islands of Cap Vert, a former Portuguese colony granted independence in 1975. Now in her 50s, Evora is a heavy woman whose face has been lined by the burdens of life, but her voice is one of the purest sounds to grace the world of music in recent years. She is, perhaps, the **Billie Holiday** of mornas, a word taken from the English word "mourning" and a musical style inspired by the ancient Portuguese singing tradition of fado. It's a music born and played in bars—an environment in which Evora thrives—describing the hard life of a poor people with a touching sense of poetry.

Mornas is performed acoustically, employing few instruments—piano, guitar, violin, harp, percussion—and its effect is similar to the blues, evoking all the despair of the world, yet also bringing a sense of relief. Following her highly acclaimed 1991 album, "Mar Azul," Evora's new release, "Miss Perfumado" (Melodie), has been greeted with immediate commercial and critical success. The lady has soul.

EMMANUEL LEGRAND

**U.K.:** The first Black Music Awards ceremony took place at London's Hippodrome last month. The winners included **Seal**, **Soul II Soul**, and **Maxi Priest** for their special contributions to R&B, dance, and reggae, respectively. **Omar** won the award for best male R&B performer and **Sade** took the honors in the best-female-dance category. Accepting the award for best rap group, **Susie Q** of **Cookie Crew** announced the act had been dropped by London Records and effectively forced into retirement. Her brother **John Banfield**, picking up **Pasadena's** plaque for best R&B group, publicly rebuked record companies for not supporting black British talent. Explaining why the event had been launched, one of the organizers, **Mark Anthony**, said, "We've got a multitude of black British talent and the record companies are making money out of them, but they're not getting the recognition. Look at the Brit Awards last year. With all due respect to Seal, he was the only black artist on that stage, and that's not right."

KWAKU

**NETHERLANDS:** A compilation CD, "Arabisch Oranje" (Arabic Orange), to be released Jan. 29, exposes the wealth of Moroccan/Arabic talent currently at work in the Netherlands. An initiative of the government-supported Stichting Popmuziek Nederland (Dutch Rock Foundation), the CD features tracks by local pop bands **El Amal**, **Railand**, **Mustafa Ashraf**, and **Weshm**. Meanwhile, in a broader spirit of interethnic cooperation, **Weshm**, a group of Moroccan extraction that plays popular Arabic music in an experimental way, has formed a touring alliance with **Super & the Allstars**, a reggae-orientated dance band whose musicians are of Surinam extraction (Surinam being a former Dutch colony in South America). Their joint show goes out under the intriguing banner of "Arabian Reggae Night."

WILLEM HOOS

**JAPAN:** Pop fans have been devastated by news that one of the country's favorite groups, the **Checkers**, is breaking up after more than 10 years together. The seven-man band hailed from the island of Kyushu, and first came to prominence at one of the Yamaha Organisation's talent competitions. To begin with, the act occupied much the same ground as Britain's **Bay City Rollers**, wearing silly checked outfits and singing inoffensive bubblegum music. Its members also starred in films like "Tan Tan Tanuki," an everyday story of people being transformed into badgers. But prior to their demise, the **Checkers** had become a more serious rock band, and various solo projects are now on the agenda as the individual musicians seek to move still further from their lightweight origins.

STEVE McCLURE

**EGYPT:** Not only is Algerian-born singing star **Warda** the sole performer of her classically orientated generation to survive with her popularity intact, she has helped to change the face and style of Arabic music with her overwhelmingly modern sound. Twice in the past year she has turned to new composers in her continuing efforts to reach the Arab youth. On the first occasion she recruited the up-and-coming writer **Farouq Ecscharwonbi**, who obliged by providing her with the hit "Batwannas Beek" (I Feel Comfortable With You). Mixing elements of Baladi (urban) and classical sounds with a teasing rhythmic tug, the song is still being played on the radio throughout the Arab world. Now for her latest release, "Rabih Elomr" (Spring Of Life), Warda has turned to a Libyan composer, **Ibrahim Fahmi**. He is familiar with the sounds and rhythms of the Afro-Arab world, and this is the new direction music in the Arab Gulf states is now taking, having absorbed Western influences for many years. Despite these changes, the title song from Warda's last release preserves an Egyptian mood. Having retained its position at the top of the Arab charts for the past 10 months, it has become absorbed into mainstream Arab music.

MUHAMMAD HIJAZI



# Warner Inks Deal With Spain's DRO

BY HOWELL LLEWELLYN  
and DOMINIC PRIDE

MADRID—Warner Music International closed its deal with Spain's largest independent group, DRO, Jan. 11 here, making it a wholly owned affiliate of the multinational.

The financials of the deal—reported Jan. 9 in *Billboard*—have now been completed, and DRO will become Warner's second Spanish company, alongside Warner Music Spain.

The DRO group will handle repertoire from EastWest in the U.K. and Germany, CGD Records in

Italy, Carrere Music in France, and America's Atlantic Recording Group, as well as its own roster of Spanish artists.

Spain now becomes the fifth European territory where Warner operates the two-company structure tested in the U.K., Germany, France, and Italy.

### REPERTOIRE SOURCE

Comments Manfred Zumkeller, senior VP of Warner Music Europe, "Spain represents not only a major market within Europe but also a source of repertoire with potential in the Latin American markets."

It is understood that the Gasa label, which makes up half of the group, will market EastWest, while the DRO label under A&R manager Jose Carlos Sanchez will handle Atlantic.

Miguel Angel-Gomez, who will continue in his position as DRO managing director, says, "WMI's support in all fields will provide us with the resources to grow locally and internationally while allowing us to maintain our artistic independence."

The \$18 million yearly sales of DRO will effectively double, says Alfonso Perez, A&R manager for Gasa, "This deal was the only way for us to consolidate. Now DRO,

which is 10 years old, has another 10 years to carry on."

Saul Tagarro, managing director of Warner Music Spain, will also be responsible for DRO. Tagarro said Warner had been negotiating with DRO since 1989, when the company was in crisis after DRO-Gasa bought a third independent, Twins. Perez denies that a bad year in 1992 forced the sale. "It is wrong to think that we were bought because we could not withstand the 1992 crisis—it was a great year for us. We had come out of our '89-90 crisis, and that's why Warner bought us."

Says Tagarro: "DRO underwent a streamlining, and by 1992 we were ready to buy. We've assumed certain liabilities with DRO, but not all."

Tagarro confirmed that DRO would continue as an independent label, treated on equal terms by Warner. "It has a fantastic catalog and team, but it couldn't grow until now, because it didn't have the means. We will now offer them the means to develop their fantastic internal wealth. It was a great shame they couldn't do that until now."

The exact figure of the deal still remains a secret, but both parties have countered previous newspaper reports that Warner assumed \$8.1 million of debt and paid \$9 million for the company. The debt figure was "enormously exaggerated," says Tagarro.

# Kumon's Diversity Adds Up To 'Zero'

BY STEVE McCLURE

TOKYO—Zero Corp. is not your average Japanese record company. To begin with, it's owned by the Kumon Institute of Education, a Japanese company whose educational methods are used to teach math in schools worldwide. And its artist roster is decidedly eclectic, covering genres such as ragtime, heavy metal, Viennese waltzes, and techno.

Zero president Toru Hashimoto is pretty unconventional as well. After working as a stock salesman for Nomura Securities, he joined Kumon as a strategic planner and eventually proposed to the firm the unorthodox idea of starting a record company. Hashimoto based his pitch on the idea of music as "value-added information," and Kumon went for it, formally setting up Zero in April 1991.

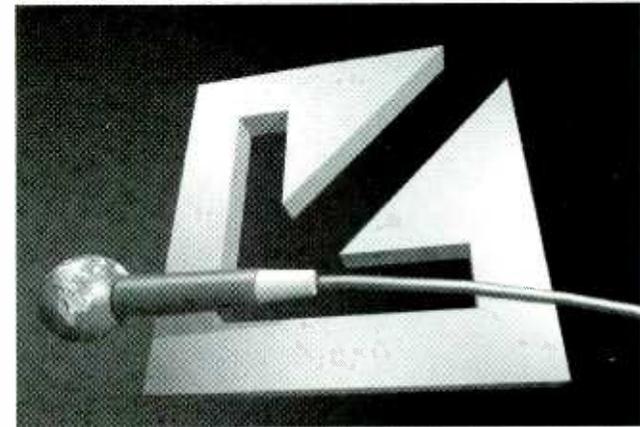
The opposite of the stereotypical reserved Japanese, Hashimoto is bursting with energy and claims he needs only four hours of sleep a night. His conversation is liberally sprinkled with buzzwords like "globalization," "incubation," and "networking," and he jokes, "I was born in Osaka, but I am really from space." His Kansai (Western Japan) outgoingness contrasts with Tokyo's more reserved style.

Since its launch, Zero—which has only three full-time staff—has carved out a small but distinct niche for itself. It recently attracted attention at home and abroad with "Jazzin'," a collection of tracks by producers/performers/DJs Tadashi Yabe, Raphael Sebbag, and Toshio Matsuura, who call themselves the United Future Organization.

Aiming to capitalize on the success this past spring in British clubs of the UFO track "I Love My Baby (My Baby Loves Jazz)," Zero is gearing up for a U.K. release of "Jazzin'" early in the new year through its subsidiary there. Meanwhile, Skydog Records has licensed the album for Germany, Austria, and Switzerland as well as the Benelux countries. Says Hashimoto, "We

(Continued on page 54)

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Martha & the Vandellas' advice is well taken. Whether they dance in the street or not, this year's Cannes-bound conventioners know MIDEM '93 is the place to be. Following is Billboard's survey of what they'll bring with them and what they hope to leave with.

# MIDEM '93

A SPECIAL EXPANDED INTERNATIONAL SECTION

## As Ever, Britain's MIDEM Involvement Is Great

By Nigel Hunter

LONDON—The U.K. will be strongly represented at MIDEM '93, maintaining a tradition established in the earliest years of the event. By mid-December, the tally of exhibiting companies had passed the 200 mark, more than last year at the same stage, according to MIDEM organizers.

A subvention from the Department of Trade & Industry was available as before for exhibitors to cover 50 percent of the cost of their stands in the Palais des Festivals. Companies are eligible over a three-year period for this subsidy (whose deadline for applications was Nov. 9 for this year's event).

The U.K. participants span a wide area of activity in the music business and there are some interesting newcomers. A prominent element in the registrant roster is the increased number of budget and mid-price specialist record companies, reflecting a continuing vogue in the U.K. for compilation reissue packages of music from the past—and the export opportunities opened up in Cannes each year for product in these price categories. Tring International, a leading budget company, is attending for the first time—alongside MIDEM regulars such as Hermanex, Dynamite International and Music Collection.

Among the increased number of U.K. studio registrations is the London-based Chop 'Em Out, claiming to be the only European duplication house offering digital compact cassette and minidisc marketing facilities. Its main business includes the final preparation of music product for release as well as real-time cassette duplication. "MIDEM is the only event at which we're sure we'll reach a full cross-section of the potential European customer base," says director Avi Langeberg.

(Continued on page 51)

## Germans Poised To Take Advantage Of "Good Vibes About German Product"

By Wolfgang Spahr

HAMBURG—A stagnating domestic sound carrier market, the start-up of the single European market and the fast-rising success of German productions abroad are key reasons why so many German record companies and music publishers are flocking to MIDEM this year. And record producers, lyricists, composers and musicians are also on the way to the Côte d'Azur, hoping to take advantage of the prevailing good vibes about German product.

More than 30 German music publishers will be involved in the joint stand of the DMV, the national association of German publishers. The group's managing director, Hans-Henning Wittgen, explains: "The fact is that MIDEM is an ideal platform for the smaller and mid-range companies. It's where individual publishers, alongside the international majors, can get the maximum exposure and take advantage of global contacts."

To create a friendly atmosphere, DMV spokesman Heinz Stroh has announced a happy hour, or "Deutschstunde," at the stand every day, when the international trade can get together over a beer.

But Guenter Ilgner, of Cologne-

based Gerig Musikverlage, says his expectations for MIDEM '93 are not particularly high. He notes, "Even so, my aim is to discuss the new European Community situation with pan-Euro colleagues. We'll certainly want to talk about the legal basis for the granting of sub-publishing rights. For sure, the merging of the community territories is going to create substantial change. Because the multinationals already dominate—if not outright control—the publishing scene, we small and medium companies have no choice but to work closely together at the pan-European level."

As in the past, Munich's Siegel Musikverlage will be at its usual fourth-floor stand in the Palais des Festivals. Siegel chief Joachim Neubauer says his main hopes are based on contacts from countries it's impossible to visit year by year.

The Hans Sikorski group of publishing companies will be represented in Cannes by presidents Dagmar and Hans Sikorski, along with Marion Kaempfert, daughter of the late bandleader Bert Kaempfert, and producer/artist Rolf Zuckowski. Says Hans Sikorski, "We'll be looking hard for up-to-the-minute reactions to the

(Continued on page 44)

## Americans' Cannes-Do Attitude

# U.S. Reps Travel To France To Further The Cause Of Independents

By Thom Duffy

NEW YORK—An increase in participation by independent music companies will mark this year's U.S. presence at the 27th annual MIDEM conference in Cannes Jan. 24–28, and overall U.S. registration is "definitely ahead of schedule," according to Bill Craig, VP of sales at the MIDEM office in New York.

More than 140 U.S. companies have been registered for the conference, with 51 exhibition stands by U.S. companies and groups expected by the time the conference opens.

While most of the major U.S. publishing companies will be present in Cannes, the growth in U.S. registration this year will come mostly from the independent sector. In tough economic times, smaller companies are weighing the cost of MIDEM attendance against the business opportunities presented by expanding international markets. For example, the National Association of Independent Record Distributors & Manufacturers (NAIRD) will take a booth at MIDEM for the first time this year—with 10 member companies signed up thus far.

"The value is great; there's no question about it," says Holly Cass, executive director of NAIRD, who attended MIDEM in 1992 as a non-exhibitor to gauge interest in the group's presence. "There are so many opportunities to build partnerships internationally," she says.

The U.S.-based executives of the major international publishing companies say MIDEM traditionally offers them the opportunity to meet with colleagues from their international affiliates, existing business partners and new business prospects.

"That's a terribly important role but one that can be misunderstood,"

says Nicholas Firth, president of BMG Music Publishing, who notes that, although deals may not be closed at MIDEM, relationships are developed and strengthened. BMG will stage a gathering of its managing directors from its European, Australian and Japanese affiliates prior to the conference.

For EMI Music Publishing and the EMI Records Group, MIDEM again will serve as a showcase opportunity for new artists with international potential, says Martin Bandier, chairman and CEO of EMI Music Publishing.

SBK/EMI artist Jon Secada, who debuted at MIDEM last year and has since charted in several international markets, will again perform, along with EMI artists Arrested Development and others.

"We have always used MIDEM as a springboard for introducing new artists," says Bandier. But EMI also uses MIDEM to gather together executives from its 22 territories to consider the global potential of new acts. "In addition to being an opportunity to renew acquaintances, it's also an opportunity to pick some priorities, get a sense of the general climate in each of the markets where we have a presence, and solidify our plans for the new year," says Bandier.

However, not all the major publishing companies choose to employ MIDEM in that fashion. Warner/Chappell Music again will not participate in the conference. Warner/Chappell chairman and CEO Les Bider says the company's international affiliates are regularly in close contact with their local business partners. Also, the company brought its own executives together from around the world in a U.S. meeting last April, which could be better coordinated

with visits to New York and Los Angeles.

MCA Music Publishing president John McKellen says he expects the impact of emerging musical technologies, such as digital delivery systems, to be a keen topic of discussion among all publishing executives at MIDEM this year. MCA will hold administrative meetings in London following MIDEM, in part, to address those issues. "There is going to be such an increase in delivery systems that there's going to be a lot of pressure on publishing" to efficiently monitor and administer royalties, McKellen says.

In addition, MCA will have representatives of its Nashville publishing division present at MIDEM this year, says McKellen, in recognition of the increasing global potential for country music.

Among the larger U.S.-based independent labels attending MIDEM will be Profile Records. Steve Plotnicki, executive VP of Profile, says MIDEM will give the label an opportunity to strengthen the international presence and distribution of its U.K. company.

"We're looking at some new distribution agreements that hopefully we'll put to bed at the conference, and we hope to upgrade some of the ones we already have," he says. By meeting with all of its overseas distributors at MIDEM, Profile hopes to better coordinate its international releases, says Plotnicki.

A bit of American blues also will be heard in Cannes this year in a MIDEM showcase of artists from independent Texas labels, including Sue Foley, Lou Ann Barton, Gary Primich and Tab Benoit. For the seventh year, the Texas Music Association will be among the group exhibitors at MIDEM, drawing together independent companies from the Lone Star State.

"MIDEM is especially important to Texas independent record labels, because much of the market for this music is found overseas," says Casey Monahan, director of the Texas Music Office in Austin. "The one-to-one communication between Texas labels and their overseas licensees and distributors is absolutely essential to success."

Monahan notes that the annual South By Southwest Music & Media conference, held each March in Austin, Texas, has enjoyed growing international representation that is "directly related to MIDEM."

"The fax machine helps," he says, "but nothing replaces sitting down and talking." ■

## Japan's New "Mine" Set: Exporting Is Important

By Steve McClure

TOKYO—Japanese MIDEM-goers can be expected to be a little more careful with their yen this year, as the recession takes its toll on the Japanese economy. In particular, music publishers will be looking for the best deals possible as Japanese companies cut back on their advertising expenditures.

Also, Japanese delegates are likely to be more aggressive in their efforts to sell domestic product to other markets. This year's Japan booth, sponsored

by various industry associations including the Music Publishers Association of Japan, has as its slogan, "Japan—Another Gold Mine." The idea, says Toshiba-EMI Music Publishing representative director Isao Atsumi, is that Japan has caught up with Europe and North America in terms of being a source of top-quality music.

"We've been introducing foreign music to Japanese consumers and

(Continued on page 44)

## French Priorities For '93: Upping Domestic Content, Reducing VAT

By Philippe Crocq

PARIS—With 199 companies registered by mid-December, France, the host country, will have the second largest contingent at MIDEM—between the U.K. (212) and the U.S. (154).

The French displays are not only more numerous than last year but many are much bigger, notably the Producers' Rights Society (SCPP), which groups 53 companies, and the Society of Independent Producers (SPPF), which is representing 75 companies. A regular feature of the

French participation—the French village, set up by national authors' society SACEM—will be twice as large as last year's exhibit.

But SNEP, the French record-industry association, will not be represented this time around. Bertrand Decros, director general, says the state of the market dictates a change of approach to MIDEM '93. "We hoped that the market stagnation of 1991 was a transitional matter, but it's not the case," he says. "Growth in 1992 can't be much more than 5 percent. We decided it would be best to hold a press conference to expound

our priorities for 1993."

Thus Gilles Paire, president of SNEP, will preside over a Jan. 26 presentation in the Palais des Festivals, outlining the French industry's principal concerns. Topics will include the need to adapt to new social and economic conditions and to evolving public tastes and standards; the importance of increasing the market share of domestic repertoire (which, in the first 10 months of 1992, averaged only 38 percent, compared to 41 percent in 1991); the establishment of a terrestrial music television channel; the designation of sound

carriers as cultural goods and the consequent reduction of Value Added Tax from 18.6 percent to 5 percent, the same level as books; and augmenting the production of French music videos to a level comparable to that of France's neighboring territories. While France is currently producing 250 titles a year, compared with 60 a year 10 years ago, its output is far below that of the U.K., which in 1989 produced more than 800 titles.

As it did last year, SACEM will concentrate its MIDEM efforts on the promotion of new French talent, presenting "mini-concerts" of eight new French acts over a four-day period. SACEM is also involved in the International Visual Music Awards, inaugurated last year, in conjunction

(Continued on page 46)

## German "Vibes"

(Continued from page 43)

likely working of the single European market, now that it's in place and ready to go."

And Hartwig Masuch, managing director of Munich-based BMG UFA Music, says he's pinning his hopes on a stronger presence of indie publishers, labels and managers from continental European territories. "Spanish and French artists and producers are getting more and more interesting for the German marketplace," he says.

Reiner E. Pilz, owner of Pilz CD Manufacturing of Germany, observes, "The world economy is obviously suffering from heavy recession, and obviously the music markets have been hit as hard as any. But I confidently expect MIDEM impulses and vibes to help us defeat the economic problems."

Angelika Servatius, manager of Wergo's production department, agrees that MIDEM's key function is to maintain and improve international contacts. Exporting, especially in the production sectors of contemporary music, world music and new age music, is increasingly vital to success. "We've established our German presence," says Servatius, "and now we're establishing our firm as a real alternative to the giants of the industry."

Herbert Kollisch, managing director of German record company Inter-cord, insists his MIDEM expectations are higher this year than ever before. His company's newest product, the Captain Hollywood project, shows high international licensing potential. Says Kollisch, "Key licensors are staging European meetings at MIDEM, and we'll be in on them." ■

## Japan's "Mine" Set

(Continued from page 43)

artists, and this has resulted in a big market in this country," Atsumi says. "To advance further, we need to promote Japanese music in the rest of the world."

While some may see Atsumi as merely spouting the party line, he claims that increased interest worldwide in Japanese culture and language, and the world-class quality of much of this country's music, mean that now is the time to make a serious effort to sell Japanese product abroad. To that end, the Recording Industry Association of Japan has put together a special CD compilation for MIDEM consisting of songs by the winners of the RIAJ's Gold Disk Awards.

And the Japan Council of Performers' Organizations (Geidankyo) has organized a special MIDEM concert showcasing the broad range of tradi-

tional Japanese musical styles. Geidankyo executive director Syojuro Matsushima, who's producing the concert, points out that in the past Japanese music has been presented overseas as accompaniment to Kabuki or dance performances.

"That's natural, given the music's role, and is one way to present Japanese traditional music," says Matsushima, "but this MIDEM concert will focus on the music itself."

Other companies will concentrate on selling Japanese product to the burgeoning markets of Southeast Asia. Ichiro Asatsuma, president of FujiPacific Music Publishing, Japan's biggest music publisher, points out that many Southeast Asian artists have enjoyed success in covering Japanese repertoire. The range of product being offered by Japanese MIDEM delegates is eclectic. For example, Yoshihisa Honda, international director of Victor Musical Industries, says his company hopes to sell classical, easy-listening and jazz

like that of pianist Hiroko Kokubu at MIDEM.

And Tosh Hirahara, director of Denon's international record group, says his company hopes to interest buyers in recordings by Korean classical violinist Chee Jung.

Those interested in selling to the Japanese market should be aware of the tremendous potential represented by the "tie-up" market here. Almost every major Japanese recording artist has at least one song used as the theme for a TV commercial or program. The Top 10 singles of 1991 were almost all tie-ups of one kind or another. This sector of the market is currently dominated by domestic artists, something that Koichi Nakamura, president of Nippon Television Music Corp., would like to change. "Using foreign music for tie-ups is like adding some spice to Japanese TV," he says.

Other Japanese MIDEM-goers will be looking for more specialized musical fare. For example, Tom

Yoda, director of international affairs of Avex Trax, a Tokyo-based record company specializing in dance music, will be on the lookout for the latest techno-rave offerings.

"Techno is very hot in Japan right now," says Yoda. While recently there's been a movement away from techno in Europe and America as people react against sampling and lack of melody, "the situation in Japan is a little different," he says.

Japanese record company Pony Canyon, which has expanded aggressively into Southeast Asia in the past few years, will look for label deals with North American and European companies for Southeast Asia, besides trying to sell repertoire from the region. Pony Canyon Singapore, for example, recently signed licensing deals for the region with Quality Records and Tommy Boy. ■

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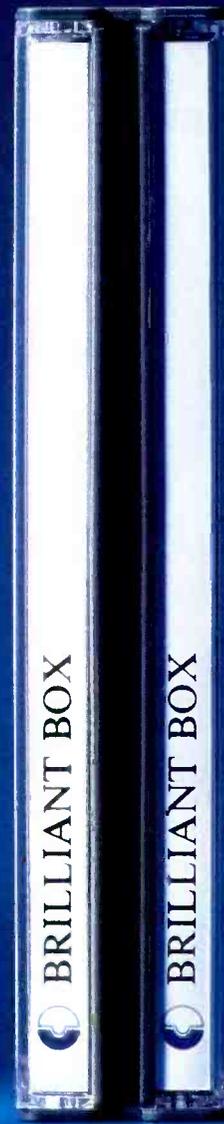
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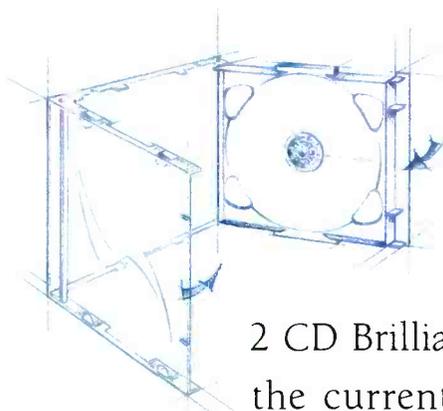
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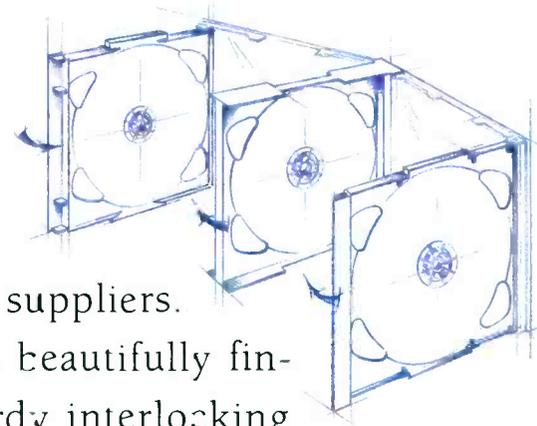


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**French Priorities**

(Continued from page 44)

with the French ministry of culture, MIDEM, the Fund for Musical Crea-

tion (FCM), the National Center of Cinematography (CNC) and Billboard magazine.

Commenting on the creation of the annual awards, French culture minister Jack Lang says, "The musical image is an indispensable element in musical creativity today."

MIDEM is an important platform for one of the last of the French independent record companies, FNAC Music, to present its new image and strategy. Under the banner "The Culture of Independence; The Independence of Culture," FNAC has doubled the size of its stand "because the number of labels represented has doubled," says Yves Bigot, deputy director general. "They include New Rose, Bondage, Danceteria and Play It Again Sam. In two years, FNAC Music, which now employs 200 people, has boosted its annual gross to 240 million francs, around \$50 million.

"In times of recession, you don't sit back and wait," he adds. "MIDEM

gives us an opportunity to sign new deals and new artists and to help promote French creativity." FNAC acts featured in the galas include Katonoma in the Euro-Rock concert, Ali Hassan Kuban in the Jan. 23 opening gala and Massilia Sound System in Jean-Louis Foulquier's live broadcast.

Bigot's upbeat attitude is mirrored by Bruno d'Orgeval, marketing director of MPO, the French sound carrier manufacturer whose production takes in vinyl, CD, cassette, laserdisc and digital compact cassette. "We're taking a bigger stand this year," says D'Orgeval. "In this economic climate, MIDEM is more important than ever. You meet the right people in one location. This year, we're concentrating on developing our laserdisc business. France has the highest penetration of laserdisc hardware in Europe, and we're producing 20,000 software units a day in our Averton facility."

Bruno Theol, head of French inde-

pendent company Media 7, says, "Most of our major deals were initiated at MIDEM. It's an international crossroads where you meet more people in less time than at any other music industry event."

A leading French music industry personality in Cannes this year is SACEM president Jean-Loup Tournier, who takes part in a neighboring rights debate about conflicting European and U.S. viewpoints. The MIDEM Radio conferences (Jan. 25-27) are again an integral part of the event, and French participants include SNEP president Gilles Paire; Laurent Bouneau, director of programs for Skyrock; radio consultant Frank Lanoux; and Christophe Sabot, director of NRJ/Cherie.

Xavier Roy, MIDEM chief executive officer, notes, "MIDEM Radio is an event in its own right. With world eyes on Europe and the advent of the single market, this conference assumes a greater importance than ever." ■

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**From Oz With Love:  
Dual Wizards & A Non-stop Jukebox**

By Katherine Tulich

SYDNEY—Export Music Australia (EMA), the Australian music industry-owned marketing organization, will announce a major new initiative for marketing and promoting Australian music in Asia when it leads the domestic contingent to Cannes for MIDEM '93.

Following the success of the "Wizards Of Oz" showcase, which featured 10 Australian bands in concert in Los Angeles last May, EMA is planning a series of two "Wizards Of Oz" performance packages to be produced in Japan and selected Asian countries this year. Full details of the two

showcases will be outlined at the official media launch in Cannes, Jan. 25.

Export earnings of Australian music are now estimated at over \$AUS 100 million a year, according to the latest figures from the Australian Bureau of Statistics, and EMA's general manager Brian Peacock says the Asian initiative is set to tap that potentially lucrative market.

"We have the advantage of being Asia's key English-language neighbor," says Peacock. "From having had the first national stand at MIDEM almost 20 years ago to last year's huge success of 'Wizards,' with our government's encouragement

and initiatives over the past decade, we're now ready to take on the Asian territories. Our view is that we're now ready to blaze trails through the wilderness of the Orient for Australian artists, recording companies, music copyright holders and entrepreneurs."

This year's MIDEM again features a forceful Australian presence, with more than 80 representatives from 30 companies in attendance. They'll be participating in an impressive national presentation organized by EMA and sponsored by Austrade, the Australian Trade Commission. It includes five meeting rooms, equipped with state-of-the-art audio and video, and a multilingual staff. More than 100 Australian music releases will play continuously on a CD jukebox. ■

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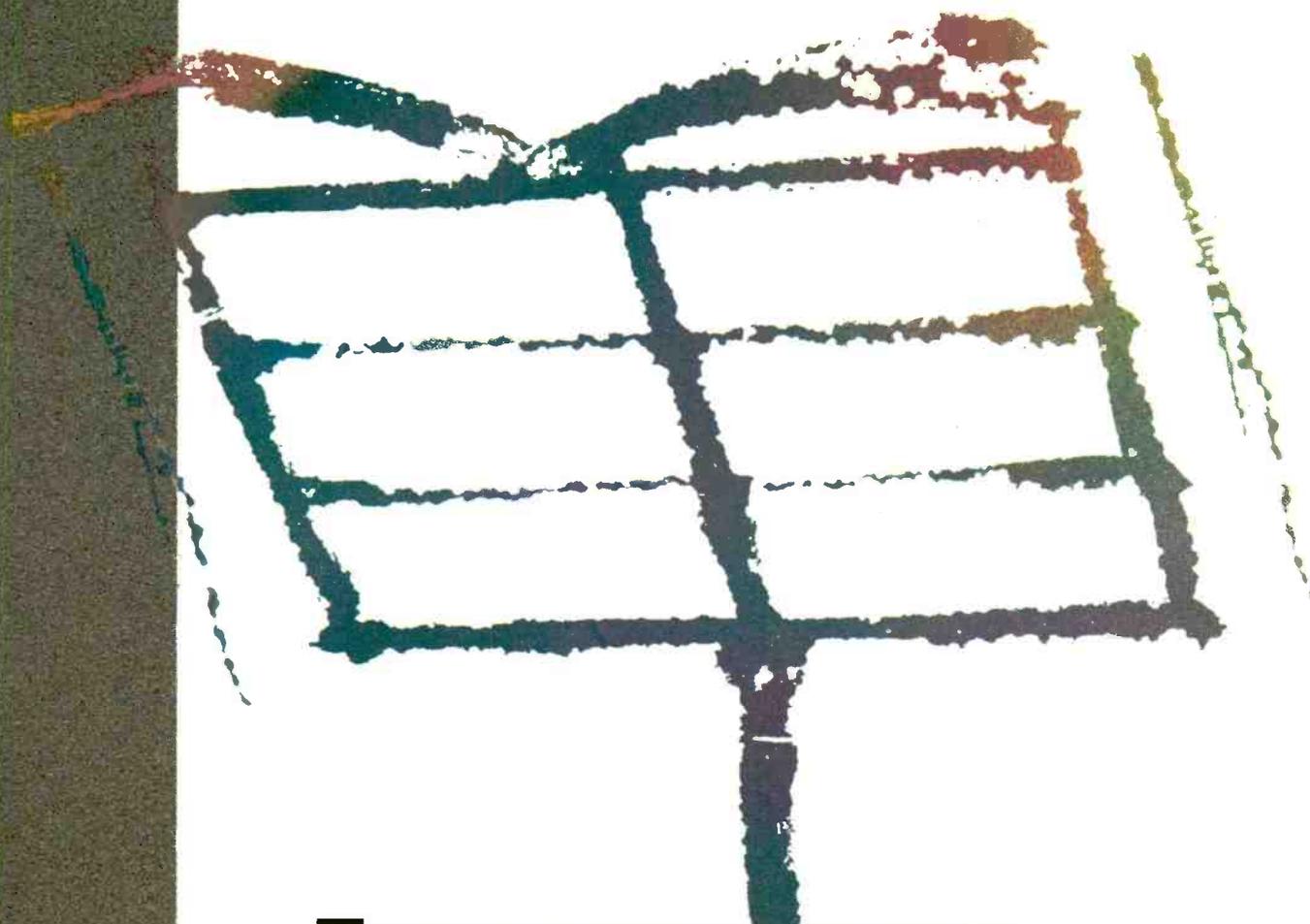
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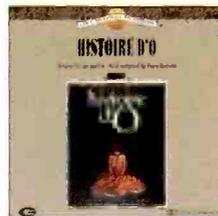
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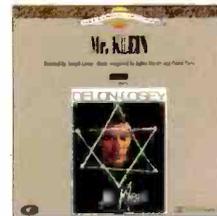
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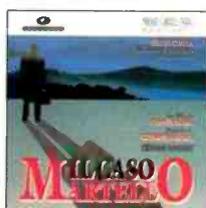
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## Britain's Involvement

(Continued from page 43)

Air Studios will also be present. It has operations in London and in Montserrat in the Caribbean and will be represented by its chief, George Martin of Beatles recording fame, and his executive colleague John Burgess. Martin will be promoting Air's new Lyndhurst Hall complex, located in London's Hampstead district. It's proclaimed to be one of the largest and most technologically advanced studio facilities in the world and is backed by the Chrysalis Group U.K. and Pioneer of Japan. "MIDEM is an important market in our industry and the ideal location to launch Air Studios' Lyndhurst Hall," he comments. Martin also will be honored for his career-long contributions to the music industry at a private Jan. 25 lunch organized by MIDEM chief Xavier Roy and Michel Mouillet, Mayor of Cannes.

DMC is at MIDEM this year with its catalog of remixes for clubs throughout the world. The company now has 39 international affiliates, and its subsidiary activities include a music publishing arm. Its purpose in Cannes is to arrange further international alliances and license product for new territories.

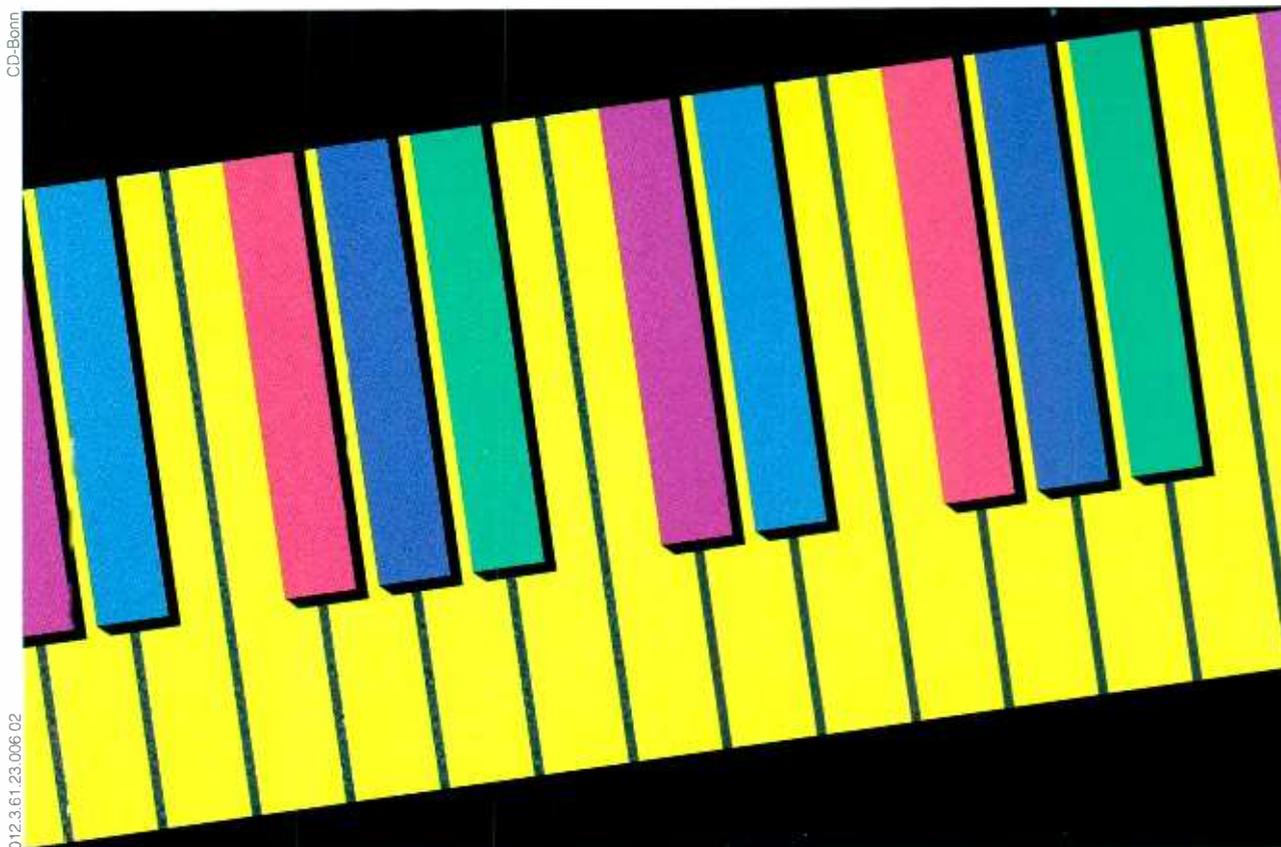
Rose Rouge Productions is the first company from the Channel Islands to exhibit at MIDEM, where it wants to break into the international market. The firm was founded more than 10 years ago by Steve Free, a former musician who built the Studio Rose Rouge on Guernsey and has since worked there with such artists as Paul Young.

U.K. personalities will be heavily involved with the MIDEM Radio Conference. Tim Blackmore, program director of Unique Broadcasting (U.K.), is set to moderate the first day (Jan. 25), and the opening address is by Maurice Oberstein, executive VP of PolyGram International and chairman of the British Phonographic Industry (BPI).

Copyright payments by radio stations will be discussed by Nic Garnett, director general and chief operating officer of IFPI, and Brian West, president of the Assn. of European Radio Stations and director of the U.K.'s Assn. of Independent Radio Companies. On Jan. 27, the panel debating whether live music has a place on radio will include John Gaydon, U.K. MD of PolyGram Television International, and Richard Park, program director of Capital Radio U.K. A session later that day will feature promoter Bruce Findlay from Scotland and Tony Smith, label manager of Dedicated Records U.K., reversing their professional roles temporarily to examine and argue the difference of opinion between concert promoters.

Peter Rhodes, MIDEM's U.K. managing director, says, "Despite more than two years of recession in the U.K., the British presence in MIDEM is not diminished. That's because U.K. companies seek each year to maximize the export opportunities MIDEM offers. Many regular exporting clients have considerably enlarged their stands this year." ■

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2	2	HEAL THE WORLD MICHAEL JACKSON EPIC
3	3	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
4	4	DUR DUR D'ETRE BEBE! JORDY COLUMBIA
5	5	DON'T YOU WANT ME FELIX deCONSTRUCTION
6	7	END OF THE ROAD BOYZ II MEN MOTOWN
7	8	IT WILL MAKE ME CRAZY FELIX deCONSTRUCTION
8	6	DIE DA!?! FANTASTISCHEN VIER COLUMBIA
9	16	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP
10	14	ALBUMS
1	1	ABBA GOLD POLAR
2	3	SOUNDTRACK THE BODYGUARD ARISTA
3	2	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM PARLOPHONE
4	4	GENESIS THE WAY WE WALK VOL. I VIRGIN
5	6	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
6	8	BON JOVI KEEP THE FAITH JAMCO
7	5	CHER'S GREATEST HITS 1965-1992 GEFEN
8	11	MICHAEL JACKSON DANGEROUS EPIC
9	9	ERIC CLAPTON UNPLUGGED REPRISE
10	NEW	GLORIA ESTEFAN GREATEST HITS EPIC

THIS WEEK	LAST WEEK	SINGLES
16	NEW	ROCK WITH YOU INNER CIRCLE WEA
17	14	DRIVE R.E.M. WARNER BROS
18	16	NOVEMBER RAIN GUNS N' ROSES GEFEN
19	NEW	YOU NEVER WALK ALONE MATHOU EUROSTAR
20	15	BAKER STREET UNDERCOVER PWL
1	1	ALBUMS
2	4	ABBA GOLD POLYSTAR
3	2	BON JOVI KEEP THE FAITH MERCURY
4	5	GENESIS THE WAY WE WALK VOL. I VIRGIN
5	3	FANTASTISCHEN VIER 4 GEWINNT COLUMBIA
6	10	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM PARLOPHONE
7	11	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
8	6	ERIC CLAPTON UNPLUGGED REPRISE
9	12	DIE PRINZEN KUSSEN VERBOTEN HANSA
10	7	MICHAEL JACKSON DANGEROUS EPIC
11	8	ROXETTE TOURISM ELECTROLA
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14	9	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
15	NEW	VAYA CON DIOS TIME FLIES BMG/ARIELA
16	17	QUEEN GREATEST HITS 2 PARLOPHONE
17	NEW	JON SECADA JON SECADA SBK
18	14	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
19	15	ERASURE POP! THE FIRST 20 HITS MUTE
20	13	PETER MAFFAY FREUNDE & PROPHETEN TELDEC
		ROGER WHITTAKER STIMME DES HERZENS INTERCORD

THIS WEEK	LAST WEEK	SINGLES
2	4	DREAMS COME TRUE THE SWINGING STAR EPIC/SONY
3	2	SOUNDTRACK THE BODYGUARD BMG/VICTOR
4	1	MIKI IMAI FLOW INTO SPACE FOR LIFE
5	3	THE CHECKERS THE CHECKERS PONY/CANYON
6	5	B'Z FRIENDS BMG/ROOMS
7	7	HIDEAKI TOKUNAGA INTRO II APOLLON
8	6	ON TV JUNICHI INAGAKI FUN HOUSE
9	10	T-BOLAN SO BAD ROCK IT
10	NEW	B'Z RUN BMG/ROOMS

**FRANCE** (Nielsen/Europe 1) 1/9/93

THIS WEEK	LAST WEEK	SINGLES
1	1	DUR DUR D'ETRE BEBE! JORDY COLUMBIA/SONY
2	2	LES MARIES DE VENDEE ANAIS ET DIDIER BARBELIVEN TALAR/SONY
3	3	HEAL THE WORLD MICHAEL JACKSON SONY/EPIC
4	5	LA LEGENDE OOHIGEA ROCH VOISINE GM/BMG
5	6	POUR L'AMOUR D'UN GARCON HELENE AB/BMG
6	4	LE LION EST MORT CE SOIR POW WOW REMARK/POLYGRAM
7	7	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND/POLYGRAM
8	19	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON RCA/BMG
9	NEW	DON'T YOU WANT ME FELIX RCA/BMG
10	9	QUE MON COEUR LACHE MYLENE FARMER POLYGRAM/POLYDOR
11	10	CHANGER TOUT CA BERNARD MINET AB/BMG
12	NEW	BECAUSE THE NIGHT CO.RO POLYGRAM
13	14	SHE'S LIKE THE WIND PATRICK SWAYZE BMG/RCA
14	8	BE MY BABY VANESSA PARADIS REMARK/POLYGRAM
15	15	NOTHING ELSE MATTERS METALLICA POLYGRAM/PHONOGRAM
16	13	IT'S PROBABLY ME ERIC CLAPTON & STING A&M/POLYDOR
17	11	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
18	16	DAS BOOT/! WANNA BE A KENNEDY U 96 POLYGRAM/POLYDOR
19	NEW	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT POLYGRAM
20	18	IT'S MY LIFE DR. ALBAN ARIOLA/BMG
1	1	ALBUMS
2	3	GOLDMAN JONES FREDERICKS SUR SCENE SONY/COLUMBIA
3	2	MICHAEL JACKSON DANGEROUS EPIC/SONY
4	4	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
4	4	JORDY POCLETTE SURPRISE SONY

THIS WEEK	LAST WEEK	SINGLES
5	6	JEAN-PHILIPPE & MODENAS AUDIN OCARINA SONY/DELPHINE
6	5	GENESIS THE WAY WE WALK VOL. I VIRGIN
7	7	ROCH VOISINE EUROPE TOUR (L'EMOTION) GM/BMG
8	11	SOUNDTRACK THE BODYGUARD RCA/BMG
9	8	JULIEN CLERC UTILE VIRGIN
10	15	SADE LOVE DELUXE SONY/EPIC
11	9	DIDIER BARBELIVEN VENDEE 93 TALAR/SONY
12	17	JACQUES DUTRONC DUTRONC AU CASINO SONY/COLUMBIA
13	12	SOUNDTRACK DIRTY DANCING RCA/BMG
14	16	CHRISTIAN MORIN ESQUISSE SONY/DELPHINE
15	13	MICHEL SARDOU LE GRAND REVEIL SONY/TREMA
16	19	JEAN-MARC THIBAUT DES CHANSONS PLEIN LE COEUR SONY/PIPL
17	NEW	MICHEL JONASZ OU EST LA SOURCE WEA
18	14	AC/DC LIVE (DOUBLE ALBUM) CAREERE
19	NEW	VANESSA PARADIS VANESSA PARADIS REMARK/POLYGRAM
20	20	NOIR DESIR TOSTAKY POLYGRAM

**SWEDEN** (GLF) 1/13/93

THIS WEEK	LAST WEEK	SINGLES
1	3	I WILL ALWAYS LOVE WHITNEY HOUSTON BMG
2	5	GOLD EAST 17 LONDON
3	1	HOUSE OF LOVE EAST 17 LONDON
4	9	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
5	7	STONE ME INTO THE GROOVE ATOMIC SWING SONY
6	4	END OF THE ROAD BOYZ II MEN MOTOWN
7	10	IT WILL MAKE ME CRAZY FELIX RCA
8	2	ONE MORE TIME HIGHLAND CNR
9	6	SLEEPING SATELLITE TASMINE ARCHER EMI
10	8	CONNECTED STEREO MC'S EMI
1	7	ALBUMS
2	1	SOUNDTRACK THE BODYGUARD ARISTA
3	2	VARIOUS ARTISTS ABSOLUTE MUSIC 14 EVA
4	3	ABBA GOLD POLAR
5	8	VARIOUS ARTISTS RADIO CITY LOVE SONGS COLUMBIA
6	9	PETER LEMARC DET FINNS INGET BATTRE NMW
7	5	CHER GREATEST HITS: 1965-1992 GEFEN
8	6	LEONARD COHEN THE FUTURE COLUMBIA
9	4	BON JOVI KEEP THE FAITH MERCURY
10	10	MARIE FREDRIKSSON DEN STANDIGA RESAN EMI
		JOE COCKER THE BEST OF JOE COCKER CAPITOL

**AUSTRALIA** (Australian Record Industry Assn.) 1/17/93

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	3	END OF THE ROAD BOYZ II MEN MOTOWN/POLYDOR
4	7	DECEMBER 1963 (OH WHAT A NIGHT) THE FOUR SEASONS SONY
5	5	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL/EMI
6	4	ACCIDENTALLY KELLY STREET FRENTE WHITE/FESTIVAL
7	6	NOVEMBER RAIN GUNS N' ROSES GEFEN/BMG
8	10	TEQUILA A.L.T. & THE LOST CIVILIZATION WARNER
9	9	THE DAY YOU WENT AWAY WENDY MATTHEWS ROADART/WARNER
10	12	IN YOUR ROOM TONI PEAREN MUSHROOM/FESTIVAL
11	8	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY/PHONOGRAM
12	13	JUMP THE MOVEMENT BMG
13	17	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALISE/EMI
14	11	DEEPER AND DEEPER MADONNA SIRE/WARNER
15	14	EBENEZER GOODE THE SHAMEN LIBERATION/FESTIVAL
16	15	WHO'S GONNA RIDE YOUR WILD HORSES U2 ISLAND/POLYGRAM
17	19	JUMP AROUND HOUSE OF PAIN LIBERATION/FESTIVAL
18	NEW	HAPPY BIRTHDAY HELEN EP THINGS OF STONE & WOOD COLUMBIA/SONY
19	NEW	I AIN'T GONNA EAT OUT MY HEART ANYMORE OIVINYLS COLUMBIA/SONY
20	16	SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH MCA/BMG
1	1	ALBUMS
2	5	THE TWELFTH MAN STILL THE 12TH MAN EMI
3	2	SOUNDTRACK THE BODYGUARD ARISTA/BMG
4	4	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA/SONY
5	8	ERIC CLAPTON UNPLUGGED WARNER BROS
6	3	BOYZ II MEN COOLEYHIGHARMONY MOTOWN/POLYDOR
7	6	ABBA GOLD POLYDOR/POLYGRAM
8	7	FRENTE MARVIN THE ALBUM WHITE/FESTIVAL
9	10	JOE COCKER THE ESSENTIAL COLLECTION EMI
10	12	GUNS N' ROSES USE YOUR ILLUSION I GEFEN/BMG
11	9	WENDY MATTHEWS LILY ROADART/WARNER
12	NEW	SIMPLE MINDS GLITTERING PRIZE 81-92 VIRGIN/EMI
13	13	MARIAH CAREY UNPLUGGED COLUMBIA/SONY
14	19	GUNS N' ROSES USE YOUR ILLUSION II GEFEN/BMG
15	11	SOUNDTRACK SISTER ACT LIBERATION/FESTIVAL
16	14	AC/DC LIVE (DOUBLE) ALBERTS/SONY
17	15	THE BEACH BOYS SUMMER DREAMS EMI
18	16	BILLY RAY CYRUS SOME GAVE ALL MERCURY/PHONOGRAM
19	18	RED HOT CHILI PEPPERS WHAT HITS? EMI
20	NEW	KYLIE MINOQUE GREATEST HITS MUSHROOM/FESTIVAL
20	NEW	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS & 2 DAYS IN THE LIFE OF... CHRYSALISE/EMI

**JAPAN** (Music Labo) 1/18/93

THIS WEEK	LAST WEEK	SINGLES
1	1	SEKAJUUNO DAREYORI KITTO MIHO NAKAYAMA & WANDS KING
2	2	MOTTO TSUYOKU DAKISHIMETANARA WANDS TOSHIBA/EMI
3	3	KISS ME KYOSUKE HIMURO TOSHIBA/EMI
4	4	BYE FOR NOW T-BOLAN ZAIN
5	NEW	SAYONARA GAO VAP
6	8	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON BMG/VICTOR
7	NEW	YOU'RE THE ONLY MASATOSHI ONO SONY
8	NEW	KIMIGA IRUDAKEDA KOME KOME CLUB SONY
9	7	YAKUSOKUNO HASHI/SWEET 16 MOTOHARU SANO EPIC
10	5	CHRISTMAS CAROLNO KORONIA JUNICHI INAGAKI FUN HOUSE
1	NEW	ALBUMS
1	NEW	KYOSUKE HIMURO MEMORIES OF BLUE TOSHIBA/EMI

# 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	7	EXTERMINATE! SNAP featuring NIKI HARIS ARISTA
3	3	COULD IT BE MAGIC TAKE THAT RCA
4	8	MR. WENDAL/REVOLUTION ARRESTED DEVELOPMENT COOLTEMPO
5	2	HEAL THE WORLD MICHAEL JACKSON EPIC
6	NEW	I'M EASY/BE AGGRESSIVE FAITH NO MORE SLASH
7	5	PHOREVER PEOPLE THE SHAMEN ONE LITTLE INDIAN
8	4	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
9	NEW	GET THE GIRL! KILL THE BADDIES! POP WILL EAT ITSELF RCA
10	19	THE DEVIL YOU KNOW JESUS JONES FOOD
11	14	AFTER ALL THE FRANK AND WALTERS SETANTA/GO! DISCS
12	29	WOMANKIND LITTLE ANGELS POLYDOR
13	25	BROKEN ENGLISH SUNSCREAM SONY
14	NEW	THE LOVE I LOST WEST END featuring SYBIL PWL
15	15	STEP IT UP STEREO MC'S 4TH + B'WAY
16	27	ARRANGED MARRIAGE APACHE INDIAN ISLAND
17	NEW	STEAM PETER GABRIEL REALWORLD
18	10	MIAMI HIT MIX GLORIA ESTEFAN EPIC
19	13	SOMEDAY LISA STANSFIELD ARISTA
20	9	OUT OF SPACE THE PRODIGY XL
21	NEW	IT'S GONNA BE A LOVELY DAY SOUL SYSTEM ARISTA
22	NEW	GIVE IT UP, TURN IT LOOSE EN VOGUE EASTWEST
23	18	WE ARE RAVING-THE ANTHEM SLIPSTREAM BOOGIE FOOD
24	38	LIFE OF SURPRISES PREFAB SPROUT COLUMBIA
25	NEW	DOGS OF LUST THE THE EPIC
26	32	YOU TALK TOO MUCH SULTANS OF PING F.C. RHYTHM KING
27	30	HOPE OF DELIVERANCE PAUL MCCARTNEY PARLOPHONE
28	19	ONE IN TEN 808 STATE/UB40 ZTT
29	17	IF WE HOLD ON TOGETHER DIANA ROSS EMI
30	12	DEEPER AND DEEPER MADONNA MAVERICK/SIRE
31	11	BONEY M MEGAMIX BONEY M ARISTA
32	6	SLAM JAM THE WWF SUPERSTARS ARISTA
33	22	MRS. ROBINSON/BEIN' AROUND LEMONHEADS ATLANTIC
34	NEW	WHAT YOU WON'T DO FOR LOVE GO WEST CHRYSALIS
35	16	TEMPTATION (BROTHERS IN RHYTHM REMIX) HEAVEN 17 VIRGIN
36	35	LOVE SEE NO COLOUR THE FARM END PRODUCT
37	NEW	MANY RIVERS TO CROSS CHER GEFEN
38	24	MONTREUX EP SIMPLY RED EASTWEST
39	NEW	NEW MOTION EP TIME FREQUENCY INTERNAL AFFAIRS
40	21	PEOPLE EVERYDAY ARRESTED DEVELOPMENT COOLTEMPO

THIS WEEK	LAST WEEK	ALBUMS
1	1	CHER'S GREATEST HITS: 1965-1992 GEFEN
2	3	TAKE THAT TAKE THAT AND PARTY RCA
3	7	THE SHAMEN BOSS DRUM ONE LITTLE INDIAN
4	8	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
5	2	ERASURE POP! THE FIRST 20 HITS MUTE
6	4	GLORIA ESTEFAN GREATEST HITS EPIC
7	5	GENESIS THE WAY WE WALK VOL. I VIRGIN
8	6	SIMPLE MINDS GLITTERING PRIZE 81/92 VIRGIN
9	10	ABBA GOLD POLYDOR
10	16	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS & 2 DAYS IN THE LIFE OF COOLTEMPO
11	13	LIONEL RICHIE BACK TO FRONT MOTOWN
12	12	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA
13	11	SIMPLY RED STARS EASTWEST
14	20	NIRVANA INCESTICIDE GEFEN
15	NEW	THE CARPENTERS ONLY YESTERDAY A&M
16	15	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM PARLOPHONE
17	14	MADONNA EROTICA MAVERICK/SIRE
18	9	MICHAEL JACKSON DANGEROUS EPIC
19	NEW	THE WEDDING PRESENT HIT PARADE 2 RCA
20	30	ERIC CLAPTON UNPLUGGED DUCK
21	18	NIRVANA NEVERMIND DGC
22	19	CHARLES & EDDIE DUOPHONIC CAPITOL
23	23	BON JOVI KEEP THE FAITH JAMCO
24	22	ANNIE LENNOX DIVA RCA
25	24	ENYA THE CELTS WEA
26	27	U2 ACHTUNG BABY ISLAND
27	31	THE PRODIGY EXPERIENCE XL
28	24	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON
29	17	BELINDA CARLISLE THE BEST OF BELINDA VOLUME 1 VIRGIN
30	NEW	PETER GABRIEL US REALWORLD
31	25	QUEEN GREATEST HITS II PARLOPHONE
32	26	BOYZ II MEN COOLEYHIGHARMONY MOTOWN
33	NEW	THE LEMONHEADS IT'S A SHAME ABOUT RAY ATLANTIC
34	28	CURTIS STIGERS CURTIS STIGERS ARISTA
35	31	CHRIS REA GOD'S GREAT BANANA SKIN EASTWEST
36	NEW	BARRINGTON PHELOUNG/J KELLY INSPECTOR MORSE VOL. 3 VIRGIN
37	NEW	ED STARINK SYNTHESIZER GOLD ARCADE
38	37	TINA TURNER SIMPLY THE BEST CAPITOL
39	29	MIKE OLDFIELD TUBULAR BELLS II WEA
40	32	PRINCE & THE NEW POWER GENERATION LOVE SYMBOL PAISLEY PARK

**NETHERLANDS** (Stichting Nederlandse 40) 1/8/93

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	I'M GONNA GET YOU BIZARRE INC. TORSO
4	3	DUR DUR D'ETRE BEBE! JORDY COLUMBIA
5	5	Vlieg met me mee (LIVE) PAUL DE LEEUW VARAGRAM
6	10	TOM TRAUBERT'S BLUES ROD STEWART WARNER BROS.
7	7	NEVER LET HER SLIP AWAY UNDERCOVER PWL
8	9	ROCK WITH YOU INNER CIRCLE WEA
9	NEW	WHY NOT JAZZ? B.F.I. BOUNCE
10	NEW	TAKE ME UP SONIC SURFERS & JOCELYN BROWN FIFTH WORLD
1	1	ALBUMS
2	2	SOUNDTRACK THE BODYGUARD ARISTA
3	3	PAUL DE LEEUW VAN U WIL IK ZINGEN VARAGRAM
4	5	ABBA GOLD POLYDOR
5	4	LIONEL RICHIE BACK TO FRONT MOTOWN
6	7	ERIC CLAPTON UNPLUGGED REPRISE
7	6	RENE FROGER SWEET HELLO'S & SAD GOODBYES DINO
8	8	VAYA CON DIOS TIME FLIES ARIOLA
9	9	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM EMI
10	10	GOLDEN EARRING THE NAKED TRUTH COLUMBIA
		GENESIS THE WAY WE WALK VOL. I VIRGIN

**GERMANY** (Der Musikmarkt) 1/5/93

THIS WEEK	LAST WEEK	SINGLES
1	1	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP
2	2	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
3	5	HEAL THE WORLD MICHAEL JACKSON EPIC
4	3	DIE DA!?! FANTASTISCHEN VIER COLUMBIA
5	10	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
6	6	IT WILL MAKE ME CRAZY FELIX deCONSTRUCTION
7	4	SWEAT (A LA LA LA LONG) INNER CIRCLE WEA
8	8	KEEP THE FAITH BON JOVI MERCURY
9	9	HOUSE OF LOVE EAST 17 METRONOME
10	7	DON'T YOU WANT ME FELIX deCONSTRUCTION
11	11	END OF THE ROAD BOYZ II MEN MOTOWN
12	17	SLEEPING SATELLITE TASMINE ARCHER EMI
13	13	BE MY BABY VANESSA PARADIS POLYDOR
14	12	RAUMSCHIFF EDELWEISS EDELWEISS WEA
15	NEW	FROHES FEST FANTASTISCHEN VIER COLUMBIA

**CANADA** (The Record) 1/4/93

THIS WEEK	LAST WEEK	SINGLES
1	2	HOW DO YOU TALK TO AN ANGEL THE HEIGHTS CAPITOL/CEMA
2	5	SLOW & SEXY SHABBA RANKS EPIC/SONY
3	NEW	DEEPER AND DEEPER MADONNA SIRE/WEA
4	9	GANGSTA BELL BIV DEVOE MCA/UNI
5	7	TO LOVE SOMEBODY MICHAEL BOLTON COLUMBIA/SONY
6	8	LAYLA ERIC CLAPTON REPRISE/WEA
7	6	KEEP THE FAITH BON JOVI MERCURY/PGD
8	1	END OF THE ROAD BOYZ II MEN MOTOWN/PGD
9	4	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL/CEMA
10	10	LOVE CAN MOVE MOUNTAINS CELINE DION EPIC/SONY
1	3	ALBUMS
2	1	SOUNDTRACK THE BODYGUARD ARISTA/BMG
3	2	ERIC CLAPTON UNPLUGGED REPRISE/WEA
4	7	THE TRAGICALLY HIP FULLY



We wish you a very  
**HAPPY NEW YEAR**  
and look forward to looking after  
you again soon.



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## KUMON'S DIVERSITY ADDS UP TO 'ZERO'

(Continued from page 41)

are aiming at achieving global success. UFO must be the forerunner of artists born in Zero Corp."

So far, most of Zero's releases have been licensing deals for product as varied as versions of Deep Purple hits by the Moscow Symphony Orchestra and rocker Gerry Laffy's 1990 opus "Money And The Magic," for which Zero has the Asian licensing rights.

Another project involves former Earth, Wind & Fire keyboardist Larry Dunn. Zero signed a worldwide deal with Dunn for his first solo album, "Lover's Silhouette," a collection of smooth but funky fusion pieces released Oct. 7 in Japan. Zero has brought both Laffy and Dunn to Japan for promotional tours.

Other recent Zero activities in-

clude the Japanese release in November of Ronnie Hawkins' "Rock Legend" (the deal with Hawkins is for the world), a licensing deal with the Vienna Johann Strauss Orchestra, releases by Swedish heavy metal bands Yeah Bop Station and Masquerade, and a collection of ragtime piano pieces by Japan's Masanobu Ikemiya.

The company, whose product is manufactured and distributed in Japan by Toshiba-EMI, still has a long way to go if it's to have any significant impact on the music industry here. In its first year of business to March 31, 1992, sales totaled just 50 million yen (\$372,000), and Hashimoto estimates sales for the year ending March 31, 1993, at 200 million yen (\$1.48 million).

## Grand Ambitions For New Danish Indie Will Develop Own Acts, Work With Licensed Labels

■ BY KAI ROGER OTTESEN

COPENHAGEN—In a climate of rapidly disappearing Scandinavian independents, a Danish industry veteran has launched a new label.

Grand Central Records, based here, hopes to build a profitable future on a mix of innovative marketing techniques and licensing deals with successful Swedish labels. It also has three specialist labels for its own acts.

Soren Voss, GCR managing director, formerly with CBS and Sonet in Denmark, says, "Over the past 10 years, independent record companies in Denmark have been merging with the multinationals to such an extent

that there are very few options left for foreign indies to market product here.

"But that situation has created space for a company like GCR and our two subsidiaries, Watt's Up Releases and Raw Releases."

Apart from developing its own acts, GCR will work with licensed labels. It already handles, in Denmark: Swe-Mix, Telegram, Indisc/Buzz, Reel Records, Creed Taylor, XYZ U.K., MNW, Black Mark, and Noise.

Voss manages main label Grand Central Records, and says his main A&R policy is to concentrate on album-oriented artists covering a wide range of music genres, such as rock, pop, jazz, and R&B. "But we won't be handling classical or budget lines. The GCR acts are those you'll probably be hearing on the radio."

For Watt's Up Releases, Voss has signed free-lance journalist Nicholas Terp as label manager. "Product will be mainly nonmainstream product in the areas of dance, hip-hop, techno, ambient, and so on. We'll let DJs and industry insiders choose what's cool and what's not cool."

Jens Rasmussen, another former journalist, is label manager for Raw Releases. Previously adviser for the prestigious Roskilde Music Festivals, he will work on nonmainstream heavy metal and hard rock material. Voss foresees "a rapid growth in Denmark's progressive metal scene. Dance is already established and will be around for five years. Our next boom will be in metal."

Voss currently owns the record company 100%, but admits he's negotiating with "someone in the music industry about an injection into the firm of both capital and repertoire."

At MIDEM he will look for license deals for his three labels. He adds that he is already negotiating with possible partners, including five international labels, two U.S. dance imprints, and two European heavy metal labels.

Many of the acts he has already licensed are Swedish. Voss says, "Denmark is going through a Swedish phase right now," referring to chart success here for Lisa Nilsson (Diesel Music), Abba (Polar), Ace Of Base (Mega), and EMI's Roxette.

Though Denmark is the core market for his operation, Voss plans to set up a strong pan-Scandinavian network inside a year.

GCR's marketing plan is different from the others, Voss says. "Danish record companies usually send out newsletters to all 600 retailers and free product to all journalists. For Raw and Watt's Up Releases, we're launching two direct-mail clubs and picking out retailers specializing in our music. From there we can set up in-store displays and sticker records with 'This is a Raw release,' or whatever, to build label identity. When kids visit the stores, they'll recognize the stickers and know they represent quality in a specific kind of music."

Voss adds that artist tours are a key part of the marketing package. Some acts are on a winter venue tour in February, there will be a "Raw Tour" in April, and some will be on the Roskilde bill in June.

Distribution is through GDC in Herlev, Denmark, Scandinavia's largest operation, aided by the GRAM mainframe computer, which already services other European distribution centers.

## • BILLBOARD SPOTLIGHTS •



## BRITTS AROUND THE WORLD

**British talent is a worldwide force! Billboard's February 13 issue will provide an up-to-date summary of the influence and impact of British talent on global music markets and of the latest techniques employed by the U.K. companies to break this talent. Hot stories will include a lead article on U.K. talent development for the world, case histories of how specific acts have been marketed in various countries,**

**a look at '92's most successful new acts a rundown of nominees for the Brit awards and much more!**

**ISSUE DATE: FEBRUARY 13  
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## newslines...

**TDK RECORDS**, a subsidiary of the blank tape manufacturer, will begin selling international music in Japan this month, as the licensee of such overseas labels as Savage, Gramavision, and Rough Trade. First releases are set for Jan. 25.

**WARNER CLASSICS International** has appointed Didier Durand-Bancel as classical regional supervisor for the company's activities in France, Italy, and Greece. He is currently classical manager of Warner Classics France, based in Paris.

**HIT & RUN MUSIC Publishing** has signed songwriter Marie Claire D'Ubaldo, marking an unusual move by a U.K. publisher into the Hispanic market. For recording, she is signing with Polydor Records in the U.S.

**ALFA RECORDS** in Japan is cashing in on renewed interest in the Yellow Magic Orchestra with the release on videotape and laserdisc of "High-Tech Video Crime." A YMO reunion has now been confirmed, and Alfa is rush-releasing catalog material by the band.

**SIX FULL-TIME jobs** are to go as a result of the U.K. Performing Right Society/Mechanical Copyright Protection Society database tie-up (Billboard, Jan. 9). The savings will be felt by both organizations.

**THE SECOND Polar Music Prize** will be presented Jan. 26 at MIDEM by MIDEM president Xavier Roy and Gunnar Petri, managing director of Sweden's performing rights society, STIM. Last year's recipient was Paul McCartney.

**PEERMUSIC U.K.** managing director Nigel Elderton has been appointed a publisher director of the Performing Right Society. His appointment fills the vacancy left by Rondor Music managing director Stuart Hornall.

## Rounder Co-Founder Looking To Int'l Markets At MIDEM

**R**OUNDER RECORDS, best known as one of the premier labels for American roots music, will greet customers from some unexpected new markets when company co-founder Bill Nowlin arrives at the 27th annual MIDEM, which opens Jan. 24 in Cannes.

"In the last year, Spain has really developed a great deal for us," says Nowlin. "Austria, the Czech Republic, and Slovenia; those are all places we previously didn't do business with before," he says, acknowledging a "small but solid" new sales base in these countries, among others, for the repertoire of Rounder and its associated labels.

As record companies large and small explore a rapidly changing world of business opportunities in Europe in 1993, particularly in the emerging markets of Eastern Europe, the experiences of independents like Rounder may serve as a bellwether.

Nowlin says Rounder has benefited in some markets from both more receptive government policies toward imported recordings and an ever-growing interest by fans abroad in Rounder's roster of blues, folk, bluegrass, R&B, reggae, and more.

In most long-established markets, Rounder has licensing deals in place for its product, or it may seek a licensing deal to support artists likely to tour abroad.

However, in the past year, Rounder has placed a new emphasis on direct exporting of U.S. product to overseas distributors in markets where it does not have licensing deals in place, he says.

The shift of focus takes place against a notable backdrop: an increasingly consolidated retail business and the rise of the megastores throughout Europe. The comparative strength of the dollar against many European currencies of late also has encouraged Rounder's export strategy.

"Just shortly after MIDEM last year, we did a review [of our international business] of the previous couple of years," says Nowlin. "We weren't as interested in licensing as we had been. Looking at how much we yielded, we would have done better to export the records."

Generally, Rounder will seek one distributor in a territory but in a number of markets, including the U.K., it works with several, says Nowlin. "Whereas before I would urge people to license, I don't anymore. I'm more happy to build up a network of distributors."

**T**HROUGH THE GRAPEVINE, and from the MIDEM Organisation, comes confirmation of the all-

star lineup for the **Marvin Gaye** tribute concert set for Jan. 24 at the Palais des Festivals in Cannes. With a preshow dinner, ticket sales, raffles, and TV and radio rights all planned to raise funds to fight AIDS, it is slated to include performances by **Ashford & Simpson**, **El DeBarge** with **Chante Moore**, **George Duke**, **Nona Gaye**, **Daryl Hall**, **Al Jarreau**, **Stanley Jordan**, **Chaka Khan**, **Omar**, the **Pointer Sisters**, **Hamish Stuart**, **Paul Weller**, and others.

**BORDER CROSSINGS:** In recent years, MIDEM has increasingly taken on the flavor of an international live music festival as well as an industry confab, with an expanded concert lineup.

Among those announced to date are, on Saturday (23), an opening-night cocktail party, presented by France 3 Television, with Egypt's **Ali Hassan Kuban**, Senegal's **Baaba Mal**, Israel's **Ethnix**, and Guadeloupe's **Tanya Saint Val**; on Jan. 24, an **Anxious/EastWest/RooArt Records** showcase with **Antony Harwood**, **Helen Hofner**, **Wendy Matthews**, **Nan Vernon**, and **Miss**

**World**; on Jan. 25 a French music showcase with **Kent**, **General Dady Mimbo**, **Cool Et Sans Reproche**, and **Massilia Sound System**; the second International Visual Music Awards with **Sophie B. Hawkins**; and a Musi-Disc showcase with the **Shoulders**, the **Tansads**, the **Tender Trap**, and the **Newcranes**.

Jan. 26 will feature the EMI showcase with **Jon Secada**, **Arrested Development**, **Josh Kadison**, **Tasmin Archer**, and **Wendy Moten**; a "Texas At MIDEM" showcase with **Sue Foley**, **Lou-Ann Barton**, **Tab Benoit** and **Gary Primich**, and a work titled "Jazzpana" presented by composer and conductor **Vince Mendoza**.

Jan. 27 will offer the **Hogaku Troupe** of Kabuki artists; an Eastern European rock showcase, with Romania's **Iris**, Poland's **Houk**, **Moral Code** from Russia, **Garaz** from the former Czechoslovakia, and **Milena** from Bulgaria; a "Euro Rock" bill with Italy's **Litfiba**, France's **Kat Onoma**, the **4 Of Us** from Ireland, and German rap activist **J**; a "Jazz Ladies" program with **Le Quartet d'Alain Brunet** from France, Brazil's **Yana Purim**, **Carmel** from the U.K., and U.S. artists **Randy Crawford** and **Dee Dee Bridgewater**; and a "Vienna Ball" at the Martinez Hotel on closing night of the conference.

*Information may be sent to Thom Duffy, Billboard, 23 Ridgmount Street, 3rd Floor, London, WC1E 7AH or faxed to 71-323-2314.*

### HOME & ABROAD



by Thom Duffy

## Scam Slams Fake Bands

BY WILLEM HOOS

**AMSTERDAM**—A top Dutch promoter has left concertgoers bitter and angry with his public statement against "counterfeit" bands.

Jan-Willem Slighting, program director of "Paradiso," Holland's best-known national pop/rock club circuit venue, staged a "concert" billed as the European debut of a New Zealand band specializing in playing Queen's biggest hits. He intended the show as a protest against bands imitating one-time chart-topping acts, notably the Australian Abba mimic act attracting big audiences as Bjorn Again.

In this instance, he bannered the concert: "You can't turn back the clock, you can't turn the tide—ain't that a shame." It featured a "band" called the Bohemians, formed in New Zealand and proficient at playing Queen hits.

But when the show started, fans were shocked to see four Queen dummies on stage, with the supergroup's music coming from a backing tape.

Genuine Queen fans who asked for their money back on the \$10 tickets were given it. Some customers didn't want refunds, though, claiming they'd enjoyed the "fake" concert.

Slighting said afterward he organized the show as "a personal statement," after feeling "highly irritated" about the success of Bjorn Again. He added a cover band could inevitably make only "second-hand music."

## P'Gram Norway Tries Mail Biz

BY KAI ROGER OTTESEN

**OSLO**—PolyGram Records Norway is venturing into the relatively uncharted territory of mail order to squeeze extra sales out of the greatest-hits album "Abba-Gold."

Most labels have exploited their repertoire through music clubs such as Mr Music and Scandinavian Music Club. Yet PolyGram is using direct-marketing channels normally used for such diverse products as cosmetics and books.

Through its 50% interest in TV marketer TV-Torget, it has set up a deal with Oslo-based distribution company Mailbus to carry on sales of the Abba album, which has sold 168,000 copies in Norway. Mailbus delivers a catalog to all Norwegian households, offering a wide variety of goods via mail.

Says PolyGram special projects manager Borre Brenno, "We want to reach the segments we haven't reached through traditional marketing. We sell the Abba album to TV-Torget, and they're in charge of distribution."

The campaign ran from Dec. 28 to Jan. 11, and while the shipment to Mailbus has not been disclosed, the company is hoping for a more lasting exposure, says Mailbus sales manager Oystein Lofthus. "The catalog has a much longer life cycle than magazines, which tend to die after a couple of days."

## Artist/Prod Michael Brook's Work Ripples With Diversity

BY LARRY LeBLANC

**TORONTO**—Despite working with such high-profile figures as U2's Edge, Brian Eno, and Daniel Lanois, Michael Brook admits he isn't widely known.

"People have to see your name in print a certain number of times, then all of a sudden they think you must be OK," says the Toronto-born, U.K.-based guitarist/producer who recently released his second album, "Cobalt Blue," on the 4AD label. "It doesn't matter what you've been doing."

Brook's name first surfaced in rock circles in 1986, when he collaborated with U2's guitarist Edge on the soundtrack to Don Boyd's psycho thriller "Captive." The following year, Brook's invention, the Infinite Guitar, which simulates an incredibly loud amp right close to the guitar itself, was used by Edge for the distinctive introduction to U2's "I Still Haven't Found What I'm Looking For" on "The Joshua Tree."

Prolific and musically diverse, Brook has produced an array of albums, including those by Roger Eno, Pieter Nooten (of Xymox), Mary Margaret O'Hara, Laraaji, Teresa De Sio, and, after being recommended by Peter Gabriel, Senegalese singer Youssou N'Dour and Nusrat Fateh Ali Khan of Pakistan.

### WHIRL OF ACTIVITY

In a recent 18-month whirl of activity, Brook produced tracks for such diverse acts as British folk-pop duo Balloon, Algerian singer Cheb Khaled, British classical violinist Nigel Kennedy, and Canadian singer Jane Siberry. He currently is producing the Pogues. Brook also provided a minimalist score for the recent 40-minute IMAX film "Fires Of Kuwait."

His musical eclecticism got its start at York Univ. in the early '70s while he was taking courses on minimalist music and the influences of African and Indian musics. "It was a great place for me because I had access to a lot of equipment and people exposed me to a lot of things I'd never heard," Brook says. "I discovered there was African music and experimental music, which was pretty liberating."

While at York, Brook worked part-time at the experimental art gallery A Space organizing avant-garde performances, including one by trumpeter Jon Hassell. Impressed with Brook, Hassell hired him in 1976 to engineer his African-electronic fusion album "Vernal Equinox" for Lovely Music Ltd., which was recorded at York Univ.'s electronic studio.

Brook was struck by the recording technique Hassell used for the album, a blend of sophisticated electronic-sound manipulation, ethnic and tribal rhythms, and his unique vocal trumpet style. "It was so untheoretical, so listenable, and yet exciting and interesting," Brook recalls.

Through Hassell, Brook came to study Indian music with American composer Lamonte Young, a founder of the Minimal Aesthetic in Western Music, and was introduced to Lanois, then operating the 24-track Grant Avenue Studio in nearby Hamilton, Ontario.

Lanois had been recording such local

bands as the Parachute Club, Luba, and FM, when Brian Eno booked time at Grant Avenue in 1979 to record Harold Budd's album "Ambient 2: The Plateaux Of Mirrors." Eno was a cult figure in the rock world, but Lanois hadn't heard of him and expected him to pay in advance for recording time. The two hit it off immediately and the ex-Roxy Music keyboardist would take the young Canadian with him as an engineer in 1984 to Dublin to record U2's "Unforgettable Fire."

While working at Grant Avenue as an in-house engineer, and touring with Martha & the Muffins, whom Lanois was then producing, Brook performed on sessions at Grant Avenue for Hassell's "Dream Theory In Malaya: Fourth World Volume Two" in 1981; Brian Eno's album "On Land" in 1982; and Hassell's "Aka/Darbari/Java" album in 1983. In 1985, with the assistance of Lanois and Eno, Brook recorded his first album, "Hybrid," on EG Records. That album mingled elements of Indian, African, and rock music.

Recalling time spent working at Grant Avenue with Eno, Lanois, and Hassell, Brook says, "At the time there wasn't as much interest in what we were doing as there is now. It felt like we were more a small group of enthusiasts, like an amateur club."

Through extensive experimentation, Brook discovered that the structures of Indian, Arabic, and African music lent themselves quite nicely to a technological, free-form approach. He only recently has become interested in more tightly controlled musical areas such as harmony, melody, and density.

"I liked the ornamentation in Indian music," Brook says. "It's very passionate. I loved drones from the first time I heard them. The sort of music where the intervals are very important. In African music, I liked the visceral excitement of what happens rhythmically. Also the fact that a lot of the percussionists' instruments are tuned so there are melodies and rhythms coming from the same instrument."

### WESTERN & NON-WESTERN

Recorded at Brook's own Hybrid Studios, "Cobalt Blue" mixes Western and non-Western elements to create otherworldly music. The album features contributions from Eno, Eno's brother Roger, Lanois, percussionist/pianist James Pinker, and violinists Hahn Rowe and Nell Catchpole.

"I had reached the state where I thought it was done, but Brian felt it could be better structurally and I agreed," he says. "He spent a while editing pretty severely... He made a huge difference to the record. It sounds a lot better. Structure is a weak area of mine and a strong area of his."

Brook, who has since 1986 shared an apartment in London with Lanois, admits he has "never had the lottery-ticket opportunity, like working on a U2 record where everything after that opens up. It's been a much slower build for me, which is fine. I was also a bit naive about it all. I thought if you do good stuff, people will find out about it. It's partly true, but they'll find out a lot faster if somebody tells them."



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Awards Banquet

**Kathy Mattea**

Courtesy of

**Mercury Nashville**





**Crowd-Pleasing Crawford.** Atlantic recording artist Michael Crawford socializes after his in-store appearance at Sam Goody's flagship store in New York's Rockefeller Center, where he signed autographs for more than 700 fans. Crawford was in town for his sold-out two-week engagement at Radio City Music Hall in support of his Atlantic debut, "Michael Crawford Performs Andrew Lloyd Webber," which has been certified gold. Shown, from left, are Musicland area manager Steve Milby; WEA New York sales manager Andy Uterano; Atlantic director of sales/national accounts Mike Carden; Crawford; Musicland divisional marketing coordinator Kent Rippey; Sam Goody store manager Tim Edwards; WEA sales rep Paul DeGennaro; and WEA field sales manager Warren Pujdah.

## Midwest Chain Has System For Growth CML Planning To Expand By Franchising

■ BY CATHERINE APPLEFELD

NEW YORK—While the past few years of recession have seen many retailers consolidating and closing doors, St. Louis-based Commercial Music Link has quietly been formulating a plan for growth that it hopes will come to fruition this year.

Pending FTC approval, the 18-unit music chain, which operates stores under both the Music Vision and Music Biz logos, plans to segue into the franchising business. And while this tactic has seen little success as yet in music retailing, Edward W. Page, executive VP, corporate, says CML has armed itself with a powerful weapon: its extensive in-house management information system.

"Nobody has ever concentrated over such a long period of time on de-

veloping an MIS system specifically tailored to servicing owner-operated stores," says Page of the software system CML has been using to link with the four licensed stores it currently operates. "These stores are reporting in and we are going out with information every day in a fully integrated format."

CML was founded 13 years ago by president Michael Stewart and his wife, Barbara, who serves as executive VP. After opening 12 outlets in the St. Louis metropolitan area under the Music Vision logo, CML recently stretched further into Missouri and into Illinois, opening six Music Biz shops.

Franchising plans call for the company to move into Kansas and Indiana as well, with all new outlets to be Music Biz stores, says Page. In keeping with its new name and growth plan, Page says CML hopes to change its corporate banner to Music Biz Enterprises Inc. sometime in '93. "Since the focus now is on the independently operated stores, it would be more appropriate if it were reflected in our formal name," he says.

Dave Quillo, VP/general merchandise manager, explains that the new territories reflect a budding marketing situation. "There's basically no growth left in St. Louis. So instead of slugging it out there, we're taking our stores into smaller markets that meet our criteria." Quillo says that while no specific locales have been determined, CML's target markets have a base population of 25,000 and a trade area of about 50,000 people.

"It's amazing the holes in the distribution [of music] in this country," Quillo says. "There are so many areas that are served only by the record clubs" or by mass merchants, he adds, noting that music shoppers in those areas don't have access to the breadth and depth of product a chain store stocks.

"It's very refreshing to be in small towns. People thank you every day just for being there," says Quillo.

A typical Music Vision/Music Biz store takes in between 1,800 and 4,000 square feet and is situated in a strip shopping center with an anchor store, most often a Wal Mart, says

Quillo. An exception is the licensed Springfield, Mo., shop, which is located in a large enclosed mall.

While Music Vision and Music Biz stock a variety of genres, they cater to a primarily rock-oriented customer base. The chain's top-selling album of 1992 was Eric Clapton's "Unplugged," followed by Pearl Jam's "Ten" and Ozzy Osbourne's "No More Tears," says Quillo. As for formats, the outlets stock cassette, CD, and now, MiniDisc. "We're also planning to bring in DCC, and let the consumer make the decision." T-shirts and accessories such as carrying cases are also in the merchandise mix.

### ONE-STOP OPERATION

CML, which acts as a qualified one-stop based in its St. Louis offices, buys product for its owned and licensed stores direct from the major labels. "All product comes into the central distribution facility and is then shipped out to the company stores and affiliated stores," Page says.

The decision to expand through franchising came about some time ago, according to both Page and Quillo, who say CML has been using its four licensed outlets as prototypes. The focal point of the operation, the Music Biz Information System, has been in development for about three years and has been in use in the licensed outlets for the last year. The system registers point-of-sale information, keeps track of purchasing and returns, and can reorder product, explains Quillo. "It takes care of the problem of inventory control. We can tell on a minute-by-minute basis what's selling," he says.

"We also devised a comprehensive operating manual and training materials," says Page, "and we were able to develop them slowly by taking the time to see what people should know in order to run the operation efficiently."

CML plans to open about six new stores this year, according to Page. "Our plan is to start slowly, and make sure we give first-class service to everybody involved."

## Music Retailers Report Sales Up 10.9% In '92 Survey Notes Alternative, Country, Holiday Albums

■ BY TRUDI MILLER

NEW YORK—Spurred by the mainstream success of alternative and country acts, popular holiday-themed albums from major stars, and—in some stores—sales of used CDs, sales of recorded music in 1992 jumped 10.9% over the previous year.

That's the conclusion of Macey Lipman Marketing's 10th annual "State Of The Business" report, the result of a survey of hundreds of record retailers, one-stops, and rack-jobbers. The study does not purport to be scientifically accurate; it merely seeks to echo the "collective voice" of U.S. music retailers.

Although 60% of participating retailers reported the recession negatively affected sales, the survey found an overall sales gain over 1991, which experienced only a 3.7% gain over the previous year, according to Macey Lipman. The breakthrough of alternative bands Pearl Jam, Nirvana, and Soundgarden, as

well as country artists Garth Brooks and Billy Ray Cyrus, was cited as one reason for the increase. Hot Christmas releases by Amy Grant, Neil Diamond, and the multi-artist "A Very Special Christmas II" were very popular, as were boxed sets, with Bob Marley, Journey, Led Zepelin, and Pink Floyd leading the pack.

### 'BRISK' SALES FOR USED CDs

The survey found that stores selling used CDs experienced "brisk" to "outrageously good" sales, while most stores that did not sell used CDs noted little effect from those who did. Many stores said they were considering adding used CDs, and several said they were waiting to see if the labels would retaliate against stores that sold them.

Music video sales surged in the last quarter due to several hot titles, the survey found. The most popular were "A Year And A Half In The Life Of Metallica, Vols. 1 And 2" and videos by Guns N' Roses. Of the stores responding to the survey,

89% carry music videos, with 61% reporting an increase in sales of that format.

Regarding other formats, 39% of retailers contacted carry laserdiscs, and 40% carry either one or both of the new digital compact cassette and MiniDisc formats. MD showed greater penetration, with 35% of retailers carrying it as opposed to 28% for DCC.

The survey also noted MTV is by far the most effective TV vehicle to promote music, followed by VH-1. Close on the heels of VH-1 were "The Arsenio Hall Show" and "Saturday Night Live," followed by "The Tonight Show" and "Late Night With David Letterman."

Citing the success of the Whitney Houston hit "I Will Always Love You," from the "Bodyguard" soundtrack, more than half of the respondents said single releases have a positive effect on album sales. However, some retailers advocated a standard deletion time for "hot singles," arguing such a policy would stimulate album sales.

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## Arrow, Ingram Keep Racking Up Business; NARM Adds New Regs To Ad Competition

**RACKS ARE ROCKING:** While the Handleman Co. in Troy, Mich., continues to be the 800-pound gorilla in the rackjobbing community, it appears some of the smaller racks are continuing to see their business flourish. In Solon, Ohio, Arrow Distributing added a number of new accounts in the last half of 1992.

Arrow president **Doug Harvey** declines to reveal revenue or growth percentages but notes that in September the company gained responsibility for 30 outlets run by Rose Stores, a discount department store chain based in the Carolinas. Around the same time, the company acquired a smaller, Ohio-based racker, **S&M Distribution**, which added 12 stores to Arrow's account base. Arrow also began doing business with **Meijers**, a grocery store chain based in Michigan, and **Big Bear**, a combo grocery and discount chain. In addition, "We also solidified a nice relationship with **Revco**," Harvey reports of the 1,164-unit drugstore chain. "We will be putting a permanent outpost in their stores—in the way of an endcap position. We sell them mostly video, but we just shipped them some audio midline cassettes and they are very pleased at the prospect."

Harvey says Arrow continues to seek new accounts. Meanwhile, he reports the company's move into the one-stop business is going very well. "We tripled our business over last year," he says. "The one-stop now accounts for about 10% of our overall business."

In La Vergne, Tenn., **Ingram Merchandising Services** also is doing very well, if its recent press release is any indication. The company announced it will open a full-service distribution facility in Des Moines, Iowa. That facility, which is expected to open in the first quarter of 1993, will be followed at some point by an additional distribution center on the West Coast. In making those moves, Ingram will dismantle its rack distribution facility at the company's headquarters. However, all purchasing, inventory management, finance, sales, marketing, and advertising functions will remain at the corporate headquarters, the release states.

In addition to the two planned distribution facilities, the company will continue to operate **Encore International**, based in Maryland, giving Ingram a distribution presence in the East, Midwest, and West of the U.S.

**Ray Capp**, president and COO at Ingram Merchandising Services, was unavailable to comment on the strategic moves.

**MARLTON SHAPES CONFAB:** While the rest of us get acclimated to the new year, the **National Assn. of Recording Merchandisers** is already hard at work to ensure its 35th annual convention, to be held March 6-9 at the Marriott Orlando World Center in Orlando, Fla., is a success. The trade association has



by Ed Christman

announced that **Mercury** recording acts **Bon Jovi** and **Kathy Mattea** will perform at the awards banquet, on the last night of the convention, while **Epic** recording artist **Luther Vandross** will perform at the NARM Scholarship Foundation dinner March 7... Also, **A&M** children's recording artist **Shari Lewis** will present advertising awards during a March 9 luncheon. In order to enhance competition, the advertising awards have been restructured, according to a statement made in a

press release by **Pam Horovitz**, NARM executive VP. For the first time, ads will be classified as trade or consumer. Also, ads will be categorized as retailer or wholesaler, with the latter classification consisting of rackjobbers, one-stops, and independent distributors. As for media, ad categories include newspaper/magazine ads, radio and television spots, direct-mail pieces, point-of-purchase items, special media, and overall advertising campaign. Entry deadline is Jan. 25. For details, contact **Holly Rosum** at NARM in Marlton, N.J.... Finally, since the convention is being held at a popular vacation destination—right next door to **Disney World** and **Universal Park**, the convention is catering to members who want to bring along family members. Further information is available from NARM.



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## Retail

### Local News: Getting The Story Via Regional Indie Samplers

**SAMPLING THE SCENES:** A&R folk on the hunt for the Next Big Thing usually gravitate toward a city or regional "scene"—a geographical locus supposedly verdant with talent. Locales as diverse as Seattle and Chapel Hill, N.C., have been touted lately. In '93, who knows where lighting may strike?

With the scene mentality in mind, it struck DI that it might be a good time to survey some independent-label samplers, focusing on various regions, that have crossed the desk in recent weeks.

One of the best, Cherrydisc's



by Chris Morris

"Crush," a compilation of Boston acts assembled by the Newton, Mass.-based indie, includes some liner notes with words to live by.

"Next time you go to your local record store, ask for their local music section," the notes say. "There you will find releases by hundreds of local musicians, some appearing on this release, some not. Buy one and you may be surprised to find that the music moves you just as your favorite national band does." Right on!

"Crush" focuses on a surprising number of pretty adept hard rock and heavy metal bands (many of which, according to the sleeve notes, have issued their own records). Some of the toughest tracks here feature stomping, churning, grungy entries by such newcomers as **Orangutang**, **Big Catholic Guilt**, **Stomp Box**, **Motherlode**, and **Naked Age**, offering proof positive that the influence of the Seattle sound has traveled to the East Coast.

Proof that some bands never give up is supplied by the Boston collection, which includes a track by **Hertix**, a fine Beantown unit that formerly had a contract with **Island**.

The **Pow Wow** collection "Manhattan On The Rocks" is subtitled "New York Bands On The Verge," and executive producer **Marisa Fox** serves up a fairly interesting dozen. Among the highlights are a number by **Stigmata A Go Go** produced by **Buzzcocks'** Steve Garvey; bone-rattling, sample-happy tracks by **Emergency Broadcast Network** and **Lysdexic**; and an attitudinous rocker by **700 Miles**. The album also includes a new number by **Rat At Rat R**, long-time stalwart of New York's noise-rock coven.

So who sez you've got to be from a big city to share the local action with nonlocals? **Three Minute Dog Records** of Columbia, Mo. (population 62,000), has put together "Noise Ordinance," a 15-song sampling of hometown sounds.

Top cuts on this diverse compilation include "Analytical," a nice folk-

tinged rocker by **Mah Jones**; the slow-burning funkier "New York Super Fudge Chunkin'" by **East Ash**; doomsday heartland rap on **DJ Romeo's** "Ground Zero"; "The Spankin' Fields," upbeat horn-based soul-funk by **Spankin' Rufus**; and "Filthy Cat," cruddy-sounding but oddly compelling heaviness from **St. Monday**.

You say one town isn't enough terrain to cover? How about a whole state? "Hijole," billed as **Zia Record Exchange's** "4th Annual Arizona Compilation," summons up bands from Tucson, Phoenix, Tempe, and Mesa. The 23 tracks were selected from more than 300 band submissions, according to the label, which is fronted by a two-store indie retail web of the same name based in the Grand Canyon State.

Picks include **Spinning Jenny**, which churns out a melodic guitar-oriented rocker, "All I've Got Is Time"; the slightly twisted "So Now You Know" by **Eye Pennies**; "Take Some Time For Love," a very fine R&B tune from the strong pipes of **Francine Reed**; **Deadly Arnaz's** fangs-bared "Jiggsugarlovecup"; and **E.O.S.'s** "For Susan," which features a strong female voice in **Marta Wiley**.

(Continued on next page)

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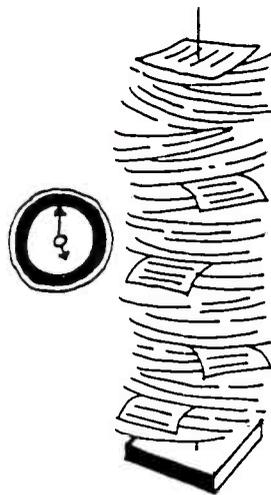
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## Retail

### Disney Is Holiday Sales Champ, But Wide Range Of Titles Are Also Contenders

**HOLIDAY TIDINGS:** To no one's surprise, the biggest-selling children's audio items during the holiday selling season were **Walt Disney Records'** soundtracks to "Aladdin" and "Beauty And The Beast," hands down. But this year, unlike yuletides of yore, a wider than usual range of children's audio was available to shoppers, and many of them took notice. At **Tower Records** in Chicago, for instance, children's music buyer **John Summers** reports that **Michael Feinstein's** "Pure Imagination" (**Elektra**)—and, of course, "Beauty And The Beast"—were the season's most active kids' audio items.

For **National Record Mart**, a 100-unit chain based in Pittsburgh, Disney's "Aladdin" and "Beauty And The Beast" were the biggest sellers. However, says purchasing manager **John Artale**, the **Chipmunks'** country album, "Chipmunks In Low Places" (**Epic**), and "Brother For Sale" (**Zoom Express/BMG Kidz**) by **Mary-Kate and Ashley Olsen** of TV's "Full House" also moved well. "And the Barney & the Backyard Gang product [**Lyons Group** in Allen, Texas] has been selling for awhile," he says. According to Artale, there was a noticeable increase in children's audio sales this holiday season, "because there were more strong releases" than in years past. For **The Musicland Group** in Minneapolis, however, Christmas was indeed Disney—specifically, "Aladdin" and "Beauty And The Beast." **Kathy Dossall**, a national buyer for the 880-unit chain, says, "We also saw good pickup with 'Chipmunks In Low Places' and the Olsen twins' 'Brother For Sale.' But Disney's always been there—and no one's even close, saleswise, to being in their league."

**ERIC'S DEAL:** Toronto-based singer, songwriter, and multi-instrumentalist **Eric Nagler**, best known to American audiences via his tartly funny bits on **Sharon, Lois & Bram's** "Elephant Show,"

has signed a distribution deal with **MCA Canada**. (MCA's only other kids' artist is **Raffi**.) MCA will be re-issuing Nagler's latest album, "I Can't Sit Down," as well as Nagler's other independent recordings originally issued through his management company, the **Tanglewood Group**. Nagler currently stars in a delightfully inventive, low-key children's sitcom in Canada called "Eric's World." According to Nagler's manager, **Bruce Davidson**, an "Eric's World" is due next year on MCA.



by *Moira McCormick*

**PENNER PATER:** Another Great White Northerner, **Fred Penner**, host of **Nickelodeon's** "Fred Penner's Place," was feted in New York recently at the Canadian Consulate General. The reception commemorated Canadian recording sales certification for "Fred Penner's Place" (gold) and "The Cat Came Back" (platinum). Awards were presented to Penner by **Gilles Paquin**, president of Penner's Toronto-based label **Oak Street Music**. In addition, legendary American lyricist **Sammy Cahn** made a surprise appearance—Penner covered Cahn's "You Can Count On Me" on his latest album, "Happy Feet."

**CLASSICAL GAS:** **Classical Kids/The Children's Group**, based in Toronto, has new product in "Daydreams And Lullabies," which, in the Classical Kids tradition, combines dramatic storytelling and classical music—in this case by **Bach, Beethoven, Mozart, Vivaldi, Pachelbel**, and others... Cleveland-based **Telarc International** has de-

buted a children's release, "Young At Heart," featuring **Erich Kunzel and the Cincinnati Pops Orchestra** with **Mel Torme, Patti Page**, and **Bob McGrath** of "Sesame Street." Selections include songs from **Mother Goose**, TV, and the movies, with Page reprising her 1954 hit, "How Much Is That Doggie In The Window."

**KIDBITS:** The music of late composer **Joe "Sesame Street" Raposo** is spotlighted on **Golden Music's** "Sing! Songs Of Joe Raposo," a 20-song collection that includes renditions of vintage "Sesame Street" music by **Patti LaBelle, Gladys Knight & the Pips, Ray Charles, the Carpenters**, and the **Muppets**. Racine, Wis.-based **Golden Music** has also just rereleased "Sesame Street Country," which won a 1981 Grammy for best children's recording... **Discovery Music**, based in Van Nuys, Calif., has signed children's artist **Bethie**, who makes her debut with the "Really Silly Series"—each cassette will contain amusing tunes about the alphabet, food, numbers, colors, etc. First release will be "Bethie's Really Silly Songs About Animals"... Contemporary and classic rock tunes by **R.E.M., the Beatles, the Doors, INXS, Prince**, even **Nirvana** and **Led Zeppelin** have been transformed into instrumental lullabies and released on two cassettes by Lincoln, Mass.-based **Fzyx Music Co.** Each "Rock 'N' Lull" album contains 12 synthesizer-performed lullabies, from "Sweet Baby James" to "Near Wild Heaven" to "On A Plain." A portion of the proceeds go to the **Child Welfare League of America**.

Assistance in preparing this column was provided by *Jackie Stasi*.

Please address all correspondence, review copies, etc. to *Moira McCormick*, 1209 Sherwin #801, Chicago, Ill. 60626, or call 312-236-9818.

### DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

Space forbids further mentions, but "Hijole" is a remarkably consistent (and fine!) collection, indicating talent bush-beaters should probably head for the desert in the near future.

**FLAG WAVING:** It isn't often that a group lands a contract after shanghaiing its prospective label president to another city for a losing trip to the dog track, but that's how things turned out for **Giant Sand**.

According to **Howe Gelb**, leader of the Tucson-based group, he was getting a lift to Burbank (Calif.) Airport last year from **Joe Regis**, who heads L.A.-based **Restless Records**, which was then courting the band. Gelb was not overly excited about the possibility of a deal: "I'm so jaded from our entire experience with interference from record labels," the singer/gui-

tarist explains.

Gelb convinced Regis to fly on the spot to Tucson, where Gelb dragged him to "the center of the universe"—the Congress Hotel—and the dog races. The hound Gelb suggested Regis put a \$20 bet down on came in dead last.

"Joe looked at me and said, 'Are you the devil?'" Gelb recalls. "Then, I figured the record company was OK."

As part of **Giant Sand's** new pact with **Restless**, the label is reissuing two superb albums, "Swerve" and "Ramp," originally released on the group's own **Amazing Black Sand** label. "For 'Swerve,' we only sold like 600 pieces, 'cause we pressed 'em ourselves," Gelb says. "We think it's like selling lithographs."

In March, **Restless** will release the band's first new record under the new

deal, "Center Of The Universe." Like previous **Sand** epics, which have earned the group a major reputation among modern rock aficionados, it features cryptic original songs and miles of phenomenally loud, **Neil Young**-inspired guitar madness.

The current lineup of the ever-shifting **Sand**—Gelb, vocalists **Susan Cowsill** (of the **Cowsills**) and **Vicki Peterson** (formerly of the **Bangles**), keyboardist **Chris Cacavas** (formerly of old Tucson homeboys **Green On Red**), bassist **Joe Burns**, and perennial drummer **John Convertino**—just embarked on a four-week European tour. The group will play Austria, the former Czechoslovakia, Germany, England, Belgium, and Holland. Gelb says an American tour is probable from March through May.

# Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST

## NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	59	<b>SHEPHERD MOONS ▲</b> REPRISE 26775*/WARNER BROS. 39 weeks at No. 1	ENYA
2	2	41	<b>SOLO PARA TI</b> EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
3	3	33	<b>THE VISIT</b> WARNER BROS. 26880*	LOREENA MCKENITT
4	4	190	<b>WATERMARK ▲</b> REPRISE 26774*/WARNER BROS.	ENYA
5	7	11	<b>MY FOOLISH HEART</b> WINDHAM HILL 11115*	LIZ STORY
6	5	118	<b>DECEMBER ▲</b> WINDHAM HILL 1025*	GEORGE WINSTON
7	6	9	<b>THE IMPRESSIONISTS: WINDHAM HILL SAMPLER</b> WINDHAM HILL 11116*	VARIOUS ARTISTS
8	9	31	<b>YONNONDIO</b> NARADA 62013*	PETER BUFFETT
9	10	15	<b>TUBULAR BELLS II</b> REPRISE 245041*/WARNER BROS.	MIKE OLDFIELD
10	13	143	<b>NOUVEAU FLAMENCO ●</b> HIGHER OCTAVE 7026*	OTTMAR LIEBERT
11	11	23	<b>LOVE THEMES</b> GOLDEN GATE 71802*	GARY LAMB
12	12	13	<b>CUSCO 2000</b> HIGHER OCTAVE 7046*	CUSCO
13	15	43	<b>DARE TO DREAM ●</b> PRIVATE MUSIC 82096*	YANNI
14	18	62	<b>ENYA ●</b> ATLANTIC 81842/AG	ENYA
15	21	9	<b>PIANO SOLOS</b> NARADA 61031*	VARIOUS ARTISTS
16	8	5	<b>A ROMANTIC CHRISTMAS</b> GTS 4569*	JOHN TESH
17	22	65	<b>SUMMER ●</b> WINDHAM HILL 11107	GEORGE WINSTON
18	RE-ENTRY		<b>WIND DANCER</b> SOUNDINGS OF THE PLANET 7149*	DEAN EVENSON & TOM BARABAS
19	23	5	<b>MYSTERIUM</b> SONIC EDGE 80042*	DON HARRISS
20	14	25	<b>DREAM</b> GEFFEN 24477*	KITARO
21	17	17	<b>FLAMENCO MYSTICO</b> WORLD CLASS 11300*/HEARTS OF SPACE	GINO D'AURI
22	20	27	<b>HEART ZONES</b> PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRE
23	RE-ENTRY		<b>BORRASCA</b> HIGHER OCTAVE 7036*	OTTMAR LIEBERT
24	NEW▶		<b>LOGIKAL</b> HIGHER OCTAVE 7047*	EKO
25	25	152	<b>DEEP BREAKFAST ●</b> WINDHAM HILL 11118*	RAY LYNCH

## WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	13	<b>SONGS OF FREEDOM</b> TUFF GONG/ISLAND 512280/PLG 9 weeks at No. 1	BOB MARLEY
2	3	15	<b>RAPA ITI</b> TRILOKA 71922*	THE TAHITIAN CHOIR
3	2	21	<b>KIRYA</b> SHANACHIE 64043*	OFRA HAZA
4	5	15	<b>LIVE</b> ELEKTRA MUSICIAN 613902*/ELEKTRA	GIPSY KINGS
5	8	5	<b>KALFOU DANJERE</b> MANGO 39927*/ISLAND	BOUKMAN EKSPERYANS
6	4	31	<b>EYES OPEN</b> 40 ACRES AND A MULE 48714*/COLUMBIA	YOUSSOU N'DOUR
7	7	11	<b>MONKEY</b> TRILOKA 7194*	JAI UTTAL
8	6	43	<b>LOGOZO</b> MANGO 539918*	ANGELIQUE KIDJO
9	9	35	<b>A WORLD OUT OF TIME</b> SHANACHIE 64041*	HENRY KAISER & DAVID LINDLEY
10	10	9	<b>ZAKIR HUSSAIN AND THE RHYTHM EXPERIENCE</b> MOMENT 1007*	ZAKIR HUSSAIN
11	14	5	<b>RHYTHM &amp; JEWS</b> FLYING FISH 70591*/FLYING FISH	THE KLEZMATICS
12	13	7	<b>OPEN HOUSE</b> GREEN LINNET 1122*	KEVIN BURKE
13	11	33	<b>AMERICAS</b> MESA 79041*	STRUNZ & FARAH
14	NEW▶		<b>IN THIS LAND</b> EARTH BEAT 42522*/WARNER BROS.	SWEET HONEY IN THE ROCK
15	NEW▶		<b>DIABLO AL INFIERNO</b> LUAKA BOP 45107*/WARNER BROS.	CUBA CLASSICS 3

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

# M I D E M 9 3



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# M I D E M 9 3

# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### ★ DEBBIE GIBSON

**Body Mind Soul**  
PRODUCERS: Deborah Gibson, Carl Sturken & Evan Rogers  
Atlantic 82451

Maturing former teen icon aims to recapture late-'80s chart success with a barrelful of potential hits. Perhaps as a result of her recent Broadway appearance, Gibson has begun to plumb the lower end of her alto, sounding downright sultry on such cuts as lead single "Losin' Myself." Other winners are "Shock Your Mama," with an irresistibly catchy chorus and a rap break, and "Love Or Money" and "Free Me," both tailor-made for top 40. Also check out "When I Say No," an unequivocal message to presumptuous males.

### ★ FLIPPER

**American Grafishy**  
PRODUCERS: Flipper  
Def American 45120

Reconstituted San Francisco punk unit cleaves on new release to the sound that made it infamous. Although one title here is "Full Speed Ahead," group still holds with bass-heavy sludge and mostly medium-to-slow tempos for maximum annoyance. Self-analytical numbers like "Someday" and "Flipper Twist" will be strong intros for modern rockers who missed the irony-laden boat first time out of port.

### JEFF BECK & JED LEIBER

**Music From The Original Soundtrack Frankie's House**  
PRODUCERS: Jeff Beck & Jed Leiber  
Epic Soundtrax 53194

Those who heard this duo's fierce rendering of Elvis' "Hound Dog" on the "Honeymoon In Vegas" soundtrack got a preview of what this album sounds like. Chemistry between Beck's fret magic and Leiber's sonically expansive keyboard work is right on the money on these 15 instrumental compositions, most of them originals. Music is from the titular Vietnam miniseries, to air in late-February on the Arts & Entertainment cable web.

### MASTERS OF REALITY

**Sunrise On The Sufferbus**  
PRODUCERS: Chris Goss, Ginger Baker & Googe  
Chrysalis 21976

Aging rockers take note: Instead of

reuniting a dinosaur band or resting on your laurels, make like drum avatar Baker and team up with a comparatively young band that's got plenty of juice left. The result could be as good as the current incarnation of M.O.R., which blends the '60s Brit blues/rock sound Baker helped forge with more recent American collegiate elements. "She Got Me (When She Got Her Dress On)" and "Ants In The Kitchen" could both play on album-rock and alternative radio, while more adventurous college outlets might try "J.B. Witchdance" and the flippant "T.U.S.A."

### CELL

**Slo\*Bo**  
PRODUCERS: Cell & John Siket  
DGC 24506

With A&R courtesy of Sonic Youth guitarist Thurston Moore's Ecstatic Peace! imprint, this New York four-piece stands to garner immediate modern-rock cachet. Band sports a thick, guitar-heavy sound; writing is highly variable, but when Jerry Dirienzo and Ian James' axes catch fire, as on "Fall" and "Hills," intimations of divinity are delivered.

### ZUZU'S PETALS

**"When No One's Looking"**  
PRODUCER: Lou Giordano  
Twin/Tone Records 89229

Femme trio from Minneapolis unearths its long-awaited debut album under the stewardship of Sugar producer Giordano, who brings out the gurlz's true sound: biting but not caustic, straight-from-the-hip but never vulgar. The Petals make up for their musical limitations with heaps of passion and verve, especially on "God Cries," "Johanne," "Psycho Tavern," and "Sisters"—just four of the tracks that spotlight the mature songcraft of bassist Coleen Elwood and guitarist Laurie Linden.

### TRIUMPH

**Edge Of Excess**  
PRODUCERS: Mike Levine, Noel Golden  
Victory Music 383 480 012

With guitarist Phil X replacing six-string ace and academician Rik Emmett, and drummer Gil Moore assuming lead vocal duties, Toronto power trio's sound has dissolved into a corporate-rock miasma, shedding any vestige of originality it once possessed. Nevertheless, fans who've

been waiting five years for this band to resurface will be eager to check out its latest, most anthemic incarnation, best exemplified by such tracks as the title cut, "Child Of The City," "Boy's Nite Out," and ballad "It's Over."

### FUDGE

**The Ferocious Rhythms Of Precise Laziness**  
PRODUCERS: Fudge & John Morand  
Caroline 1731

Imagine a blend of Frippertronics and Lush and you get an idea of the guitar heat radiating from this Richmond, Va., rock foursome, which also favors a Butch-Vig-like fuzz bass. Songs are as original as the sound, especially on such tracks as "Wayside," "Mull," and "Peanut Butter." Other cuts, unfortunately, muddle along with no apparent sense of purpose. On the whole, though, debut is refreshing and worthy of consideration at alternative outlets.

### THERAPY?

**Nurse**  
PRODUCER: Harvey Birrell  
A&M 314 540 044

The question mark seems apropos: Irish band plays with sometimes scoring energy, and trendily dresses its angry-sounding ditties with sampling. But a general absence of distinctive character and genuine fire makes this an iffy entry at best for modern rock. A better name might be Airplay?

### DENIS LEARY

**No Cure For Cancer**  
PRODUCERS: Joe Blaney & Chris Phillips  
A&M 31454 0055

Chain-smoking misanthrope-for-hire rants up a storm on debut album. While Leary purloins the vessel-popping delivery of the late Sam Kinison, he steers clear of misogyny and minority-bashing in favor of thoroughly wired, obscenity-laden, but often genuinely funny observations about drugs, music, nicotine, and food. Leary also vocalizes on four black-hearted songs, including the unusually unairable single "Asshole."

### VARIOUS ARTISTS

**American Popular Song—Six Decades Of Songwriters And Singers**  
PRODUCER: J.R. Taylor  
Smithsonian 031

Originally marketed in 1984 via mail order by the Smithsonian, this five-CD set is now available at retail. Collection's pop-song era ends in 1955, so the review is a salute to Tin Pan Alley/Broadway/Hollywood works—although the likes of Jule Styne and Frank Loesser are serious omissions. But what remains, in terms of the 110 songs and stellar performers, is golden. A 152-page book is itself a great tale of the popular song and a rundown of each recording.

### SLEEZE BEEZ

**Power Tool**  
PRODUCER: Gary Lyons  
Atlantic 82415

This hard-rock five-piece from Holland will not go down in rock history books as one of the genre's great innovators, as band rereads tracks laid decades ago by Aerosmith and AC/DC (minus the panache). Second Atlantic album consists of 11 generic cuts, any of which will do the trick, since they're all written and performed well within format parameters. However, the group's trump card is clearly rouser "Raise A Little Hell," with requisite power-ballad "I Don't Want To Live Without You" as a likely on-deck batter.

## DANCE

### ★ THE FABULOUS POP TARTS

**Gagging On The Lovely Extravaganza**  
PRODUCERS: The Fabulous Pop Tarts, Jimmy Harry, CP Roth, Dan Hartman, Martyn Phillips, Pascal Gabriel  
Funtone USA 23

British male duo ends a four-year break from recording with a 17-song deep-house

## SPOTLIGHT



### HEAVY D. & THE BOYZ

**Blue Funk**  
PRODUCERS: Various  
MCA/Uptown 10734

Like previous, platinum-selling albums from the New York-area rap Goliath, newest runs on tasty, street-smart rhymes minus the profanities. Pumpin', chart-climbing single "Who's The Man?"—featuring samples of "Fly Like An Eagle"—leads the pack. Aside from that, sampling is kept to a minimum, with D. carrying his own considerable weight on cuts like "Here Comes The Heavster," title track, and Steely & Cleve-produced dancehall caper "Girl." Strong and consistently appealing.

opus that injects kitschy and clever lyrics into hard beats and Euro-drenched keyboards. Masterminds Randy Barbato and Fenton Bailey collaborate with a host of club luminaries, including Deee-Lite's Lady Kier Kirby, RuPaul, and Martyn Phillips, creating tracks that will fuel underground programs with ease. Crossover radio pundits with a taste for adventure should delve into the cheeky "Theme From Voyeurvision," while more hardcore minds would be wise to spin the anthemic "One Love" and the trance-induced "Come Circle Around."

### INTERMIX

**Phaze Two**  
PRODUCERS: Intermix & Chris Peterson  
Third Mind 9118

Like the first "phaze" from this Front Line Assembly spinoff project, the current one consists of unremitting, mostly instrumental dance music that's more accessible than F.L.A. However, whereas the first Intermix effort retained some of the Gothic fury of its progenitor, this one eschews moody, industrial elements in favor of a more rave-like sonic environment. Marketed domestically by Roadrunner Records.

## JAZZ

### ★ HAL RUSSELL

**Hal's Bells**  
PRODUCER: Steve Lake  
ECM 1484

The late multi-instrumentalist, who died last year after completing this album, proves he was a hidden treasure of free jazz on this sparkling, often very humorous all-solo work. Holding forth on reeds, trumpet, vibes, drums, and percussion, Russell disports himself with intensity, in a manner not unlike that of his favored influence Albert Ayler, and a wit that's all his own. Sublime left-field work, and not as difficult as it sounds.

### STEPS AHEAD

**Yin-Yang**  
PRODUCER: Mike Mainieri  
NYC 6001

This protean fusion combo—whose personnel in its 14 years has included Michael Brecker, Peter Erskine, Eliane Elias, Steve Gadd, Eddie Gomez, Mike

Stern, and Tony Levin—now consists of vibraharp virtuoso (and only remaining founding member) Mainieri, plus Bendik, Steve Smith, and newcomers Jeff Andrews and Rachel Z. The group has also found a new home in Mainieri's custom label, which is launched by this release. Sound is unsurprisingly crisp, with saxist Bendik solidifying his musical role in the lineup and Mainieri vibing with usual acumen. Among the standout tracks on all-instrumental set are "Sidewalk Maneuvers" and "Praise." Contact: 212-627-9426.

## WORLD MUSIC

### CIRO HURTADO

**Tales From Home**  
PRODUCER: Ciro Hurtado  
ROM 26014

Known for his lucid fretwork with Andean jazz/folklore ensemble Huayucaltia and with Strunz & Farah, Hurtado steps out on his own for the second time. His warm, fluid style is served by a variety of arrangements: solo guitar pieces, fully orchestrated instrumentals, and songs on which his wife, Cindy Harding, sings lead. Sound is eclectic and undefinable; a good argument could be made for programming this record at jazz and new age outlets as well as world music. Contact: 310-828-4487.

## LATIN

### ▶ ROUPA NOVA

**En Español... The Best**  
PRODUCERS: Roupa Nova  
Globo/Sony 80873

With a little nudge from Globo, Roupa Nova's smart Spanish-language covers of its Portuguese-language hits could be the largest-selling Spanish-language release by a Brazilian since Xuxa's first two albums. The band's soaring vocal harmonies and swaying, romantic pop sound—dubbed pejoratively in Brazil as brega—offers a perfect fit for the AC-oriented U.S. Latin market. Virtually any track could score big, including leadoff single "Lluvia De Plata," which actually was a Brazilian smash for Gal Costa, plus "Mi Dueña," "Timida," and "Linda."

### ★ VARIOUS ARTISTS

**Spanglish Roots 'N Hall**  
PRODUCER: Not listed  
Prime/BMG 3365

Though the popularity of bilingual reggae and dancehall may have waned a tad, this tasty, remixed compendium of previously released Spanish- and English-language material assembled by remixer Barón López is strictly on time. Pulsating "Bomba Para Afinar" by Puerto Rican rapper Vico-C is the most arresting track, but fellow rhymester Angel steals the show as both a stylish Spanish-language ragamuffin ("Ritmo Bravo") and emotive English-language crooner ("Loving You").

## CLASSICAL

**STRAVINSKY: RITE OF SPRING**  
**GINASTERA: POPOL VUH/HAYDN: REPRESENTATION OF CHAOS**  
Saint Louis Symphony, Slatkin  
RCA Red Seal 60993

Effective programming presents two views of creation, the Haydn according to the Book of Genesis, and the Ginastera according to Mayan legend. The Stravinsky, of course, looks beyond to primitive tribal ritual. All are striking works, the Haydn years ahead of its time in sophistication, and the Ginastera, a premiere recording, strikingly exotic in sound and rhetoric. Top-flight performance and recording.

## NEW & NOTEWORTHY

### SHAI

**... If I Ever Fall In Love**  
PRODUCERS: Various  
Gasoline Alley/MCA 10762

With the doo-hopping "If I Ever Fall In Love" seemingly affixed permanently near the top of the Hot 100, this R&B foursome's debut album has had no trouble blowing up out of the box. Attractive vocals manage to obscure a paucity of top-shelf material; though slight content-wise, "Together Forever" and "Baby I'm Yours" should make quick cross-format climbs as successors to group's platinum sendoff.

### BOB DYLAN

**Blonde On Blonde**  
PRODUCER: Bob Johnston  
Columbia Legacy Mastersound 53016

Columbia introduces its new Mastersound series of gold CDs, reproduced via 20-bit "super bit mastering" for superior reproduction, with a slate of best-selling titles. Among the essential albums in the first release is Dylan's rock landmark, originally issued in 1966 as a two-LP set. This rollicking, word-

drunk collection, which includes such timeless numbers as "I Want You," "Just Like A Woman," and the epic "Sad Eyed Lady Of The Lowlands," still epitomizes the artistic apex that rock'n'roll aspires to.

### MILES DAVIS

**Kind Of Blue**  
PRODUCER: Teo Macero  
Columbia Legacy Mastersound 52861

The Mastersound reissue of trumpeter Davis' 1959 modal jazz excursion may be the most essential entry in the series launch, since it restores half the original album to its original speed (previous LP and CD issues were mastered slightly fast). In consort with fellow titans John Coltrane, Cannonball Adderley (whose surname is still misspelled on the sleeve!), and Bill Evans, Miles probed new jazz frontiers with this album; the work is still sublimely beautiful. Other Mastersound issues include the "West Side Story" Broadway cast album and titles by Boston, Aerosmith, Billy Joel, Bruce Springsteen, and Dave Brubeck.

SPOTLIGHT: Predicted to be a significant success on The Billboard 200 or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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 Image Has A New Line On Licensing ..... 65 Marquee Values: 'Cool World' ..... 68

## PICTURE THIS



By Seth Goldstein

**G**ROCERIES, AND MORE: Five-year-old Promotional Concept Group has quietly made a name for itself breathing new life into old titles. An expansion plan is about to make the name better known.

Thus far, PCG's customers have been supermarket chains that stock EP versions of catalog features from independents like Orion, HBO Video, LIVE, and New Line; cassette are priced at \$5-\$7 each, provided customers also have made the minimum grocery purchases—a requirement PCG strictly enforces, says chairman Barry Grieff, who started the company with ad agency Interpublic as a minority partner.

The promotions, given plenty of exposure in-store but away from the video section, generally last a month. PCG then picks up stakes and moves fresh and unsold inventory to another chain in another territory, covering the U.S. in about 18 months. It just improved Texas coverage with the addition of HEB—separate from HEB's video chain.

PCG delivered 5 million cassettes last year, and Grieff hopes to hit 7 million in 1993. He's moving beyond groceries, aided by staff additions that include home video veteran Gene Silverman as executive VP and Jim Kreps as CFO.

PCG will attempt direct response for the first time in a two- to three-week test that Grieff says "will tell us pretty quickly" whether TV works. Interpublic is vital to getting proper placement.

Meanwhile, PCG will tailor its offers in an effort to draw drug and convenience chains. Some have been solicited. "Phar-Mor would be very interesting," says Grieff, although it is less palatable since declaring Chapter 11 bankruptcy.

Music video may be enlisted to bring in new accounts if it's priced correctly and backed by an attention-grabbing campaign.

Now, "we're expecting" suppliers to allow wider distribution, Silverman says. His job is "laying out to the studios" what a PCG deal means.

PCG brought McDonald's into video with its 1988 Meal & A Movie promotion, worth 2.5 million units, and hopes to do more. However, Grieff isn't after a repeat of the "Dances With Wolves" promotion, which stole a march on video retailers. PCG has a "supplemental" role, he claims.

## Writing A New Book On VSDA Chapters Leadership Meet Examines Changing Times

■ BY EARL PAIGE

**L**OS ANGELES—As the home video industry continues to mature, the local organization of U.S. video retailers will need to adjust. In the process, chapters will shoulder more of the work, coordinate activities more frequently with distributors, and reap more of the glory—which should activate more members.

That's the thinking of leaders of the Video Software Dealers Assn., who worry about continuing consolidation and the growing dominance of Blockbuster Video and other large chains.

How VSDA's local cells cope with the changing market will be a highlight at the annual regional chapter leadership conference, Jan. 22-25 at the Sheraton Torrey Pines in La Jolla, Calif.

"I think looking for a new role for the chapter will be one of the key things we'll talk about," says Tom Hull, who represents the typical mom-and-pop outlet that has been the backbone of the association but that he considers an endangered species. Hull runs Trilog in Portland, Ore.

While Hull remains hopeful chapters will be resuscitated, he and others say the early local groups mushroomed across the country because "there were so many of us and we were all learning how to run a new business."

However, consolidation is thinning

out the independent operators, especially in the major markets, where VSDA chapters appear withering.

One point emphasized by Hull is that chapter meeting programs need revitalizing. They've traditionally been geared to the fundamentals of home video retailing and survival—which makes them no longer pertinent to "those few of us left who have survived," says Hull. "We know how to make a poster."

Others, however, worry the problem of grass-roots decay may be deeper, according to VSDA executive VP Don Rosenberg.

Rosenberg is still pondering why an aggressively publicized seminar and exhibit last June in Portland, where a strong chapter flourished for years, was not supported by area dealers.

Even more stunned is Hull, who reports the Oregon group hasn't met since June and did not elect new officers. "It's hard enough to get the board together, let alone hold a general meeting," he reports.

One problem with chapters, notes Rosenberg, is that expectations may have been too high. He cites how regional events in the past "were not strong enough to draw from five states but were too strong to be from just one little area." After "some good ones but some disasters as well," VSDA has scrapped the notion that the national

organization should put on regional events. While he remains positive going into San Diego, as do many others, Rosenberg says, "My problem is deeper. I think that each chapter has a great core of people and some have a nice secondary batch, but some don't have any. The core is expected to do everything, and it's too much to expect five or six people to do. That's my fear about the chapters."

Making sure core leaders remain involved has been a particular concern of Rick Karpel, VSDA's regional director, says Sid Spinak, long a stalwart of the Southern California Chapter, and head of three-store Video Zone, Newport Beach, Calif.

After so many years in the chapter, whose members are suburban stores, Spinak says he hoped to step aside and let others participate but was "talked into staying by Rick."

Rich Thorward, head of Home Video Plus, Glen Rock, N.J., and long a booster of the New Jersey/New York group, points out a sign of chapter survival. Thorward says VSDA's regional chapter committee has good rapport

(Continued on page 69)

## FoxVid Going Hi-Tech With THX System

■ BY JIM McCULLAUGH

**L**AS VEGAS—FoxVideo, which has made a bundle from George Lucas' "Star Wars" trilogy, is trying its hand at the technomaniac's audio/video creation, THX, the decade-old system now limited to 650 theaters and sound stages worldwide. The studio will be the first to issue laserdiscs using THX, on the heels of a Lucas-Films decision to license select, high-end stereo equipment manufacturers.

The initial FoxVideo title to bear the THX trademark will be a newly edited and extended version of director James Cameron's "The Abyss," which contains 26 minutes of never-before-seen footage. FoxVideo plans a spring release at \$99.98 suggested list. Among the 10 releases FoxVideo has committed

(Continued on page 67)



**No Nonsense.** In case you think CD-ROM is a lab rat's dream, take a look at the lineup of exhibitors—and the crowd they attracted—at the Winter Consumer Electronics Show held in Las Vegas earlier this month. Perhaps the retailers pictured above already are customers; perhaps they soon will be. The interest seems palpable, always the first step toward a sale.

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## Coliseum Re-Enters Rental Wrestling Ring Via Bimonthly Titles

BY SETH GOLDSTEIN

NEW YORK—Coliseum Video is going back to basics.

The New York-based company next month delivers the first World Wrestling Federation releases for the rental trade since its foray into the sell-through market last October. "The 6th Annual Survivor Series" and "Royal Rumble 1993," the latest \$59.95 entries in two of Coliseum's best-selling series, also inaugurate a fresh marketing wrinkle.

Instead of a new title once a month, Coliseum will ship a pair every two months, backing them with heavier in-store promotion, including gifts to early renters. Accompanying the February cassettes are 150 sets of Coliseum Video collector

cards that feature performers like Hulk Hogan and Andre the Giant in nine editions of the WWF's annual main event, Wrestlemania. "It's a

first in the business," boasts Coliseum president Howard Farber.

The cards are one of several giveaways that will be tried this year,

says Farber; others haven't been selected as yet. Farber acknowledges the success of the monthly formula, but says "it's time for a change"—being made with "no tests whatsoever." One advantage of the new strategy: Coliseum titles now will receive ample promotion during telecasts of WWF events.

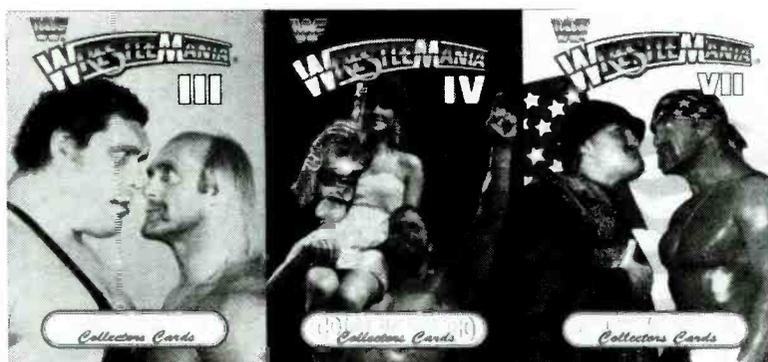
"Even dishwasher detergent needed to be improved," Farber says. "It wakes everybody up."

Farber isn't giving up on sell-through, which should make a return appearance this spring. Nevertheless, the \$9.95 releases "didn't sell to as many retailers as I expected," Farber says. Those who did buy the 48-piece package for sale

and rental generally "earned their money back in weeks," but Farber found that unless Coliseum explained the plan in detail, too many stores didn't "get it."

According to trade sources, Coliseum created problems for itself by shipping cassettes and the display unit together. "Operationally, it was difficult to handle," notes one wholesaler, who wanted the flexibility of repackaging bulk shipments of tapes. He thinks Coliseum "will come around" next time.

"I'm going to do it again," comments Farber, who wants to build on initial mass merchant acceptance. "We're coming up with a different program."



Among featured World Wrestling Federation stars are, shown from left, Andre the Giant, Hulk Hogan, Macho Man Randy Savage, and Sgt. Slaughter.

Billboard®

FOR WEEK ENDING JANUARY 23, 1993

### Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★					
1	1	11	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	24.99
2	2	39	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
3	4	19	FERGULLY...THE LAST RAINFOREST FoxVideo 5594	1992	24.98
4	6	17	THE RESCUERS Walt Disney Home Video 1399	1977	24.99
5	9	25	THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1986	24.99
6	3	47	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966	14.95
7	11	61	FANTASIA Walt Disney Home Video 1132	1940	24.99
8	10	19	ROCK-A-DOODLE HBO Video 90701	1992	24.98
9	8	89	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
10	5	42	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	14.95
11	7	24	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	14.95
12	19	226	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
13	18	69	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99
14	15	29	DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992	12.99
15	16	382	DUMBO♦ Walt Disney Home Video 24	1941	24.99
16	14	43	FIEVEL GOES WEST◊ Amblin Entertainment/MCA/Universal Home Video 81067	1991	24.95
17	17	24	A CHARLIE BROWN CHRISTMAS FoxVideo (Media) 0059	1990	9.98
18	12	20	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989	14.95
19	NEW ▶		BARNEY ROCKS The Lyon's Group	1992	14.98
20	13	19	THE SIMPSONS CHRISTMAS SPECIAL FoxVideo 1915	1989	9.98
21	20	325	ALICE IN WONDERLAND♦ Walt Disney Home Video 36	1951	24.99
22	25	241	AN AMERICAN TAIL◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95
23	NEW ▶		X-MEN: NIGHT OF THE SENTINELS PolyGram Video 4400860593	1992	12.95
24	NEW ▶		BARNEY'S BIRTHDAY The Lyon's Group	1992	14.98
25	22	39	TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290	1991	19.98

♦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.

# Billboard®

## SPOTLIGHTS

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 Nashville: LeeAnn Pack (615) 321-4294

**ISSUE DATE: 2/13**  
**AD CLOSE: 1/19**

## Image (New) Lines Up Distribution, Licensing Deal

BY CHRIS MCGOWAN

LOS ANGELES—Laser distributor Image Entertainment keeps racking up exclusives. The latest: a five-year licensing and distribution agreement with New Line Home Video. The pact gives Image access to more than 80 New Line titles, including "Teenage Mutant Ninja Turtles III," Robert Altman's "The Player," and Louis Malle's "Damage."

In addition, the agreement covers domestic laserdisc rights previously granted to New Line by Sultan Entertainment (formerly Nelson Entertainment) and Castle Rock Entertainment, which together have more than 400 movies in their catalogs. Two upcoming Castle Rock video titles are the 1992 films "Honeymoon In Vegas" and "Mr. Saturday Night."

"We're very excited about this deal, which we had been pursuing for a long time," says Image senior VP Wendy Moss, also party to recent agreements with Playboy Home Video and Voyager. "People believe we're the company that knows the laserdisc business—how to distribute the product and maximize sales on each title." Image already has exclusive pacts with Buena Vista Home Video, FoxVideo, and Turner Home Video.

While this is Image's first exclusive agreement with New Line, it has released individual titles from the latter in the past. Image bowed the first two "Teenage Mutant Ninja Turtles" live-action movies through LIVE Home Video, which released the cassettes. And last fall, Image released 12 New Line titles on laserdisc.

Says Moss, "We want to try to go day-and-date as much as possible," a strategy she would also like to apply to "The Player." The title will appear in two laser editions—one from Image and a deluxe version from Voyager.

As for the Sultan catalog, Moss adds, "We're figuring out which titles we'll rerelease and which we'll remaster. It's a massive library. There's room for new titles."

New Line president/COO Stephen Einhorn says, "Laserdisc machines are expected to be in 1.4 million television households by the end of 1993 and 3 million by the end of 1996."

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Stock #1399

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<b>SPOT TV</b>				

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## Lasky Raising Curtain On Theater For Vid Generation

**AT THE MOVIES:** Home video retailing veteran Andy Lasky has a new wrinkle on movie theaters. "The home video experience the consumer has enjoyed for so many years is changing their expectations when they go to a movie theater. They are looking for something different, more intimacy, more the feeling of their own living room," he says.

Now located in Johnstown, Pa., Lasky is renovating the local 368-seat 30-year-old Westwood Plaza Theater, "where we are ripping

out every other row of seats and putting in small tables. We'll serve gourmet pastries and coffee. We'll have live introductions of the features."

"There are a lot of things you can offer in a theater besides movies," Lasky continues. "There are conferences, programs for the morning hours. We intend to develop the property as a multipurpose facility."

Lasky isn't divulging whether he will have a home video annex. He plans to reveal more, however, as a moderator during the Video Software Dealers Assn. annual regional leadership conference. This year's summit is being held Jan. 22-25 at the Sheraton Torrey Pines in La Jolla, Calif. Lasky will do his Phil Donahue bit, something he has perfected at various VSDA events.

For a number of years, Lasky held forth in Portland, Ore., where he operated Lasky's Video Library and had a local show as a movie critic. Widely respected for his knowledge of product, Lasky was 1989 convention chairman at VSDA's annual show in Las Vegas.

After moving to South Carolina, Lasky worked for more than a year at WJB Video, the giant Blockbuster Video franchisee. He left abruptly last June and has been maintaining—for him—a low profile until surfacing to participate in the leadership conference.

**GRASS-ROOTS PUSH:** VSDA regional chapters will continue to play a vital role in local legislation and anti-obscenity issues. That's the view Portland, Ore., retailer Tom Hull will emphasize at the leadership conference.

One example, says Hull, was a feature being prepared to run in an Oregon newspaper. It covered a sting-like operation in which a minister and several minors visited six video stores in an attempt to see if they would rent R-rated movies to teens.

"It was a real case of damage control," says Hull. "Thankfully, the reporter was very responsible. He even got back to me at my home. We were able to get our

viewpoint across in the story, emphasizing that VSDA members advocate a 'Parent's Pledge' and are conscientious. This is exactly the kind of role the local chapter can play."

**IT'S IN THE MAIL:** VSDA chapters may be switching more to mail-in ballots for elections, say various leaders. "We did it for two reasons," says Tom Hull of the Southwest Washington/Oregon chapter. "First of all, it's very difficult to get a complete slate to-

gether and then get them all at a meeting. Secondly, if a mail ballot is good enough for the national VSDA, why not local

chapters?"

Latest to go the mail route is the Southern California Chapter, according to director Sid Spinak. "At least we're electing the corporate officers with that method," he says.

**CLASSICS SELL THROUGH:** Classics sold very strongly during the holidays, according to a number of sources. "We sold out to the last piece at all our stores," says Peter Margo about "Casablanca." Palmer Video's 40 corporate stores featured the noted movie at \$22.95 list with a \$5 rebate. "I am not surprised to find that it sold well across the country," he adds.

**LAW OF THE LAND:** VSDA chapter chiefs huddling in San Diego will have plenty of legislative activity to hash out, say planners. Set to review the situation from the chapter perspective, Tom Hull in Oregon says expectations are that many of the bills on taxes and anti-obscenity "will be introduced."

"There is a Christian coalition out there, a right wing. Portland was identified along with 22 other markets in one advertisement that charges video stores are irresponsible."

Noting ideologies can make "for strange political bedfellows," Hull says, "We have a strong conservative element in Oregon that has not been well recognized. We are regarded as such a liberal state." Hull expects to address specific lobbying issues, while Vans Stevenson will talk about the Motion Picture Assn. of America efforts.

It should be a busy time for VSDA's Government Affairs committee, whose members include Hull, Triology, Portland, Ore., knowledgeable about grass-roots politics; Vince Insalaco, Family Video Centers, Little Rock, Ark.; Jeff Pedersen, Michigan Video, who led statewide lobbying efforts and won a national board seat;

(Continued on page 69)

# 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	6	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R
2	2	7	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
3	3	9	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
4	4	3	HOUSESITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn	1992	PG
5	18	2	BOOMERANG	Paramount Pictures Paramount Home Video 32717	Eddie Murphy Robin Givens	1992	R
6	7	5	UNIVERSAL SOLDIER	Carolco Home Video Live Home Video 69032	Jean-Claude van Damme Dolph Lundgren	1992	R
7	8	12	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
8	6	8	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
9	5	8	ALIEN 3	FoxVideo 5593	Sigourney Weaver Charles Dutton	1992	R
10	23	2	BUFFY THE VAMPIRE SLAYER	FoxVideo 1972	Kristy Swanson Luke Perry	1992	PG-13
11	9	14	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
12	14	3	PRELUDE TO A KISS	FoxVideo 1971	Alec Baldwin Meg Ryan	1992	PG-13
13	17	2	POISON IVY	New Line Home Video Columbia TriStar Home Video 76033	Drew Barrymore Tom Skerritt	1992	NR
14	10	11	THE CUTTING EDGE	MGM/UA Home Video M902315	D.B. Sweeney Moir Kelly	1992	PG
15	12	8	ENCINO MAN	Hollywood Pictures Hollywood Home Video 1383	Sean Astin Brendan Fraser	1992	PG
16	11	11	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G
17	15	11	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13
18	13	9	DEEP COVER	New Line Home Video Columbia TriStar Home Video 75593	Larry Fishburne Jeff Goldblum	1992	R
19	16	12	THUNDERHEART	Columbia TriStar Home Video 70693	Val Kilmer Fred Ward	1992	R
20	19	7	ARTICLE 99	Orion Pictures Orion Home Video 10019	Ray Liotta Kiefer Sutherland	1992	R
21	22	15	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13
22	26	2	CLASS ACT	Warner Bros. Inc. Warner Home Video 12530	Kid 'N Play	1992	PG-13
23	32	20	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
24	25	19	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R
25	24	5	NIGHT ON EARTH	New Line Home Video Columbia TriStar Home Video 75633	Gena Rowlands Winona Ryder	1992	R
26	20	8	CITY OF JOY	Columbia TriStar Home Video 70683	Patrick Swayze Pauline Collins	1992	PG-13
27	21	5	A MIDNIGHT CLEAR	Columbia TriStar Home Video 92833	Peter Berg Kevin Dillon	1992	PG
28	40	20	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
29	31	3	INSIDE OUT 4	Playboy Home Video Uni Dist. Corp. PBV0725	Various Artists	1992	NR
30	<b>NEW ▶</b>		OUT ON A LIMB	Universal City Studios MCA/Universal Home Video 81137	Matthew Broderick Heidi Kling	1992	PG
31	83	20	WHITE MEN CAN'T JUMP	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R
32	36	2	KAFKA	Miramax Home Video Paramount Home Video 15124	Jeremy Irons Theresa Russell	1991	PG-13
33	29	13	STRAIGHT TALK	Hollywood Pictures Hollywood Home Video 1449	Dolly Parton James Woods	1992	PG
34	27	11	STEPHEN KING'S SLEEPWALKERS	Columbia TriStar Home Video 51213	Brian Krause Madchen Amick	1992	R
35	<b>NEW ▶</b>		LEATHER JACKETS	Epic Home Video Columbia TriStar Home Video 59723	Cary Elwes Bridget Fonda	1992	R
36	<b>NEW ▶</b>		HONEY, I BLEW UP THE KID	Walt Disney Home Video 1371	Rick Moranis	1992	PG
37	<b>NEW ▶</b>		DELTA HEAT	Academy Entertainment 1515	Anthony Edwards Lance Henriksen	1992	R
38	28	5	ALL I WANT FOR CHRISTMAS	Paramount Pictures Paramount Home Video 32688	Harley Jane Kozak Jamey Sheridan	1991	G
39	37	2	NOISES OFF!	Touchstone Pictures Touchstone Home Video 1359	John Ritter Carol Burnett	1992	PG-13
40	35	3	EDWARD II	New Line Home Video Columbia TriStar Home Video 75603	Steven Waddington Tilda Swinton	1992	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

## Columbia Video Features Celebs' Personal Trainer

BY JIM McCULLAUGH

LOS ANGELES—Demonstrating that there is still ample room for varied health and fitness tapes, Columbia TriStar Home Video introduced "The Kathy Kaehler Fitness System" Jan. 13 at a suggested list of \$16.95.

What makes this program compelling, according to Columbia TriStar, is that Kaehler is one of Hollywood's most in-demand personal trainers. She's not just another celebrity attaching her name to a fitness tape.

Indeed, six of her celebrity clients—Beverly D'Angelo, Julianne Phillips, Penelope Ann Miller, Jami Gertz, Tawny Kitaen, and Justine Bateman—donate their time to appear on the cassette, helping demonstrate step aerobic programs for beginning, intermedi-

ate, and advanced levels.

Kaehler, formerly a director at Jane Fonda's Laurel Springs Retreat, says, "On this tape I am the fitness professional and the one who is the instructor training the celebrity and opening the session up to the person at home. There are only three of us in the exercise session: myself, the celebrity, and the [viewer]. Many of the tapes out there feature a big studio with 15-20 people you're trying to watch and feel close to. You never really get that one-on-one feeling."

"Most of the tapes I've watched," she adds, "use monotonous elevator music with no lyrics. I wanted to make the music a main interest point. People in my classes pay attention to the music, its rhythms, and lyrics." Kaehler will promote the tape with a tour.



With clients like these, fitness expert Kathy Kaehler must be onto something—a something Columbia TriStar wants to sell outside Hollywood. Its "Kathy Kaehler Fitness System" reaches the general public this month. Joining her, third from left, are the fit-looking Justine Bateman, Tawny Kitaen, Jami Gertz, Beverly D'Angelo, Penelope Ann Miller, and Julianne Phillips.

## FOXVIDEO GOING HI-TECH WITH THX SYSTEM

(Continued from page 63)

to THX are a letterbox collector's edition of all three "Star Wars" titles; the Danny DeVito-directed "Hoffa" starring Jack Nicholson and now in theaters; and director Robert



The sound of silence in "The Abyss" should be awesome in FoxVideo's new laserdisc edition of the undersea adventure, which will be reissued using LucasArts' THX audio/video system. Until now, THX has been limited to technicians and several hundred theaters. FoxVideo is committing 10 titles to the first home video use of the technology.

Wise's "The Sound Of Music."

LucasArts hopes to sign up other software suppliers for the THX Laser Program and may also offer it for videocassettes as well.

Each laserdisc produced under the program will carry the THX trademark and will be fully compatible with all playback systems. According to THX GM Howard Roffman, "What has driven THX from the beginning is that films are presented in the way film makers intended. George Lucas is a film maker. There's an awful lot of work that goes into making rich visuals and soundtracks. That's why we initially attacked the commercial theater marketplace with THX. Because the presentation in theaters was so poor."

"Then we started bringing THX to the home audio marketplace," he continues.

"The next market to go after was the software, how movies are presented in the home. And it made the most sense for us to go after the premium way movies are viewed in the home, which is laserdisc. The laserdisc customer base is also more focused on quality of presentation. We wanted to optimize and standardize the quality of presentation for laserdiscs. That's what is driving this program."

# 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
<b>★ ★ ★ No. 1 ★ ★ ★</b>								
1	1	11	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	2	9	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
3	3	12	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
4	5	15	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
5	4	85	CASABLANCA (50TH ANNIV.)	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
6	6	14	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
7	7	40	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
8	12	16	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	16.98
9	17	25	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
10	18	22	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
11	9	43	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
12	11	15	THE ROCKY HORROR PICTURE SHOW	FoxVideo 1974	Tim Curry Richard O'Brien	1975	R	19.98
13	16	19	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
14	19	7	A YEAR AND A HALF IN THE LIFE OF METALLICA	Elektra Entertainment 40148	Metallica	1992	NR	34.98
15	26	29	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
16	20	12	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
17	RE-ENTRY		CHERFITNESS: BODY CONFIDENCE	CBS/Fox Video FoxVideo 2577	Cher	1992	NR	19.98
18	21	9	PLAYBOY'S PLAYMATE BLOOPERS	Playboy Home Video Uni Dist. Corp. PBV0718	Various Artists	1992	NR	11.95
19	23	7	BEYOND THE MIND'S EYE	Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
20	10	16	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
21	13	13	IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
22	15	11	U2: ACHTUNG BABY	PolyGram Video 446085557-3	U2	1992	NR	19.95
23	8	29	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
24	22	8	PLAYBOY: BEST OF SEXY LINGERIE	Playboy Home Video Uni Dist. Corp. PBV0722	Various Artists	1992	NR	19.95
25	29	6	A YEAR AND A HALF: VOL. 2	Elektra Entertainment 40147	Metallica	1992	NR	19.98
26	25	6	A YEAR AND A HALF: VOL. 1	Elektra Entertainment 40146	Metallica	1992	NR	19.98
27	32	23	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1990	PG	99.98
28	24	8	PLAYBOY: BEST OF WET & WILD	Playboy Home Video Uni Dist. Corp. PBV0723	Various Artists	1992	NR	19.95
29	NEW ▶		USE YOUR ILLUSION: PART I	Geffen Video Uni Dist. Corp. 39521	Guns N' Roses	1992	NR	19.98
30	NEW ▶		BRUCE SPRINGSTEEN: PLUGGED	SMV Enterprises 19V-49162	Bruce Springsteen	1992	NR	19.98
31	39	25	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
32	RE-ENTRY		QUEENSRYCHE: BUILDING EMPIRES	EMI Home Video 33153	Queensryche	1992	NR	19.98
33	28	7	LIVE FROM RADIO CITY MUSIC HALL	SMV Enterprises 19V-49152	Liza Minnelli	1992	NR	19.98
34	30	7	PLAYBOY: BEST OF VIDEO CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0724	Various Artists	1992	NR	19.95
35	NEW ▶		USE YOUR ILLUSION: PARTS I & II	Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	1992	NR	34.98
36	27	57	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
37	34	2	THE ULTIMATE WARRIOR	Titan Sports Inc. Coliseum Video WS923	The Ultimate Warrior	1992	NR	9.95
38	NEW ▶		THE GRADUATE (25TH ANNIV.)	New Line Home Video Columbia TriStar Home Video 75473	Dustin Hoffman Anne Bancroft	1967	PG	19.95
39	31	5	THIS IS MICHAEL BOLTON	SMV Enterprises 19V-49159	Michael Bolton	1992	NR	19.98
40	40	8	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG	19.99

◆ 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.

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**Glenn Miller, "America's Musical Hero,"** BMG Video, 60 minutes, \$19.98.

Glenn Miller's role as a big band/dance band innovator is well detailed in this engaging documentary, originally produced for PBS. Much of Miller's story is told by biographer George T. Simon, along with former band members and arrangers. They recall his early days as a sideman and his rise to leader—without downplaying his reputation as a musical martinet. Aside from photos and recordings, this video also uses footage from newsreels, home movies, and even feature films like "Sun Valley Serenade," in which Miller played himself. "America's Musical Hero" also includes such hit songs as "Chattanooga Choo-Choo," "In The Mood," "Tuxedo Junction," and a rare arrangement of "I've Got A Gal In Kalamazoo." Miller and his band were swinging for Uncle Sam during World War II when his plane disappeared en route to the newly liberated Paris. Although theories as to his true fate are suggested, Miller's story will probably always end on a mysterious note. **DREW WHEELER**

**Chicago, "And The Band Played On,"** Warner Reprise Video, 60 minutes, \$19.98.

One of the most prolific bands of the rock era, Chicago is still going strong in this, its fourth, decade. This video captures the band live at a latter-day performance outside of Detroit. The hits come fast and furious, as Chicago weaves its way through such treasures as "25 Or 6 To 4," "Beginnings," "Hard Habit To Break," and "You're The Inspiration." Between each number are brief sound bites in which band members offer enlightening facts about themselves as individuals and as a unit. One such tidbit is that Bach's Brandenburg Concerto was the inspiration for "Colour My World." A must-have for fans old and new.

**CATHERINE APPLEFELD**

## CHILDREN'S

**"Rock-A-Long With Bo Peep,"** Morris Television And Video, 42 minutes, \$14.95.



Havoc reigns on the set of the Puppet Television Network, which is preparing to put on a musical version of "Little Bo Peep." With no aspiring sheep actors in sight and some behind-the-scenes wrangling among agent Travis Fox, director Fleeter Mouse, and Miss Glamorous (the only

human in the proceedings), it looks like the show might never get off the ground. Of course, this is Hollywood, and happy endings are a given. This slice of Tinsel Town brought to puppet life is as witty as it is entertaining. Subtle takeoffs on David Letterman, MTV, and Ted Turner might go over most children's heads, but they work just fine on their own as good, solid fun. **C.A.**

**"John Henry," "Follow The Drinking Gourd,"** Rabbit Ears-Uni, 30 minutes each, \$9.95 each.

From Rabbit Ears' American Heroes & Legends comes these tales, one tall and one true. As told by the engaging Denzel Washington, "John Henry" becomes a hero with a heart. B.B. King turns in a great title song, and Barry Jackson's artwork is drawn in appropriately broad strokes. "Follow The Drinking Gourd" traces a girl's remembrances of her family's travels on the Underground Railroad. Again, many facets fashion this jewel of a video—Morgan Freeman's riveting reading, fine music from Taj Mahal, and the beautiful, luminous watercolors of Yvonne Buchanan. For retailers who have a Black History Month display, these videos deserve special placement. Those who don't may just want to create one. **CATHERINE CELLA**

## HEALTH/FITNESS

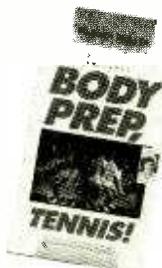
**"Hot Country Aerobics,"** Cabin Fever Entertainment, 45 minutes, \$14.95.

Hosted by country songstress Kathy Mattea to the extent of an introduction, this low-impact aerobic class is conducted by certified fitness trainer Ruth McGinnis. Viewers are carried through posture alignment exercises, strength-training and flexibility moves, a line dance, and a cool down. While the idea of exercising to country music hits is enlightening and the choice of material acceptable, the soundtrack to this video is a disappointment. Songs include "Put Some Drive In Your Country," "Don't Tell Me What To Do," "The Race Is On," "Crazy," and "King Of The Road," minus vocals by the original artists. Instead of offering foot-stomping country music, the songs are slow and bland. Perhaps the most hokey element comes when McGinnis grabs a fiddle and fiddles her way through one number without missing a beat in her aerobic stepping. Adding to the "country" theme is the naming of several steps such as the "Cowboy Kick" and the "Back Up And Push" line dance. **DEBBIE HOLLEY**

**"Body Prep, Tennis,"** Warren Miller Home Entertainment, 105 minutes, \$29.95.

Those hoping to prime their bodies for maximum tennis-game power may be a bit overwhelmed during the first

15 minutes of this video, which demonstrate the five areas of focus via scenes of outdoor exercises, including cross-country skiing, mountain climbing, and wind surfing. But fear not, viewers can leave their hiking boots in the closet and stay put in the living room because what follows—and constitutes the rest of the tape—is an exercise program they can easily follow along with. The extensive workout, comprising aerobic, strength-building, and agility-enhancing exercises, is occasionally interspersed with scenes of players on the court engaging in moves that are benefited by a particular exercise. Charts and guidelines about when and how to check pulse are also included, as are a series of cool-down exercises. **C.A.**



## EDUCATIONAL

**"Lines In The Sand,"** Griffin-Wirth Associates (315-476-3396), 15 minutes, \$21.95.

This video is not so much an investigation of the Persian Gulf War but of the publicity machine that accompanied it. What becomes clear from the start, however, is the makers of the program, which has aired on PBS, have a not-so-hidden agenda of berating the incident and those political and military figures who pumped the media full of positive imagery and kept public support up. With news footage of the Vietnam War and invasions of Grenada and Panama, the video aims to show that wars are won or lost not on the battlefield but in front of the TV. For its part, television comes off more as the naive victim of manipulation than any foe of the people in its own right. An interesting probe if kept in perspective. **C.A.**

## DOCUMENTARY

**"Scotland Yard's Chamber Of Crime,"** Atlas Video, 55 minutes, \$19.95.

One-part documentary, three-parts dramatic re-enactment, this video attempts to bring some of the most heinous crimes and criminals investigated by Scotland Yard back to life. Using as its basis various pieces of evidence and artifacts from the Black Museum, the Yard's chamber of crime, the program hops from one horror to the next in chronological order. The segments that rely more on fact and evidence than dramatizations—the story of J.G. Haigh, a murderer who

attempted to dissolve his victim in a barrel of acid and was caught only when investigators found her plastic handbag intact in the vat, and Ruth Ellis, the last woman hanged in Britain—work well. Others—among them a chintzy look at Jack the Ripper and a segment on the "Great Train Robbery"—do not. Still, if the viewer doesn't mind sifting out the mediocre segments, this is a worthwhile trip to the dark side. **C.A.**

**"Jimmy Hoffa: The True Story,"** A&E Home Video, 50 minutes, \$19.95.

Maybe we still don't know who killed Jimmy Hoffa (or, perhaps, if anyone did) but, in the wake of a feature film and TV and video biographies, most everyone *does* know Hoffa's story. Still, this latest entry is a welcome addition to the bulging catalog, primarily for its wealth of film footage from the McClellan Committee hearings, in which the very young Kennedys Robert and John began their dogged pursuit of a fiery Teamsters boss. Other vintage footage spans Hoffa's life and, rather than sound bites, treats viewers to generous servings of speeches from Hoffa, Bobby Kennedy, and other players in this American success story/true crime drama/mystery. Peter Graves' narration and Hoffa's children's insights are also assets. **MARILYN A. GILLEN**

## INSTRUCTIONAL

**"The Common Sense Hostess: Marjorie Reed Gordon's Party Secrets,"** Warner-Lambert, 30 minutes, \$15.



Entertaining consultant Gordon asserts at the outset of this conversational video that going for "more style than money" is the source of every great party. In that vein, she discusses and demonstrates how common household items such as a frying pan, dish towels, and flower pots can take on a new life as part of the setting for an at-home gathering. Running through a variety of parties, from the amateurish Chinese carry-out bonanza to the bridal shower brunch, Gordon continually offers little tips and tricks to ensure greatest success. Of course not all party throwers possess Gordon's ultra-soothing voice, which is a fact they'll just have to get over. One small annoyance is the omnipresence of Fazermint, sponsor of the video and obviously Gordon's favorite after-dinner treat. **C.A.**

*A biweekly guide to lesser-known rental-priced video titles.*

**"Cool World" (1992), PG-13, Paramount Home Video, prebooks Feb. 4.**

Ralph Bakshi's newest, mostly animated feature tells the tale of cartoonist Jack Deeks (Gabriel Byrne), an ex-con who spent his years in stir drawing curvaceous comic-book heroine Holli Would and her mythical Cool World. Yet Deeks keeps being physically drawn into Cool World, where he runs afoul of its only noncartoon resident, cop Frank Harris (Brad Pitt). Harris knows that Holli is out to seduce Deeks, and that sex between drawings and people is a taboo of apocalyptic gravity. When the hyperbuxom Holli finally gets what she wants, she becomes human Holli (Kim Basinger) and cross-dimensional mayhem ensues. A rococo blend of animation styles, Bakshi's "Cool World" features endless rounds of cartoon violence set against stylish backgrounds. The post-"Roger Rabbit" generation of 'toon fans could make "Cool World" hot.

**"Of Mice And Men" (1992), PG-13, MGM/UA Home Video, prebooks Feb. 11.**

This new version of John Steinbeck's Depression-era classic follows the itinerant path of simple-minded laborer Lennie (John Malkovich) and his harried but faithful friend George (Gary Sinise, who also directed). Malkovich and Sinise develop a poignant, extremely believable Lennie-and-George relationship, and the film's gritty hard-times realism is offset by its breathtaking landscapes. Ray Walston is also memorable as their aged friend Candy, yet Sherilyn Fenn seems to be an afterthought as the ranch owner's love-starved daughter-in-law. Ultimately, the powerful performances of Malkovich and Sinise are all that matter as events accelerate to their tragic conclusion.

**"Gun Crazy" (1992), R, Academy Entertainment, prebooks Feb. 4.**

Drew Barrymore and James LeGros star as two starry-eyed kids who can't help falling in love (and pumping people full of lead) in this moderately violent remake of the 1950 crime-spreed caper. When not plugging folks, Barrymore and LeGros spend their leisure hours honing their marksmanship at a tin-can target range. The young lovers' involvement with a loony snakehandling cult is one of many darkly humorous touches, yet "Gun Crazy" is unwilling to take the plunge into black comedy. Still, Barrymore fans won't be disappointed with her newest portrayal of an amoral white-trash anti-heroine, and paired with LeGros' growing popularity, "Gun Crazy" could appeal to more than just the NRA audience.

**"Light Sleeper" (1992), R, LIVE Home Video, prebooks Feb. 2.**

This newest New York-set Paul Schrader film stars Willem Dafoe as John LeTour, a man who stopped doing drugs but still delivers them for his boss, Ann (Susan Sarandon), a businesslike trafficker who runs her operation with an energetic, no-nonsense charm. Actually, the smartly attired Sarandon wants to get out of drug dealing and into another lucrative racket—cosmetics—so Dafoe must also think about a new job. Dafoe's co-

incidental meetings with his old flame Dana Delany make him want to renew ties, but he only reminds her of the drug-dependent past that she put behind her. Despite a violent conclusion that echoes Schrader's classic "Taxi Driver," "Light Sleeper" is a well-wrought street-level character study of people desperately trying to rebuild lives that are falling apart. For those who prefer artier noir-ish thrillers.

**"The King's Whore" (1990), R, Vidmark Entertainment, prebooks Feb. 8.**

This bewigged, 18th century tale of court romance and intrigue waited a few years after the release of like-minded "Dangerous Liaisons" and "Valmont," but some may find similarities just the same. Italian noblewoman Valeria Golino is openly courted by the King (Timothy Dalton), but she refuses his advances. (Dalton is an all-fencing, all-brawling, all-raging tyrant who acts like his crown is screwed on just a little too tight.) Only after the Queen herself entreats Valeria to become the King's girl-toy does she give in, and soon uses her private audiences with the King to wield power. Although its "erotic" subject matter is being accented, the occasional nudity was largely unsexy, and the film better fits the alternate title available from Vidmark, "The King's Mistress."

**"Singles" (1992), PG-13, Warner Home Video, prebooks Feb. 11.**

Director Cameron Crowe, noted for his comic variations on young love in "Fast Times At Ridgemont High" and "Say Anything," has turned to twenty-somethings living around Seattle's now-legendary alternative rock scene. Told in episodic vignettes, two treacherous '90s courtships unfold: one between environmentally aware, emotionally scintillating couple Kyra Sedgwick and Campbell Scott, and one between the sweetly obsessive Bridget Fonda and a rock'n'roll artiste of dubious talent named Cliff (Matt Dillon). The lead characters are as touchingly true-to-life as they are funny, and the story is dotted with zany cutaway gags and celebrity cameos. For true Crowe fans, this video release follows the closing credits with two scenes cut from theatrical release. Its clever attempt to intelligently update the romantic comedy—as much as its "hipness" and rock soundtrack—should be the main attraction of "Singles."

**"Alien Intruder" (1992), unrated, PM Home Video, prebooks Feb. 10.**

In a prison colony called New Alcatraz, Billy Dee Williams leads a "Dirty Dozen"-styled recruitment drive for inmates with special, probably illegal, skills. Their mission is to retrieve a spacecraft whose first crew went nuts and killed one another under the influence of a manipulative, seemingly supernatural beauty (Tracy Scoggins). En route, the crew "experiences" pre-programmed sex scenarios in their sleeping pods—but the tantalizing Scoggins makes unscheduled appearances in all of them. With the numerous costume changes and scant nudity, Scoggins seems to have a good time as the deadly alien siren in the guise of an invincible fantasy girl. Despite box art that recalls better-known "Alien" films, the lack of suspense and pre-"Star Wars" special effects render this title an unlikely substitute.

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.

## STORE MONITOR

(Continued from page 66)

**George Stewart**, another VSDA chapter veteran from Kentucky chain **Video Village**; **Richard Rostenberg**, **Hollywood At Home**, Kansas City, Mo.; and **Barry Zale**, a prominent **Blockbuster Video** franchisee. VSDA staff contact: **Rick Karpel**.

**VSDA V.I.P.S.**: Here's the membership of the other VSDA committees. The nominating panel has **Bucky Kohnke**, Wisconsin store operator

of **Bucky's Super Video**, as chair. Members: **Gene Chapman**, **VideoLand**; veteran VSDA board member **Ken Dorrance**, **Video Station**; **Tom Warren** of **Video Hut** and another board vet; **Jim Louer**, **Premier Video**, who just ran for a board seat; and **Barb Moser**, **Video Connection**. Staff contact: **Rick Karpel**.

Election Review chair: **Warren**. Members: **John Heim**, **Video City**, Denver, who also ran for a board

seat this past election; **Steve Rosenberg**, once a temporary board member who operates Atlanta chain **Premiere Video**; **Sid Spinak**, **Video Zone**, an outspoken veteran from southern California; and **Steve Porto**, **Price Chopper Books**, newly appointed to represent non-video chains. Staff contact: **Karpel**.

Regional Chapters chair: **Ken Dorrance**. Members: **James Dunn**, **Movies-N-Records** in Dallas; **Sheldon Gale**, **Startime Foto Video**, Winnipeg, Manitoba; **Peggy Lake**, **Country Home Video**, from the Sacramento area; **Vicki Lundin-Taylor**, **Cheap Seats Video**, Glendale, Calif., who heads VSDA's oldest chapter in southern California; **Richard Rostenberg**, **Hollywood At Home**, Kansas City, who just won a board seat; and **Rich Thorward**, **Home Video Plus** from the New York/New Jersey Chapter. Staff contact: **Stephanie Wankel**.

## WRITING A NEW BOOK ON VSDA CHAPTERS

(Continued from page 63)

with the national board and is broadly based. "We have some real veterans who are concerned."

Heading the VSDA committee is Oakland, Calif., veteran dealer **Ken Dorrance**, a member of the national VSDA board, as is committee member **Richard Rostenberg**, a suburban Kansas City retailer. Dorrance and Rostenberg each have owned stores for 10 years. Also on board is **Wayne Mogel**, Massachusetts branch manager of distributor **Star Video Entertainment**. His presence adds a wholesaler point of view rare in VSDA meetings.

"It's our fault we haven't gone to distributors more," acknowledges **Rostenberg**, who sees this changing. "I have never been turned down on anything I asked for from the distributors."

Fully cognizant of how distributors support local chapters with mailings and program items like screeners, **Rostenberg** says VSDA is working on a new program through which wholesalers will be given a year's schedule of projects they can support and partici-

pate in.

"We also work more closely than ever with the National Assn. of Video Distributors," he adds.

The apathy facing VSDA chapters isn't limited to the U.S., according to **Sheldon Gale**, a committee member in Canada. A principal in **Startime Foto Video**, Winnipeg, Manitoba, Gale says chapter vitality in Canada "is not that much different from in the States. Leadership sets the standard. If it's dynamic, you have a good chapter."

"What we're looking to do [in La Jolla] is adopt the buddy system. Where there is a strong chapter, members there will go help one that could use a boost. The VSDA directors are going to get involved, too," Gale says.

Local groups will be better used in VSDA's marketing efforts, **Rostenberg** vows. Pointing to one national program being rolled out, he says the plan "went a lot smoother where we had an active chapter."

## ENTERTAINMENT STOCKS SHOW HEALTHY '92

(Continued from page 6)

tralia-based media giant that owns **FoxVideo** and **20th Century Fox Films**. Chairman **Rupert Murdoch** impressed investors with his ability to restructure the company's massive debt. The stock jumped 76.2% to \$40.75, but fresh reports of resignations by top executives have resulted in that stock's recent slippage.

The **Big Board** stock that fell the hardest, in percentage terms, was **Caroleo Pictures Corp.** The financially troubled movie production company owns about 49% of the common stock of **LIVE Entertainment Inc.**, a home video distributor and owner of the **Strawberries** and **Waxie Maxie** music retail chains.

**Caroleo** has been hurt by huge expenses and debt, and its stock finished the year down 50% to about 93 cents a share. **LIVE**, which also suffers from debt and cash flow problems, saw its shares tumble 42.3% to \$1.375.

The second-biggest percentage gainer among the **Billboard 40** was a home video supplier, **Prism Entertainment Corp.**, whose stock rose 205% to close at \$3.8125 in the over-the-counter market. The company has been successful with low-budget films made for release to the home video market.

### GOOD YEAR FOR PICTURES

Except for **Caroleo** and **LIVE**, home video and film companies had a good year, especially in comparison

with the generally weak results of 1991. **Blockbuster Entertainment Corp.**, the country's biggest video retailer, branched into music retailing with the acquisition of **Sound Warehouse** and **Music Plus**, and its stock price jumped 56.3% to \$18.75. Stock in the **Walt Disney Co.**, which scored the top video sell-through hit of 1992 with "Beauty And The Beast," rose 50.2% to \$43 and wound up the second-biggest advancer among the 30 securities that make up the **Dow Jones Industri-**

als. Results were mixed for the major record companies. **Time Warner Inc.**, parent of the **Warner Music Group** (as well as **Warner Home Video** and **Warner Bros. Pictures**), was a prime mover, gaining 33.7% to close at \$29.25—during a year in which investors both criticized it for releasing the controversial **Body Count** song "Cop Killer" and applauded it for successfully reducing an onerous debt and increasing earnings.

**PolyGram N.V.**'s stock, however, slipped 1% in the year to \$24.25. The stocks of the two Japanese corporations that own worldwide majors, **Sony Corp.** (**Sony Music Group**) and **Matsushita Electric Industrial Co.** (**MCA Music Entertainment**), fell 1.4% and 20.2%, respectively, but that was linked to the yearlong plunge in the **Tokyo** stock market rather than entertainment results.

## Billboard.

FOR WEEK ENDING JANUARY 23, 1993

# Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number					TITLE	Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>						<b>HEALTH AND FITNESS™</b>					
★★ NO. 1 ★★						★★ NO. 1 ★★					
1	1	29	<b>NBA DREAM TEAM</b>	FoxVideo (CBS/Fox) 5616	14.98	1	1	13	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b>	GoodTimes Home Video 7032	19.99
2	2	21	<b>NFL ROCKS</b>	PolyGram Video 085379-3	19.95	2	3	9	<b>CHERFITNESS: BODY CONFIDENCE</b>	FoxVideo (CBS/Fox) 2577	19.98
3	5	5	<b>HIDDEN NFL II: THE LOCKER ROOM TAPES</b>	PolyGram Video 4400854973	19.95	3	12	21	<b>STEP REEBOK: THE VIDEO</b>	PolyGram Video 0847853	29.95
4	4	64	<b>NBA SUPERSTARS</b>	FoxVideo (CBS/Fox) 2288	14.98	4	5	29	<b>KATHY SMITH'S STEP WORKOUT</b>	FoxVideo (Media) MO32901	19.98
5	RE-ENTRY		<b>TALK OF THE NFL</b>	PolyGram Video 085381-3	19.95	5	4	17	<b>JANE FONDA'S STEP AEROBIC WORKOUT</b>	A*Vision Entertainment 3-50333	24.98
6	20	56	<b>SUPER SLAMS OF THE NBA</b>	FoxVideo (CBS/Fox) 3244	14.98	6	2	125	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES</b>	Warner Home Video 616	19.98
7	18	15	<b>NFL COUNTRY</b>	PolyGram Video 440285491-3	19.95	7	10	7	<b>AM/PM CALLANETICS</b>	MCA/Universal Home Video 81258	19.98
8	9	63	<b>LARRY BIRD: A BASKETBALL LEGEND</b>	FoxVideo (CBS/Fox) 3191	19.98	8	14	66	<b>BUNS OF STEEL 2: STEP WORKOUT</b>	The Maier Group TMG116	9.99
9	16	54	<b>MAGIC JOHNSON: PUT MAGIC IN YOUR GAME</b>	FoxVideo (CBS/Fox)	9.98	9	6	51	<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b>	The Maier Group TMG131	9.99
10	12	29	<b>HISTORY OF THE NBA</b>	FoxVideo (CBS/Fox) 2857	19.98	10	11	39	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b>	The Maier Group TMG133	9.99
11	7	99	<b>MICHAEL JORDAN'S PLAYGROUND</b>	FoxVideo (CBS/Fox) 2858	19.98	11	7	91	<b>BUNS OF STEEL WITH GREG SMITHEY</b>	The Maier Group TMG111	9.99
12	15	7	<b>WHEN IT WAS A GAME</b>	HBO Video 90538	19.98	12	NEW		<b>DIXIE CARTER'S UNWORKOUT</b>	MCA/Universal Home Video 81416	19.98
13	6	5	<b>PRO FOOTBALL'S HOTTEST CHEERLEADERS</b>	PolyGram Video 4400854853	19.95	13	16	19	<b>BUNS OF STEEL 4 WITH TAMILEE WEBB</b>	The Maier Group TMG137	9.99
14	3	9	<b>NBA COMMEMORATIVE VIDEO COLLECTION</b>	FoxVideo (CBS/Fox) 5624	49.98	14	8	135	<b>ANGELA LANSBURY: POSITIVE MOVES</b>	Wood Knapp Video WK1016	19.95
15	19	122	<b>NFL CRUNCH COURSE</b>	PolyGram Video	19.95	15	9	39	<b>ABS OF STEEL WITH TAMILEE WEBB</b>	The Maier Group TMG132	9.99
16	8	166	<b>MICHAEL JORDAN: COME FLY WITH ME</b>	FoxVideo (CBS/Fox) 2173	19.98	16	13	55	<b>CHERFITNESS: A NEW ATTITUDE</b>	FoxVideo (CBS/Fox) 2576	19.98
17	17	3	<b>NFL GOES MOTOWN</b>	PolyGram Video 440085489-3	19.95	17	NEW		<b>LEGS OF STEEL WITH TAMILEE WEBB</b>	The Maier Group TMG141	9.95
18	10	63	<b>MAGIC JOHNSON: ALWAYS SHOWTIME</b>	FoxVideo (CBS/Fox) 3189	19.98	18	RE-ENTRY		<b>ARMS AND ABS OF STEEL</b>	The Maier Group TMG142	9.95
19	14	3	<b>NFL'S HUNGRIEST MEN OF THE '90S-VOL. 3</b>	PolyGram Video 4400857513	19.95	19	20	9	<b>MARILU HENNER'S DANCEROBICS</b>	Barr Entertainment 11208	19.95
20	13	14	<b>NFL'S GREATEST HITS</b>	PolyGram Video	19.95	20	19	157	<b>BEGINNING CALLANETICS</b>	MCA/Universal Home Video 80892	24.95

◆ 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.

## 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	<b>A Few Good Men</b> (Columbia)	9,012,668	2,201 4,095	4	90,280,712
2	<b>Aladdin</b> (Buena Vista)	8,431,763	2,316 3,641	8	126,188,219
3	<b>Scent of A Woman</b> (Universal)	6,476,340	1,083 5,980	2	8,078,209
4	<b>The Bodyguard</b> (Warner Bros.)	5,233,363	1,806 2,898	6	95,810,607
5	<b>Forever Young</b> (Warner Bros.)	4,560,443	1,710 2,667	3	39,911,756
6	<b>Home Alone 2</b> (20th Century Fox)	4,462,708	2,166 2,060	7	151,736,483
7	<b>Chaplin</b> (TriStar)	3,263,026	1,066 3,061	2	3,591,311
8	<b>Leprechaun</b> (Trimark)	2,493,020	620 4,021	—	2,746,006
9	<b>Hoffa</b> (20th Century Fox)	2,486,116	1,103 2,254	2	19,612,589
10	<b>Distinguished Gentleman</b> (Buena Vista)	2,076,140	1,539 1,349	5	41,470,216

## Out Of Africa: Perrault's New Gig Will Head Audio Division At H'wood Digital

■ BY SUSAN NUNZIATA

NEW YORK—A new all-digital studio in Hollywood designed to accommodate music video, album recording, film- and tape-based television production, and feature films is slated to open in March with an audio division headed by industry veteran Andre Perrault.

The \$12 million Hollywood Digital is a partnership venture between president/CEO Bill Burnsed, founder of B&B Systems, COO John Williams, former VP of sales and marketing at Complete Post, and VP of marketing Tom Tippets, a 19-year NBC veteran.

Perrault most recently designed, built, and managed Bop Studios in Bophuthatswana, Africa. He joined Hollywood Digital in late 1992, after his three-year contract with Bop ended.

Set in a 33,000-square-foot building, Hollywood Digital will open in February for testing, and will be open for bookings the following month.

The facility includes two Solid State Logic Scenaria digital audio production suites and two SSL ScreenSound digital audio editing suites linked via the manufacturer's SoundNet local area network, which will enable instant retrieval of recorded information and shared access to all audio work. The ScreenSound control rooms, Studios 3 and 4, are joined by a common recording studio space. The large Scenaria rooms, Audio 1 and 2, will double as MIDI rooms.

More than 50 digital tape machines of all formats are housed in the studio's 1,600-square-foot central equipment room.

"We'll spend half our efforts trying to get music video and album recording into the building," says Perrault. "The acoustics of the mix rooms are excellent and will accommodate music with no problem."

There is also room for expansion at the facility, and Perrault, who was involved in the design of Neve's Capricorn digital console, says, "We might apply some of that technology in the future. This is phase one, and it's a big phase one. With phase two, we've got some tricks coming."

In addition to the SSL suites, Hollywood Digital will feature four composite digital editing bays equipped with Grass Valley Group switchers, Kaleidoscopes, GVG Sabre editors, and Accom digital disc recorders, providing all format capabilities. Another edit bay will offer component digital capabilities, featuring the GVG 4000 switcher, GVG Sabre editor, and Accom DDRs. Two telecine rooms will feature Rank URSA digital telecines, and will offer da Vinci Renaissance 8:8:8 color correction and tape-to-tape color correction.

Space for a soundstage is included in the building, although it will not be part of the operation's first phase.

According to Tippets, the studio will initially have a staff of about 40, 10-12 of whom will work in the audio division, and he expects to expand to

150 eventually, depending on the marketplace.

"The staff is highly trained and has a very strong background," says Perrault. "Being digital, there are a lot of people [in the industry] who are not compatible with digital technology. Lots of the big names might not be who we have [on staff] here. It will be more up-and-comers, who will someday be stars in their own right, and we'll have trained them."

Although the market is highly competitive, Tippets says, "We saw it as a perfect time to jump in with a completely digital facility and be able to take advantage of all the new equipment that's available. A year ago this facility could not have been built the

way it's designed because the gear was not available. We sensed that there is a need for an all-digital facility, and the response we're getting from producers and others supports that."

Tippets stresses that the facility is "looking at the philosophy of charging analog rates for a totally digital facility," and expects that even digital's naysayers in the industry will eventually be interested. "One of the main reasons that analog is still very strong has to do with the economics," adds Perrault. "A lot of people say digital is not good because they can't afford it. If you offer digital at the same price as analog, people choose digital. The future is digital."



Monie Masters. Artist Monie Love, right, sits in on mastering sessions for her upcoming album, "In A Word Or 2," at the Hit Factory with engineer Tom Coyne. The album is slated for mid-February release on Warner Bros.

## Brent Maher Helps Define The New Country Sound

■ BY GORDON ELY

RICHMOND, Va.—Brent Maher is best-known for discovering and producing the Judds, but his impact on country music goes beyond chart success.

Maher's work with the Judds, beginning in 1982, played a significant role in bringing both acoustic instruments and sensibilities back to the forefront of country music and, in the process, helped drive the final nail into the coffin of the slick "Urban Cowboy" country of the early '80s. While Maher's role in redirecting country was undeniable, he says that wasn't his agenda going into the project.

"We didn't have any high designs about the impact the music we were making then would have," says Maher. "All I knew was I wanted to keep it acoustic. I didn't want anything to take away from my initial impression of Wynonna playing her guitar and singing, and Naomi singing harmony. How I could make that commercial, I had no idea. I knew we were going against the grain at that point in time."

Maher, 49, had had success as a sought-after engineer and as a producer of hits for Dottie West and Kenny Rogers in 1981, but it was nothing like what he would enjoy over the next decade, as the Judds landed more than a dozen No. 1 records and became one of the first acts of the '80s to build a strong following within and outside of traditional country markets.

Maher's projects in the last year have included impressive debut albums from Great Plains and Stacy Dean Campbell, and veteran artist

Kathy Mattea's new release, "Lonesome Standard Time." As country's numbers go through the roof, he finds himself, ironically, both the beneficiary and victim of success.

"The success of country music is a double-edged sword," he says, "because it's tooth-and-nail to break new artists onto the charts these days. Radio has its quota of established artists, and it's got its quota of new artists, and it's hard to break through that. But that just gets me more fired up to get the right artist with the right song at the right time."

Maher, president of Maher Productions and co-owner of Creative Workshop Recording Studios in Nashville, also engineers all of his projects. "I do everything at Creative," he says. "It's home to me and it's comfortable. I know where all the bodies are buried. I walk in and I know what the monitors are saying to me and that the console is clean. It's idiot-proof for me. The last thing I have to worry about on a session are technical aspects of the record. I can focus on the mu-

sic."

Maher records on an Otari 100 24-track at 30 ips with no noise reduction, using a 15-year-old customized Sphere console with Neve Flying Faders automation. In the digital vs. analog debate, he's an unapologetic traditionalist.

"I mix digital, but analog multitrack still sounds more natural to me, and the Otari 100 is so quiet it's frightening," he says. "Maybe I'm just holding onto an old dream, but I've even heard some of the digital designers lately talking

*'I mix digital, but analog multitrack still sounds more natural to me'*

about how to make digital sound as good as analog. When they succeed, maybe I'll jump on the bandwagon."

Maher says his years of engineering experience taught him some lessons that have served him well as a producer. "I learned how to control a budget when I was an engineer by observing other people's mistakes," he says. "I'd see so many people come into sessions clueless as to what they wanted to do and wind up wasting incredible amounts of time. Now I devote enormous amounts of time to preproduction. I always do demos at Creative, or at home on my 16-track. If we can't make it happen with just a voice and a guitar or two, we don't do it. If we can, then we know the record's gonna work."

Maher admits the importance of modern drum sounds in making country pleasing and credible, especially to younger demographics, but still steers away from excess.

"I experiment with different drums, as well as room mike placement, to get various drum sounds,

and sometimes I'll do a mix of sampled sounds with the live sound, usually at about a 60-40 live-to-sample ratio," he explains. "I'm pretty adventuresome with drum sounds, but the technology can be abused. When you hear a country ballad with a Janet Jackson snare, for instance, you just have to shake your head and say, 'I don't think so.'"

Maher says that while the Neumann 47 has been a "magic" vocal mike for him over the years, the new Sony C-800G has made a believer out of him. In a genre where vocals are preeminent, Maher prefers to ride the gain himself as he cuts a vocal in lieu of large amounts of compression, and strives not to shroud the voice with lots of processing.

"I keep vocals pretty clean, for the most part—a couple of [re]-verbs, sometimes some subtle stereo slap," he says. "I've got a great EMT Gold Foil 'verb' which has a very warm sound, then I'll run a digital 'verb'—the Lexicon 480—along with that to add a little brightness. But there's no particular outboard gear I feel married to and unable to go into a session without. Most of what I do is not very effect-oriented."

With a successful track record of bringing the unusual into the mainstream, Maher now sounds comfortable being slightly to the left of center.

"I try to keep things in perspective," he says. "If you live from Monday to Monday to see what the charts are gonna do, the stress will get you. I've played that game, but I feel pretty secure now. The people who want to work with me have an understanding of who I am and how hard I try to work with them. Some things turn out to be hits, some things don't. But hopefully people will look at me not just for what I did yesterday, but what I've done, or tried to do, over the last 10 years."

PRO  
FILE



Producer Brent Maher "devotes enormous amounts of time to preproduction." Above, left, he works out a song with artist Kathy Mattea prior to a preproduction session.

Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 16, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	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)	SOMEWHERE OTHER THAN THE NIGHT Garth Brooks/ A.Reynolds (Liberty)	WICKED Ice Cube/ Ice Cube & Torchia Chamba (Priority)	NOT SLEEPING AROUND Ned's Atomic Dustbin/ Andy Wallace (Chaos)
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	JACK'S TRACKS (Nashville) Mark Miller	ECHO SOUND (Los Angeles) Mike Calderon	CHIPPING NORTON (Chipping Norton, ENGLAND) Andy Wallace
RECORDING CONSOLE(S)	SSL 4000 G Neve VR	SSL 4000 G Neve VR	Quad Coronado	Trident 80C	SSL 4000 E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24/Sony 3348	MCI JH24/Sony 3348	Sony MCI JH24	Studer A827	Studer A800
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10	Yamaha NS10M	Yamaha NS10 Custom JBL	Yamaha NS10
MASTER TAPE	Ampex 499/467	Ampex 499/467	Ampex 456	Ampex 499	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Dave Reitzas	OCEANWAY (Los Angeles) Dave Reitzas	JACK'S TRACKS (Nashville) Mark Miller	A&M STUDIOS (Los Angeles) Ed Korengo	HIT FACTORY (London, ENGLAND) Andy Wallace
CONSOLE(S)	Neve 8038	Neve 8038	Quad 8 Coronado	SSL 6000E	SSL 4000E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 75 ES DAT	Sony 75 ES DAT	Sony 3402	Studer A800	Studer A800
STUDIO MONITOR(S)	Mastering Lab Yamaha NS10	Yamaha NS10 Mastering Lab	Yamaha NS10	Custom Van Haff	Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	STERLING SOUND George Marino	STERLING SOUND George Marino	GEORGETOWN MASTERS Denny Purcell	BERNIE GRUNDMAN Big Bass Brian	MASTERDISK Howie Weinberg
PRIMARY CD REPLICATOR (ALBUM)	Distrionics	Distrionics	Capitol Manufacturing	Capitol Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM/Sonopress	HTM/Sonopress	Capitol Manufacturing	Capitol Manufacturing	Sony Manufacturing

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# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### JANUARY

Jan. 15-18, **National Assn. of Music Merchants Convention**, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 21-24, **Bay Area Music Search**, Executive Inn, Hayward, Calif. Ingrid Batiste, 800-846-9449.

Jan. 24-28, **MIDEM Convention**, including the **International Visual Music Awards**, Cannes. 212-689-4220.

Jan. 25, **20th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-655-5960.

Jan. 27, **An Evening With Nile Rodgers**, lecture on producing a demo, presented by the Learning Annex, New York. 212-570-6500.

Jan. 30, **"How To Start And Run Your Own Record Label,"** seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

### 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**, Los Angeles Airport Marriott, Los Angeles. Bill Velez, 212-830-2573.

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.

Feb. 26-27, **Midwest Regional Conference of College Broadcasters**, Columbia College, Chicago. 401-863-2225.

Feb. 28, **Fifth Annual Tamika Reggae Awards**, The Town Hall, New York. Clinton Lindsay, 212-533-5328.

Feb. 28-March 1, **Disc Jockey Zone**, exposition of lights, sound, and music-related products, The Center of New Hampshire, Manchester, N.H. 800-231-7988.

### 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. Margaret Sekelsky, 212-246-4290.

March 11, **National Assn. of Black-Owned Broadcasters (NABOB) Communications Award Dinner**, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 11-13, **Western Conference of College Broadcasters**, San Jose State Univ., San Jose, Calif. 401-863-2225.

March 13, **"Get To Know The Music Business,"** workshop presented by Huntingdon Street Music, The Mandell Theater, Philadelphia. 800-821-9834.

March 16-19, **Audio Engineering Society Convention**, location to be announced, Berlin. 212-661-8528.

March 17-19, **Image World—The Government Show, Featuring Video Expo and the CAMMP Show**, presented by Knowledge Publications, Sheraton Washington, Washington, D.C. 914-328-9157.

March 17-21, **South By Southwest Music and Media Conference**, Austin Convention Center, Austin, Texas. 512-467-7979.

March 19-20, **Marketing Opportunities in Black Entertainment Mid-Year Symposium**, Fairmont Hotel, Chicago. 312-324-5200.

March 19-21, **The Record's Music Canada Conference and Awards**, Harbor Council, Toronto. 416-533-9417.

March 22-24, **Sponsor's Return**, 10th annual event marketing seminar presented by International Events Group, Chicago Hilton and Towers, Chicago. 312-944-1727.



**How Sweet It Is.** Bob Mould and his band Sugar relax backstage after their sold-out show at San Francisco's Warfield Theater. The band recently completed a U.S. tour in support of its Rykodisc album "Copper Blue." Shown in back row, from left, are Rykodisc director of A&R Jeff Rougvie; Rykodisc director of promotion Jim Neill; Precision Sound regional sales manager Rob McDonald; and Rykodisc assistant sales manager Pat Woods. In front row, from left: band members Malcolm Travis, David Barbe, and Bob Mould.

## LIFELINES

### BIRTHS

Girl, Shakara Candries, to **Sean Christian Tucker Sr.** and **Cheryl Webster**, Dec. 9 in New York. He is a songwriter/producer and owner of Money and Love Publishing. She is a songwriter and president of Money and Love Publishing.

Boy, John Windham Rodgers, to **Eric and Dawn Rodgers Wyse**, Dec. 23 in Nashville. He is senior film/video producer for Gary Musick Productions. She is an artist/songwriter.

Boy, Nolen Sascha Lee, to **Quintin and Dvoshe Carter**, Dec. 30 in Los Angeles. He is a buyer for Relativity Entertainment Distribution.

Girl, Erica Ann, to **Gene and Debra Coppola**, Jan. 10 in New York. He is executive VP of Reach Media Relations, an independent publicity company whose clients include Prince, Roxette, Depeche Mode, and George Michael.

### DEATHS

**Valerie Wellington**, 33, of a brain aneurysm, Jan. 2 in Chicago. Wellington, a classically trained vocalist who graduated from Chicago's American Conservatory of Music, applied her formidable technique to blues singing. A frequent performer in the Chicago clubs, she issued one album, "Million Dollar Secret," on Rooster Blues. On the stage, she portrayed singers Ma Rainey in "The Heart Of The Blues" and Bessie Smith in "The Little Dreamer: A Night In The Life Of Bessie Smith"; she played Big Maybelle in the 1989 Jerry Lee Lewis biographical film "Great Balls Of Fire."

**Monika Messinger**, 43, of injuries suffered Jan. 6 in a moped/minivan accident while vacationing in Mexico. Messinger was U.S. sales manager for London-based Music Business International magazine in New York. She is survived by her daughter, Kristen.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

## GOOD WORKS

**ALAIN LEVY HONOR:** Alain Levy, president and CEO of **PolyGram N.V.**, will receive the Spirit of Life award from the City of Hope's music and entertainment industry chapter dinner in Los Angeles in September. The charity is a nonprofit medical and research center that treats and researches major diseases, including cancers, diabetes, AIDS, and metabolic and hereditary disorders. For more information, call **Dawn Bridges** at 212-333-8357.

**TONY BENNETT** will be honored with a Special Lifetime of Caring Award by the **Mother Hale Awards for Caring** gala Feb. 1 at the Grand Ballroom of the Plaza Hotel in New York. Mother Hale, who died last year, and her daughter, **Dr. Lorraine Hale**, founded **Hale House** in Harlem, N.Y., to care for drug-addicted babies, and later expanded their care to include children with

AIDS. Co-chairs of the event include **Lena Horne**, **Yoko Ono**, and **Bobby Short**. For more information, call 212-721-1443.

**AN ELLA FITZGERALD** 75th birthday tribute will benefit the **Schomburg Center for Research in Black Culture of the New York**

rights societies are active, but they have a large legislative plate, and the fight here is tough.

Afterall, we have a country that passed the minimal legislation required to get into the Berne Union only in 1989, including our earlier change to a statute extending copyright protection to life plus 50 years. Additionally, we threw a bone to the great body of American works published before 1978 by giving them an extra 19 years of protection, disen-

**Public Library** Feb. 2 at various events: a reception at the Museum of Modern Art, a program at Carnegie Hall, and a dinner and dancing with the **Duke Ellington Orchestra** at Roseland Ballroom. Her birthdate is April 25. For more information, call 212-491-2040.

**THE REBUILDING PROCESS:** Community Build Inc. will be the

recipient of a \$25,000 donation from proceeds of sales of **Priority Records'** album "Street Soldiers," which was released shortly after the riots in Los Angeles in April. The organization is a nonprofit group dedicated to uncovering economic causes that led to the riots and to fostering educational programs to create employment opportunities for blacks.

franchising one of our greatest and longest-lived songwriters, Irving Berlin. This might have made anyone who has a better law wonder why we did not make the term of protection 75 years from date of first publication or life plus 50 (or 70), whichever is more.

One of the nice things about songwriters is that they have interests in common with songwriters everywhere. There is a great opportunity to reach out across the distances and

the language barriers to talk about music, protection, and fairness. If foreign authors can see that their U.S. counterparts have been making a tremendous effort in Congress to improve U.S. treatment of creators and that they are confronting powerful opponents, and if they get the message directly from the songwriters, they might be more prone to believe that their American brethren are trying hard and deserve the best they can give in return.



**You Gotta Believe.** Marky Mark recently dropped in on WKCI (KC101) New Haven, Conn. Pictured, from left, are WKCI production director Shawn Murphy, night jock Kelly Nash, Mark, KC101 AE Michelle Blondin, and PD Pete Cosenza.

## Women Consultants Hard To Find Shortage Reflects General Dearth In Biz

■ BY CARRIE BORZILLO

LOS ANGELES—Although females are the primary target audience for many formats, including top 40 and AC, there are remarkably few women consulting either of those formats, or any others.

Not surprisingly, the female consultant shortage stems from the general shortage of women in radio programming at the station level and a perceived lack of opportunity for women to land a good PD job, an important first step in launching a suc-



Shown, from left, are Valerie Geller, Donna Halper, Mary Catherine Sneed, and Pam Shane.

cessful consultancy.

In addition to those factors, many women in the radio industry say they are still facing the same obstacle that women have been facing in the business world for years: lack of respect. However, some consultants say that is slowly changing.

"Once you get past the first hurdle of 'Are you credible?'," says N/T consultant Valerie Geller, a former WABC New York PD, "they want to know how you can help them increase their ratings and increase their revenue. If you don't have answers it doesn't matter if you're a man, a woman, or a monkey, you won't get past the first door."

"We are in dire economic straits now and people are looking at gender much less than before and looking at who has concrete solutions to their problems," Geller adds.

Shane Media Services in Houston is one of the few consultancies with two female consultants. They are Pam Shane, who has been consulting since 1981, and Cheryl Broz, who joined the firm last February.

"Radio has been a man's game," says Shane. "It's changing very slowly, but at least it's changing."

Shane faces an additional obstacle besides her gender. Her husband, Ed Shane, is "the famous one," she says. "The problem I initially have is that people may not realize that I'm a consultant too and not just his wife."

She cites a time when a PD called for Ed and in his absence she offered to handle his problem. Despite her assistance, the PD still checked with her husband when he returned.

But Shane says the female credibility problem has gotten better. "In the past, I've gone to meetings and have been the only woman there. Now I'm not the only one."

Broz, who joined Shane Media Services after five years as an MD at KRBE Houston, does not necessarily agree. She says the No. 1 obstacle many women, including herself, still face is not being taken seriously.

"I don't think a lot of men feel comfortable dealing with women because they're not used to it," she says. "They tend to be more reserved when they talk to us."

What prompted Donna Halper to become a consultant was getting passed over for promotions time after time.

Halper, who has been consulting mostly small and medium markets for 14 years, says as MD at the various stations she has worked at, she would train people for PD jobs but never get promoted herself.

"It was real frustrating," says

Halper. "When I was MD, I noticed that if a guy was MD he would get promoted to PD. But, if a woman was MD, they would say she didn't have enough experience to be PD."

Halper says that along with good work and a proven track record, a sense of humor helps.

"There was one GM who expected me to type his letters," she says. "I would say, 'Sorry, I have leprosy of the hands.'"

Halper says another advantage to getting along in a "man's world" is that "I don't look like a sex symbol, therefore I'm not threatening to men."

Regardless of the obstacles Halper has had to overcome, she has maintained a successful career as a consultant. However, she says she may have been more successful had her name been Don, instead of Donna.

### MEN TALKING TO THEMSELVES

Because the top 40 and AC formats are geared mostly toward women, Halper is surprised there are not more consultants in those formats. She says it would seem more likely that a woman would know what other females want to listen to than a man would.

Mary Catherine Sneed, VP/operations at Summit Communications Group in Atlanta, also feels there should be more women consulting top 40. "The problem with that format, and probably the reason it is dying, is because the morning shows are so obnoxious," she says. "These guys are just talking to themselves." Nevertheless, Sneed, who consulted AC KOST Los Angeles for 10 years, says she feels fortunate she has been given the opportunities she has.

"It is absolute luck," she says. "I didn't even have to be overly aggressive. I was prepared and people believed that I knew what I was doing."

"There have been times when I felt some men had preconceived notions about me, [but] you have to keep proving yourself over and over again."

With the lack of opportunities for women, Shane says working in research is a good step to becoming a consultant. In addition, being flexible and able to travel from city to city is also a key element to success. Shane, Geller, and Broz all agree they had to put having a family on the back-burner in order to land the jobs they have now.

### MORE FEMALE PDs FIRST

Although the opportunities for  
(Continued on next page)

## Snow Days Mean Long Lists For Jocks School-Closings Ritual: TV Invades Radio Turf

■ BY ERIC BOEHLERT

NEW YORK—Of all the radio traditions, possibly the least favorite of station staffers is the snow day, when jocks spend the entire morning running down an endless list of local schools closed due to severe winter weather. But radio managers say the ritual is key to maintaining a station's community image and it can help land new listeners.

Lately, though, local television stations, with their growing number of a.m. morning news shows, have begun inching in on radio's once exclusive territory.

The routine most stations use for snow days (and on far fewer occasions in the south, "heat days," when the mercury climbs to unbearable heights) has remained essentially unchanged over the decades. Each fall, school system superintendents receive letters from stations asking that authorized personnel call in closings by using the station's designated code. The code is intended to prevent students from closing schools themselves, although they continue to try.

"The system is prehistoric and at the same time elaborate," says Kay Feeny, marketing director at top 40 WZPL Indianapolis, pointing out that, like many others, WZPL has employed computers to help chronicle closings.

### SCHOOLS MUST COOPERATE

Historically, top 40 stations, with their throngs of teen listeners, and N/T stations, natural outlets for local news and information, have paid the most attention to school (and business) closings. But while any station can set up a system to detail shut-downs town by town, if school officials do not cooperate by placing the early morning calls, the station's work is all for naught. Nevertheless, convincing harried administrators to take the time to call multiple stations can often be a frustrating chore.

In Indianapolis, Mark Goff, media relations coordinator for the city's public schools, personally calls more than 50 media outlets with

pertinent information. In other cities though, the process is often much less uniform.

The key, say station programmers, is getting their station call letters listed on that all-important letter sent home to students' parents in November informing them which stations to tune in to for school closing information. And how do stations get on those lists? Usually by

*"If there's an image you want to own, it's being the weather station"*

having built up a solid reputation on snowy mornings over the years. That naturally precludes new stations or long-running ones that want to make new inroads.

"It's a tough system to crack," says Mark Bolke, PD at KDWB Minneapolis, who goes up against legendary crosstown N/T station WCCO, which "seems to have a pretty strong handle on school closings." Bolke says his station will run closing information from anywhere it can get it: off the news wires, from television shows, as well as from other radio stations.

Programmers say documenting listening patterns tied to snow days is impossible. But the potential up-sides, such as changing a few a.m. listening habits, usually outweigh negative effects like channel switching.

"Sometimes when I'm reading that list [on the air] I wonder if people are tuning out," says Jerry Bell, news director at N/T KOA Denver. "But judging from the volume of calls we get [on mornings of storms], they are not."

At top 40 and other music-intensive stations, though, programmers are a bit more concerned about curtailing the music and reining in the morning team in order to make room for all the updates. Most do it nonetheless.

"I don't want our listeners to have to push buttons" in order to find that information, explains

Carolyn Foxx, news director at WKCI (KC101) New Haven, Conn.

### GAINING THE WEATHER IMAGE

Rather than rating gains, managers hope staying on top of the news when a big storm hits will help enhance the station's image. And in scores of communities, such as Denver where weather is so volatile, "if there is an image you want to own, it's being the weather station," says Bell.

More and more though, television stations want to own that image, too. Once content with having news staffers roll in after noon, now virtually every major market is home to at least one local morning news show. And for school officials, getting their school closing up on the television screen represents an efficient and easy way to spread important information. One Denver television station even advertises its computerized school closing system, reports Bell.

If some jocks had their wish, television stations could have the school closing ritual all to themselves. "They're just something you have to deal with," says KDWB's Bolke.

"Frankly, it gets to be a real drag to read them all," echoes Bell, who points out that during a severe storm the number of area closings can total more than 500.

The most frustrating aspect, besides the quarterly hour redundancy of reading the always growing lists of closures, are the endless calls from kids.

Even in places such as Denver where students would seem accustomed to heavy snowfall, news director Dean Curfman at KQKS says the inquiring calls start coming "the minute the first flake touches the ground. I guess they think we have influence with the superintendents or something. I'm not sure how that works in their mind."

And no matter how many times the list of closings is read, the calls just keep coming. "We can promo for 15 minutes that we're going to read the entire list, and just as we finish some kid will call and ask if his school is closed," says Curfman.

## RBDS Technology Expands Radio Capabilities Las Vegas Stations Begin Visual Transmissions

BY SUSAN NUNZIATA

LAS VEGAS—The Radio Broadcast Data System (RBDS) garnered substantial interest at the Consumer Electronics Show here, Jan. 7-10, as 10 local radio stations began using the technology. Ten audio manufacturers exhibiting at the convention displayed RBDS radios in their booths, and products are expected to begin reaching the consumer market later this year.

RBDS enables consumers to locate FM radio stations by format rather than frequency. A list of 26 formats was adopted as part of the RBDS standard approved in December by the National Radio Systems Committee. Radios are equipped with small display screens and stations can use the system to transmit specific messages such as liners or contest information, or display the name of the track playing, its artist, and record label. Advertising can also be displayed on the screens.

Additionally, RBDS enables stations to interrupt music to make traffic or emergency announcements, and weather advisories. Because of this feature, the FCC is currently evaluating RBDS as a replacement for or an adjunct to the

emergency broadcast system. RBDS allows radio stations to run silent emergency tests without interrupting programming.

The RBDS standard also includes a provision for AM stations, requiring that RBDS-equipped radios also include the ID Logic internal database of AM stations. ID Logic would also enable users to locate AM stations by format, but lacks the other RBDS features and does not require any additional equipment at the radio stations.

RE America Inc. of Westlake, Ohio, is the main U.S. supplier of RBDS products for radio stations, which range in price from \$2,500-\$4,500. Other manufacturers are expected to join RE in the U.S. marketplace later this year or in 1994.

There are approximately 40 RBDS-equipped radio stations in the U.S., with about 20 already broadcasting or slated to broadcast with it shortly, according to RE's John Casey.

The 10 \$2,500 RBDS transmitters from RE America were purchased by the Electronics Industries Assn., parent of the CES, and permanently installed at the Las Vegas FM stations by the organization in exchange for an equivalent amount of

air time, according to Gary Shapiro, consumer electronics group VP. The stations are KEDG, KEYV, KFBI, KFMS, KKLZ, KLUC, KNPR, KOMP, KRRI, and KYRK.

RBDS radios were displayed by Access USA, Blaupunkt, Delco, Denon, Grundig, Kenwood, Onkyo, Philips, and Sony. The RBDS feature is expected to add about \$50 to the list price of radios, sources say.

Although the Las Vegas stations were reportedly broadcasting using RBDS, in demonstrations during a press conference Casey manipulated the song and artist data using a computer rather than showing what was being sent by the station. According to Casey, this was done only for demonstration purposes, and the stations involved were actually transmitting text.

RDS, sister technology to RBDS, has already become commonplace in Europe, where 50 manufacturers make RDS-equipped radios. According to Casey, there are about 300,000 RDS radios installed in Sweden, while the technology has reached a 95% penetration rate in Germany and the U.K. By 1995, there will be 50 million RDS radios worldwide, he said during a press conference at CES.

## Noncommercial College Station Fined

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC, in the last days of its George Bush administration leadership under chairman Al Sikes, has issued an indecency fine of \$23,750 to a noncommercial college station for the first time in recent memory, and has upheld a \$25,000 indecency fine against Century Broadcasting and KMEL San Francisco leveled last year.

In the new forfeiture action, the FCC sent a Jan. 5 letter of notice to the State Univ. College of New York at Cortland, licensee of WSUC.

The letter charges that the fine is fit for the "egregious nature of the material involved," a still-unnamed "rap music" cut that forms a rhymed and explicitly detailed sexual narrative of a man involved with a female crack addict.

University president James M. Clark said the university—through the student government—will pay the fine, and added, "frankly I'm pleased that the FCC is levying a fine on student government. I think that we try many, many times to remind them how important it is to follow the

university guidelines in the broadcasts. And I think this will help to reinforce our action."

Clark said the complainant had sent the tape of the broadcast to him last June, and he had found it to be "the most indecent thing I had

### WASHINGTON ROUNDUP

heard."

He added that the person who played the cut was not a student, and also said student government leaders had not yet seen the forfeiture letter.

In the upholding action, the commissioners voted thumbs-down on arguments by San Francisco Century Broadcasting L.P., former licensee of KMEL (the current licensee is Evergreen Media). It upheld a \$25,000 fine levied last August against several broadcasts of the Rick Chase show, which airs 2-6 p.m., including several segments about oral sex, including a "blow me tonight" sing-along.

In the KMEL vote, the commission

rejected five arguments put forward by Century lawyers.

Century had argued that the material was merely innuendo, that the material was not patently offensive by San Francisco standards, that the material was aired during live and spontaneous programming, that the station had removed the segment from the Rick Chase show even before the fine, and that previously, Century had a good history of compliance with FCC rules.

The commission held that material can be indecent even if couched in innuendo, if it is completely understandable, and if the "generic non-geographical indecency standard" upheld by federal courts supersedes the San Francisco community standards measure. It also said that neither removal of the segment from the show nor the company's past compliance warrants mitigation of the fine.

### MORE NAMES SURFACE FOR FCC

Possible contenders for a Democratic FCC chairman replacement for Al Sikes and a Republican replacement for Sherrie Marshall's commissioner's seat (which became available back in June) continue to surface, although President-elect Bill Clinton still has not named names as of deadline.

In the running for the chairmanship, according to several plugged-in sources, is David Leach, a senior staffer on the House Energy and Commerce Committee, chaired by Rep. John Dingell, D-Mich.

For the Republican seat, the contenders are Diane Killory, former FCC general counsel under Dennis

(Continued on page 81)

## WOMEN CONSULTANTS HARD TO FIND

(Continued from preceding page)

women in the industry may be improving, there still appears to be little interest among females in becoming consultants. WKYS Washington, D.C., PD Barbara Prieto says she doesn't speak to many women who even want to take that step. "I think many women get intimidated and don't strive to become a PD or later on a consultant," she says.

"I'm optimistic that we'll have more female consultants, but first we need more female PDs," says Dan Vallie of Vallie Consulting.

Vallie says while his firm gets several tapes and resumes a day, few are from women. While he would like to hire more females, especially for top 40 and AC jobs, he says he has to look at the applicant's track record first.

# Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	3	4	10	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEARO BRYSON & REGINA BELLE 1 week at No. 1
2	2	2	13	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
3	1	1	11	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON
4	4	5	13	NEVER A TIME ATLANTIC 87411	GENESIS
5	5	6	15	THE LAST SONG MCA 54510	◆ ELTON JOHN
6	7	7	15	FEELS LIKE HEAVEN WARNER BROS. 18651	◆ PETER CETERA WITH CHAKA KHAN
7	8	11	12	FAITHFUL EMI 50411/ERG	◆ GO WEST
8	6	3	16	TO LOVE SOMEBODY COLUMBIA 74733	◆ MICHAEL BOLTON
9	10	12	10	FOREVER IN LOVE ARISTA 1-2482	◆ KENNY G
10	12	13	8	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
11	11	8	18	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
				*** POWER PICK ***	
12	15	23	5	NO MISTAKES MCA 54554	◆ PATTY SMYTH
13	14	18	10	LOVE CAN MOVE MOUNTAINS EPIC 74337	◆ CELINE DION
14	9	10	15	CHAINS AROUND MY HEART CAPITOL 44848	◆ RICHARD MARX
15	13	9	15	ALWAYS TOMORROW EPIC 74472	◆ GLORIA ESTEFAN
16	20	21	11	NO ORDINARY LOVE EPIC 74734	◆ SADE
17	21	29	6	IRRESISTIBLE POLYDOR 861 210/PLG	◆ CATHY DENNIS
18	17	19	10	FLESH & BLOOD SBK 50415/ERG	◆ WILSON PHILLIPS
19	22	24	11	DOES LOVE NOT OPEN YOUR EYES REPRISE ALBUM CUT	◆ KURT HOWELL
20	24	31	7	IN THE STILL OF THE NITE MOTOWN 2193	BOYZ II MEN
21	27	33	6	ALL AT ONCE CAPITOL ALBUM CUT	BONNIE RAITT
22	16	14	16	HOW DO YOU TALK TO AN ANGEL CAPITOL 44890	◆ THE HEIGHTS
23	19	17	20	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
24	18	16	20	I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	◆ MICHAEL W. SMITH
25	26	28	8	IN THIS LIFE EPIC 74791	◆ COLLIN RAYE
26	32	39	5	TELL THE TRUTH REPRISE 18673	◆ JUDE COLE
27	29	30	7	NOT GONNA CHANGE FONTANA ALBUM CUT/MERCURY	◆ SWING OUT SISTER
28	23	20	26	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
29	41	—	3	REACH OUT (I'LL BE THERE) COLUMBIA ALBUM CUT	MICHAEL BOLTON
30	37	46	3	LIGHTS COLUMBIA 74842	◆ JOURNEY
31	28	22	20	LAYLA REPRISE 18787	◆ ERIC CLAPTON
32	36	37	6	PAPER DOLL WARNER BROS. 18661	◆ FLEETWOOD MAC
33	30	25	23	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
34	40	43	8	NOW OR NEVER COLUMBIA ALBUM CUT	KENNY LOGGINS
35	31	26	31	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
				*** HOT SHOT DEBUT ***	
36	NEW ▶	1	1	ORDINARY WORLD CAPITOL 44908	DURAN DURAN
37	47	—	2	COME IN OUT OF THE RAIN EMI 50417/ERG	◆ WENDY MOTEN
38	39	41	7	SOUL DRIFTER REPRISE ALBUM CUT	LINDSEY BUCKINGHAM
39	NEW ▶	1	1	WALK ON THE OCEAN COLUMBIA 74706	◆ TOAD THE WET SPROCKET
40	RE-ENTRY	10	10	CRYING VIRGIN ALBUM CUT	◆ ROY ORBISON & K.D. LANG
41	33	32	26	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
42	34	27	33	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
43	48	—	2	NO ONE ELSE ON EARTH CURB 54449/MCA	◆ WYNNONNA
44	43	45	5	TRUE EMOTION PRIVATE MUSIC ALBUM CUT	JENNIFER WARNES
45	NEW ▶	1	1	ANGEL SBK 50406/ERG	◆ JON SECADA
46	NEW ▶	1	1	I'M EVERY WOMAN ARISTA 1-2519	◆ WHITNEY HOUSTON
47	25	15	12	THEME FROM "NORTHERN EXPOSURE" MCA 54552	DAVID SCHWARTZ
48	49	—	2	STARDUST COLUMBIA ALBUM CUT	◆ HARRY CONNICK, JR.
49	44	47	8	ROUND OF BLUES COLUMBIA ALBUM CUT	◆ SHAWN COLVIN
50	35	35	9	THESE ARE DAYS ELEKTRA 64700	◆ 10,000 MANIACS

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

## Unistar's 'AM Only' Is Making A Name For Itself On FM Band

LOS ANGELES—Who says AM programming can't succeed on the FM band? Certainly not Unistar Radio Networks and its adult standards "AM Only" format.

Of the format's four FM affiliates, the two most successful radio stations are KJUL Las Vegas and WYSN Johnstown, Pa. In the spring Arbitron ratings book, WYSN (which is surveyed only twice a year) received an 8.0 share with listeners 12-plus and a 9.2 with its core 35-64 demographic. KJUL received a 4.7 with 12-plus and a 5.2 with listeners 35-64 in the summer book.

Unistar's heavy research philosophy and the loyalty of a standards audience are undoubtedly the keys to success. However, the success on the FM band is due largely to the unique nature of the format.

"This is really a niche format," says "AM Only" PD/MD/midday personality **Chick Watkins**. "It's somewhere between soft AC and big-band stations. Many of the AC stations are dropping artists like Tony Bennett, Barry Manilow, and Anne Murray. We feature those artists, plus artists like Frank Sinatra and Johnny Mathis."

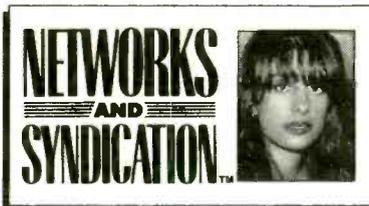
The playlist consists mostly of the hits of the '50s and '60s and newer AC artists, with some hits of the '40s mixed in as well. Since 1987, "AM Only" has picked up 160 affiliates, including two other FM stations—WEMQ Knoxville, Tenn., and KWOW Waco, Texas.

"Most of the FMs came to us because they saw the possibility [of attracting an audience] in their market," he says. "There's a hole in many markets because more AC stations are going hot AC and over the years beautiful music has disappeared. We've become a good alternative."

Watkins says he has seen immediate success in most of the FM affiliates. In the first book after WEMQ signed on in April 1991, the station received a 4 share, according to Watkins.

The rest of the "AM Only" lineup consists of morning man **Jeff Rollins**, **Ed Brand** in p.m. drive, **Dan Armstrong** in nights, and over-nighter **Mark Haden**.

In other Unistar news, its "Hot Country" format celebrated its one-year anniversary New Year's Day



by Carrie Borzillo

with nearly 1.5 million listeners on more than 50 stations, according to Unistar president **Ed Salamon**.

### AROUND THE INDUSTRY

According to The Hollywood Reporter, **KIIS** Los Angeles' morning show "**Rick Dees In The Morning**" will be syndicated by his company, **CD Media**, beginning in February. CD Media wouldn't confirm or deny this report by press time. Dees' morning show took fourth place in the fall 1992 Arbitron ratings.

Colorado Springs-based **Sports Radio Network** will launch "**Talk Sports With Joe Namath**" Monday (18). The guest and call-in show will air live from Florida Mondays to Fridays. **Jerry Gross**, a former NBA, NCAA, and Major League Baseball announcer, will co-host.

**Bob Ardrey** joins the **NSE Radio Network** as head of affiliate sales. He was previously a regional manager with Unistar.

**National Public Radio** VP/cultural programming and program services **Peter Pennekamp** resigns.

On Jan. 4, **CBS Radio Networks** introduced "**The Dave Ross Show**," a two-minute news and commentary show.

**MediaAmerica** and **Bob Meyrowitz's** new pay-per-view company, **Semaphore Entertainment Group**, will present a simulcast of "**Lynyrd Skynyrd & Friends: Lyve One More From The Fox**" Feb. 19 at 8 p.m. (ET). Special guests will include **Roger Daltrey**, **Charlie Daniels**, **Peter Frampton**, **Cinderella** front man **Tom Keifer**, **Bret Michaels** of **Poison**, and **Ozzy Osbourne** guitarist **Zakk Wylde**.

**Westwood One** will present a special edition of "**The Timothy White Sessions**" featuring **Keith Richards** & the **X-Pensive Winos** this week (18).

**Bailey Broadcasting's** "**Radio-scope**" has three Martin Luther King specials this month. "**The King Dream: 25 Years Later**," "**Dream Of Freedom**," and "**King: From Atlanta To The Mountain Top**" air Monday (18).

Also Monday, **American Public Radio's** "**World Cafe**" will present "**A Tribute To Martin Luther King**." The program includes commentary and songs by artists inspired by King. Among the featured artists are **James Brown**, **Aretha Franklin**, **U2**, **Santana**, and **Stevie Wonder**.

Unistar presents the three-hour "**A Country Valentine**" Feb. 12-14, featuring today's hottest country acts, and "**The Best Of The Bay**," Feb. 19-21, featuring **Journey's** new boxed set, "**Time**," and other San Francisco-based acts.

## Billboard's PD of the week™

Allan Davis  
CJCL Toronto



"I DON'T WANT the station to come off sounding like a locker room," says Allan Davis, PD of sports talk CJCL (The Fan) Toronto. "We believe we're not a man's radio station to the extent that [similarly formatted] WFAN [New York] is. Ours is a little more progressive and conscious of the female audience."

Despite positioning his station away from WFAN, Davis admits his station is partly patterned after the New York outlet as well as other U.S. sports stations like WIP Philadelphia and KJR Seattle. But unlike most other sports stations that rely on listener call-in programs for the bulk of their programming, about 60% of CJCL's programming comprises calls that work the other way, from the hosts out to "the people who are making the stories—players, coaches, other media personalities—we'll talk to them all day long," says Davis.

The AM station flipped to all-sports Sept. 4 from its previous oldies/sports hybrid. In the most recent Canadian BBM ratings, the station's first in the format, CJCL was tied for sixth place in the market with a 5.7 share.

The format flip made CJCL the first all-sports station in Canada and generated the requisite flurry of media attention. But the format itself was not such a stretch for the station, which had been programming sports from 5 p.m. until midnight since March 1992. CJCL had also been the flagship station of the Toronto Blue Jays since the team was formed in 1977, and the Toronto Maple Leafs for about 30 years.

Before launching the new format, Davis conducted "an exhaustive amount of research" and discovered that "the Toronto market did have a large enough base and interest in this format. This is a sports-crazy town."

After the flip, the station attracted a cume audience of more than 600,000 people, a number that surprised even Davis. What was particularly surprising was that the station was so successful despite the fact that the Blue Jays' advancement to the American League playoffs and, eventually, the World Series were broadcast during unmeasured weeks.

"You can imagine if the World Series had been rated what the numbers would have been," Davis says. "The market was tuning in in droves to the games and we became part of the event because we had just launched a new idea to this market."

Compounding the initial media buzz, the station was launched with an extensive marketing campaign that encompassed newspaper, billboards, and television advertising. Although he is just running a bit of print advertising now, Davis says the multimedia campaign will resume in the spring book.

In most dayparts, there is more than one host on at a

time. Currently, the morning show is in the process of being revamped from a straight sports show to a "wide-appeal morning show" and there will be staff changes involved.

In middays, the station features rival sports writers **Steve Simmons** of the Toronto Sun and **Mary Ormsby** of the Toronto Star, who host a show with "more traditional programming elements," including topical guests and listener calls. From noon to 4 p.m., **Dan Shulman** hosts and does a lot of what Davis describes as the "call outs" to players and coaches.

From 3-4 p.m., Shulman is joined by **Bob McCowan** and **Barb DiGuilio** for what Davis calls "the most unusual hour we have." The three talk about some sports but also a wide variety of nonsports issues such as relationships between men and women. "It's a risky hour," says Davis, "but one we have gotten a lot of feedback on—good and bad."

From 5-7 p.m., McCowan and **Jim "Shaky" Hunt** host "**Prime Time Sports**," which Davis says is "the show that nails the stories of the day and talks to the people who are making those stories." The first hour of "Prime Time" is local and the second is syndicated throughout Ontario on more than 20 stations by Telemedia Network Radio.

Most nights the station features play-by-play sports and CJCL does occasionally pick up a bit of syndicated programming like football or baseball from CBS Sports or Buffalo Bills football from WGR.

Davis has been in radio for 15 years, 11 of them in the Toronto market. He previously spent five years as morning man and APD at CJCL before exiting in 1986 to work for parent Telemedia as director of sports programming. He rejoined the station as PD in March when it went to all-sports at night.

Davis' current success with CJCL hasn't stopped him from generating a long list of future plans for the station. They include the development of "specialty programming that meets the needs of this community and its ethnic background. This is very much a multicultural city," Davis says. "I want to develop programming that [covers] international sports." That plan will begin with the launch of a new Sunday hourlong **World Sports Report** program.

In addition, there will be continued emphasis on the topics Davis calls "our 'A' records: the Blue Jays, baseball in general, football, and hockey. I want to develop more shows that specifically deal with those programs."

Davis also hopes to put together a major event for the city that would "knit [CJCL] into the fabric of this community." Although he is not sure yet what that event will be, he hopes it will be large enough to be something the station can "hang its hat on."

PHYLLIS STARK

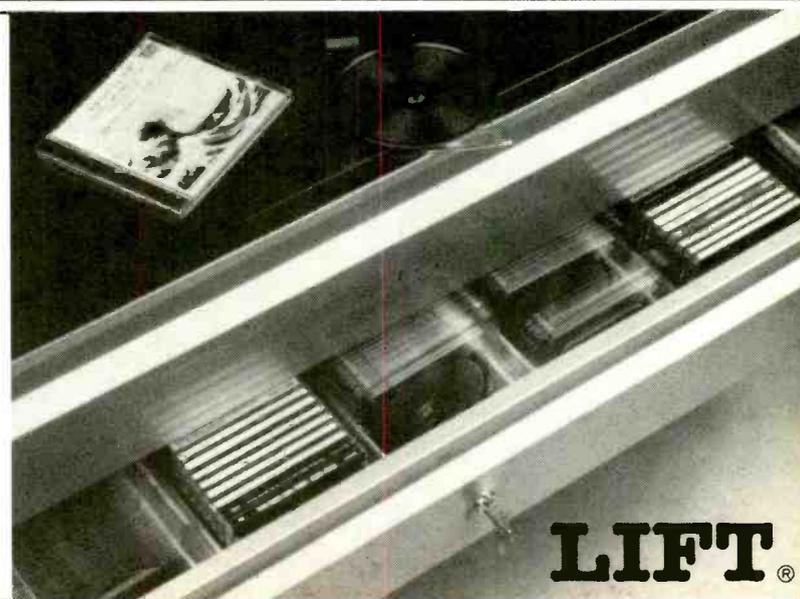


**The Man, The Myth.** Flo Rogers, weekend jock at XETRA-FM San Diego, recently got a thrill when Ron Wood of the Rolling Stones stopped by to say hello.

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# Radio

## FALL '92 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1993, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'91	'92	'92	'92	'92
KBXX	urban	6.1	4.7	4.6	5.1	5.2
KHMX	top 40	6.2	4.9	4.6	4.2	4.9
KODA	AC	5.7	4.7	5.0	4.6	4.8
KTRH	N/T	5.3	4.8	4.1	4.2	4.7
KLOL	album	5.4	5.8	6.8	6.3	4.5
KRBE-AM-FM	top 40	4.0	4.7	5.2	4.1	4.5
KLDE	oldies	3.8	3.8	4.0	3.3	4.2
KMIQ	urban	4.1	3.8	4.7	4.6	4.2
KQVE	AC	3.4	4.6	4.1	4.5	3.8
KZFX	cls rock	2.6	3.3	3.2	3.8	3.3
KLTR	AC	2.6	3.5	2.7	2.9	3.2
KKBQ-FM	country	2.2	2.7	2.3	1.8	2.9
KHYS	urban	2.7	3.4	3.6	3.6	2.7
KPRC	N/T	2.7	2.2	3.6	2.7	2.5
KQQK	Spanish	2.3	1.9	1.9	2.7	2.0
KSEV	N/T	1.4	1.5	2.0	1.7	2.0
KLAT	Spanish	1.2	1.5	1.4	1.8	1.6
KEYH	Spanish	1.8	1.8	1.1	1.3	1.2
WVEE	urban	12.8	12.4	13.4	11.9	12.1
WKHX-FM	country	7.6	6.2	5.0	8.3	8.7
WPCH	AC	6.9	7.0	6.6	6.7	8.6
WSB-FM	AC	8.1	8.6	7.0	6.6	7.4
WYAI/WYAY	country	7.3	6.7	5.8	6.5	6.4
WKLS	album	5.6	6.1	6.4	5.5	5.6
WALR	urban AC	3.9	3.6	3.9	5.7	5.5
WSB	N/T	8.5	6.3	5.7	5.3	5.4
WNXX	top 40	4.7	6.3	4.6	4.0	4.9
WGST	N/T	3.1	4.5	5.7	5.9	4.7
WZCC	cls rock	4.5	4.2	4.3	4.7	4.0
WSTX	top 40	3.6	4.2	4.9	4.0	3.6
WFOX	oldies	4.2	4.6	4.2	4.7	3.5
WAOX	religious	2.9	2.6	2.4	3.1	3.0
WQXI	adult std	1.0	1.7	1.0	1.5	1.4
WCNN	N/T	1.3	1.5	1.2	1.1	1.0
KMPS-AM-FM	country	6.8	9.0	7.8	8.4	7.7
KIRO	N/T	9.2	7.3	7.4	7.6	7.5
KUBE	top 40/rhythm	4.5	6.1	6.2	6.6	6.4
KOMO	AC	6.5	4.3	4.4	5.3	5.8

(Continued on next page)

## 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.	WKS. ON	TRACK TITLE	ARTIST
1	1	1	14	STAND UP (KICK LOVE INTO MOTION)	DEF LEPPARD
2	2	3	11	TOO MANY WAYS TO FALL	ARC ANGELS
3	4	2	12	STEAM	PETER GABRIEL
4	5	7	9	IGNORELAND	R.E.M.
5	6	5	12	SAY HELLO 2 HEAVEN	TEMPLE OF THE DOG
6	9	9	6	MISTER PLEASE	DAMN YANKEES
7	3	4	12	CRUEL LITTLE NUMBER	THE JEFF HEALEY BAND
8	11	10	5	IN BLOOM	NIRVANA
9	16	13	5	STOP TO THE WORLD	EXTREME
10	8	8	16	HOTEL ILLNESS	THE BLACK CROWES
11	10	11	16	JIMMY OLSEN'S BLUES	SPIN DOCTORS
12	13	12	7	PULL ME UNDER	DREAM THEATER
13	19	16	7	NEARLY LOST YOU	SCREAMING TREES
14	7	6	13	WICKED AS IT SEEMS	KEITH RICHARDS
15	29	32	5	BLACK	PEARL JAM
16	28	25	6	GUILTY	POORBOYS
17	23	23	9	ALL I WANT	SAIGON KICK
18	15	18	8	SAD BUT TRUE	METALLICA
19	17	17	10	IF YOU'RE GONNA LOVE ME	SASS JORDAN
20	14	22	20	REST IN PEACE	EXTREME
21	25	26	6	IT COMES AROUND	JUDE COLE
22	35	33	4	SOMEBODY TO SHOVE	SOUL ASYLUM
23	34	29	4	SEX TYPE THING	STONE TEMPLE PILOTS
24	NEW	1	1	TWO PRINCES	SPIN DOCTORS
25	31	31	6	OLD ROSE MOTEL	GREAT WHITE
26	39	39	3	WAITING FOR THE SUN	THE JAYHAWKS
27	24	21	16	TIME AFTER TIME	OZZY OSBOURNE
28	21	24	17	DRIVE	R.E.M.
29	22	15	11	WAR OF MAN	NEIL YOUNG
30	NEW	1	1	SOMETIMES SALVATION	THE BLACK CROWES
31	18	14	11	FRIENDS	JOE SATRIANI
32	36	36	4	NATURAL THING	JOURNEY
33	20	19	14	SHUFFLE IT ALL	IZZY STRADLIN AND THE JU JU HOUNDS
34	32	27	11	THE LUMBERJACK	JACKYL
35	40	40	3	CHILD OF THE CITY	TRIUMPH
36	38	37	7	FORECLOSURE OF A DREAM	MEGADETH
37	26	30	14	KEEP THE FAITH	BON JOVI
38	27	28	16	WHO'S GONNA RIDE YOUR WILD HORSES	U2
39	30	38	18	WHERE YOU GOIN' NOW	DAMN YANKEES
40	NEW	1	1	THE ONE I AM	DAN BAIRD

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. Videoclip availability. © 1993, Billboard/BPI Communications.

### ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10
1	1	1	1	1	1	1	1	1	1
LITTLE MISS CAN'T BE WRONG	JEREMY	EVEN FLOW	REMEDY	RIGHT NOW	ONE	MYSTERIOUS WAYS	ALIVE	WALK THIS WAY	MAMA, I'M COMING HOME
SPIN DOCTORS	PEARL JAM	PEARL JAM	THE BLACK CROWES	VAN HALEN	U2	U2	PEARL JAM	AEROSMITH	OZZY OSBOURNE

### SAN FRANCISCO—(4)

Call	Format	'91	'92	'92	'92
KGO	N/T	8.4	8.4	7.7	7.2
KCBS	N/T	5.5	4.9	4.4	4.9
KMEL	top 40/rhythm	5.3	4.6	5.6	5.4
KFRC	adult std	4.3	4.5	3.5	4.8
KIOI	AC	2.7	3.3	3.5	4.2
KNBR	N/T	3.3	3.4	4.5	3.9
KOIT-AM-FM	AC	3.6	4.3	3.8	3.0
KSAN	country	2.9	3.7	4.0	3.4
KBLX-AM-FM	urban AC	2.4	1.9	3.0	2.7
KSOL	top 40/rhythm	2.9	2.8	2.9	3.3
KITS	modern	3.1	2.5	3.2	2.9
KABL-AM-FM	classical	3.0	3.2	2.8	1.8
KDFC-AM-FM	AC	2.3	2.2	2.1	1.9
KKSF	adult alt	2.5	2.7	2.7	2.5
KFRC-FM	oldies	1.8	1.5	1.7	2.0
KFOG	album	1.6	1.8	1.9	1.9
KBAY	AC	2.3	2.3	2.1	2.2
KROR	album	2.2	2.5	2.5	2.3
KSJO	album	1.8	1.5	1.7	1.8
KSFO	oldies	1.8	1.5	2.2	2.2
KOFY	Spanish	7	2.0	1.9	2.0
KKHI-FM	classical	1.7	2.3	2.2	1.3
KDIA	urban AC	9	1.1	1.0	1.3
KHQT	top 40/rhythm	1.5	1.8	1.5	1.5
KOME	album	1.8	1.4	1.1	1.5
KBRG	Spanish	2.1	1.4	1.4	1.5
KYA	oldies	1.4	1.3	1.3	1.2
KARA	oldies	9	1.0	1.0	9
KEZR	AC	1.5	9	1.1	1.3
WYSP	cls rock	6.2	5.9	6.5	6.9
KYV	N/T	7.6	8.4	6.6	7.2
WIOQ	top 40/rhythm	4.4	3.5	4.3	5.3
WXTU	country	4.9	4.3	4.9	5.0
WMMR	album	7.2	6.2	5.3	5.8
WPEN	adult std	4.3	5.5	6.4	4.4
WUSL	urban	6.8	7.1	6.9	6.0
WEAZ-FM	AC	5.1	6.0	5.3	4.1
WYXR	AC	3.8	4.2	5.1	4.7
WEGX	top 40	4.9	4.9	4.6	4.5
WVDB	N/T	4.7	4.8	3.9	4.7
WIP	sports	4.0	3.4	2.8	3.2
WUFL	oldies	4.6	3.8	5.1	4.7
WVGC	AC	4.2	3.6	4.6	4.0
WDAS-FM	urban AC	3.1	3.4	3.5	3.1
WFLN	classical	2.9	2.9	2.4	3.0
WKSZ	AC	2.1	2.4	2.1	2.0
WHAT	N/T	1.5	1.1	9	1.2
WDAS	religious	1.1	1.0	9	1.0
WPST	top 40	8	1.0	8	9

### PHILADELPHIA—(5)

Call	Format	'91	'92	'92	'92
WVXX	country	5.3	5.0	6.3	7.1
WJR	AC	9.3	8.3	8.8	7.2
WJLB	urban	6.6	6.3	6.8	6.2
WVJ	N/T	6.3	6.2	4.6	5.0
WXYT	N/T	4.3	4.8	4.0	4.0
WHYT	top 40/rhythm	4.4	4.6	5.1	4.9
WOMC	oldies	4.5	3.8	3.9	4.2
WKQI	AC	4.7	4.4	4.3	4.7
WJOI	AC	3.9	4.4	4.3	4.0
WJZZ	adult alt	3.1	3.1	3.6	3.6
WLLZ	album	4.3	4.5	3.7	4.0
WCSX	cls rock	3.8	3.2	3.2	4.3
WMDX	urban AC	3.8	3.1	4.1	4.1
WNIC	AC	3.4	3.5	3.7	3.4
WLTJ	AC	3.8	4.7	4.0	4.3
WRIF	album	2.8	3.5	2.9	2.6
CKLW	adult std	2.9	3.0	2.9	2.7
WDZR	album	5	8	2.0	2.1
WOWF	top 40	2.3	2.5	2.1	2.0
WQRS	classical	1.9	2.8	2.1	1.6
CIMX	modern	1.5	2.0	1.7	1.3
WGPR	urban	9	1.0	9	1.1

### DETROIT—(6)

Call	Format	'91	'92	'92	'92
WVXX	country	5.3	5.0	6.3	7.1
WJR	AC	9.3	8.3	8.8	7.2
WJLB	urban	6.6	6.3	6.8	6.2
WVJ	N/T	6.3	6.2	4.6	5.0
WXYT	N/T	4.3	4.8	4.0	4.0
WHYT	top 40/rhythm	4.4	4.6	5.1	4.9
WOMC	oldies	4.5	3.8	3.9	4.2
WKQI	AC	4.7	4.4	4.3	4.7
WJOI	AC	3.9	4.4	4.3	4.0
WJZZ	adult alt	3.1	3.1	3.6	3.6
WLLZ	album	4.3	4.5	3.7	4.0
WCSX	cls rock	3.8	3.2	3.2	4.3
WMDX	urban AC	3.8	3.1	4.1	4.1
WNIC	AC	3.4	3.5	3.7	3.4
WLTJ	AC	3.8	4.7	4.0	4.3
WRIF	album	2.8	3.5	2.9	2.6
CKLW	adult std	2.9	3.0	2.9	2.7
WDZR	album	5	8	2.0	2.1
WOWF	top 40	2.3	2.5	2.1	2.0
WQRS	classical	1.9	2.8	2.1	1.6
CIMX	modern	1.5	2.0	1.7	1.3
WGPR	urban	9	1.0	9	1.1

### WASHINGTON—(7)

Call	Format	'91	'92	'92	'92
WPQC-FM	urban	9.2	8.8	8.6	8.9
WMZQ-AM-FM	country	5.8	6.1	7.6	5.2
WKYS	urban	5.			

## FALL '92 ARBITRONS

(Continued from preceding page)

Call	Format	'91	'92	'92	'92	'92
<b>KBSG-AM-FM</b>	oldies	4.9	5.3	5.2	5.4	5.6
<b>KPRM</b>	country	5.2	3.8	4.0	4.4	4.9
<b>KING-FM</b>	classical	3.4	4.1	3.7	3.2	4.6
<b>KPLZ</b>	top 40	6.9	5.1	4.7	3.7	4.2
<b>KISW</b>	album	2.4	3.4	3.9	3.9	4.0
<b>KOBY</b>	album	3.5	4.4	4.2	4.0	3.8
<b>KISY</b>	AC	3.7	3.6	4.5	5.3	3.7
<b>KZOK-FM</b>	cls rock	3.6	3.7	4.3	3.5	3.7
<b>KING</b>	N/T	2.5	2.9	2.8	2.1	3.2
<b>KIXI</b>	adult std	3.8	3.3	3.5	2.5	3.0
<b>KVI</b>	N/T	1.3	1.1	2.1	2.5	3.0
<b>KMTT-AM-FM</b>	AC	2.3	2.3	2.3	1.8	2.8
<b>KLTX</b>	AC	2.9	2.3	2.9	2.4	2.7
<b>KND</b>	modern	3.2	2.4	3.3	3.0	2.7
<b>KJZZ-FM</b>	easy	2.7	3.4	2.5	3.3	2.1
<b>KJR</b>	sports	1.8	2.3	1.8	1.3	1.9
<b>KWRM</b>	AC	2.1	2.9	2.9	3.2	1.7
<b>KCMS</b>	religious	2.2	1.7	2.2	2.0	1.3
<b>KIRO-FM</b>	N/T	1.9	1.7	2.3	1.9	1.0
<b>KSON-AM-FM</b>	country	7.5	8.3	7.6	8.7	7.9
<b>KSDO</b>	N/T	4.6	5.1	5.4	5.3	6.5
<b>KFBM-FM</b>	AC	4.4	5.0	5.7	5.4	5.5
<b>XHTZ</b>	top 40/rhythm	4.0	3.5	4.2	4.4	4.5
<b>XETRA-FM</b>	modern	5.4	4.5	5.7	5.7	4.4
<b>KGB</b>	cls rock	5.5	5.3	4.5	5.8	4.2
<b>KJQY</b>	AC	5.7	5.4	4.8	4.3	4.1
<b>KIFM</b>	adult alt	4.1	3.6	3.6	2.9	3.7
<b>XETRA</b>	N/T	2.1	1.8	1.3	1.1	3.6
<b>KKLQ-AM-FM</b>	top 40	6.5	4.9	5.6	4.1	3.5
<b>KFBM</b>	AC	4.0	3.6	4.0	4.9	3.4
<b>KBZS</b>	oldies	1.9	2.0	2.6	3.2	3.3
<b>KPOP</b>	adult std	3.6	3.9	3.6	3.2	3.3
<b>KIOZ</b>	album	2.1	3.2	4.4	2.5	3.1
<b>KYXY</b>	AC	5.8	4.1	4.2	3.3	3.1
<b>KCLX</b>	cls rock	3.0	3.0	2.3	2.6	2.9
<b>XHRM</b>	urban	9	1.3	2.9	1.8	2.9
<b>KFI</b>	N/T	1.3	1.4	1.6	2.1	2.7
<b>KFSD</b>	classical	4.0	3.1	2.8	3.5	2.6
<b>KCBQ-FM</b>	oldies	2.4	2.6	1.9	1.5	1.8
<b>XEMO</b>	Spanish	1.5	1.5	1.3	1.8	1.8
<b>KCBQ</b>	oldies	1.3	1.4	1.2	1.1	1.7
<b>KNX</b>	N/T	1.5	1.4	1.8	1.6	1.3
<b>XHKY</b>	Spanish	3	1.1	1.9	1.3	1.1
<b>XHLTN</b>	Spanish	1.0	1.8	—	1.4	1.1
<b>KKOS</b>	AC	6	6	7	6	1.0
<b>MINNEAPOLIS/ST. PAUL—(17)</b>						
<b>WCCO</b>	N/T	18.5	13.9	16.5	17.2	14.3
<b>KEEY</b>	country	10.8	10.9	10.8	10.2	9.3
<b>WLTE</b>	AC	9.2	8.7	7.9	6.5	8.6
<b>KQRS-AM-FM</b>	album	9.2	8.4	9.3	9.4	7.8
<b>WDXY/KOWB</b>	top 40	8.5	8.9	7.0	6.2	6.8
<b>KROQ</b>	album	3.0	6.4	6.8	5.8	6.4
<b>KSTP-FM</b>	AC	6.0	7.7	7.1	7.1	6.0
<b>KOOL</b>	oldies	4.9	4.3	3.3	5.7	5.8
<b>KTCJ/KTCZ</b>	altm	4.3	4.2	4.3	3.7	5.2
<b>KSTP</b>	N/T	3.0	3.3	3.9	3.4	3.5
<b>KJLQ-AM-FM</b>	country	2.0	2.6	1.6	2.3	3.5
<b>KFAN</b>	sports	1.2	7	1.0	1.1	2.0
<b>KLBB</b>	adult std	1.9	2.5	1.6	1.8	1.8
<b>WMIN</b>	adult std	1.5	8	1.0	1.9	1.0
<b>ST. LOUIS—(18)</b>						
<b>KMOX</b>	N/T	17.1	18.7	19.0	17.5	15.3
<b>WIL</b>	country	6.7	6.7	9.0	7.9	10.0
<b>KSHE</b>	album	8.8	7.3	8.4	8.6	8.1
<b>KMJM</b>	urban	7.4	7.0	7.3	7.6	7.2
<b>KEZK-FM</b>	AC	4.4	4.8	4.2	4.6	6.0
<b>KSD</b>	cls rock	5.9	5.2	5.4	4.9	5.0
<b>KYKY</b>	AC	6.2	5.1	5.6	4.7	5.0
<b>WKQB</b>	top 40	5.0	4.8	3.6	4.8	4.0
<b>WKXX</b>	country	2.6	2.8	2.8	3.3	3.7
<b>KLOU</b>	oldies	3.4	4.8	3.4	3.0	3.3
<b>KFUO</b>	classical	2.1	2.6	2.8	2.0	2.4
<b>WIBV</b>	AC	1.6	1.2	1.1	1.4	2.2
<b>KRJV</b>	oldies	9	1.8	1.1	2.4	2.1
<b>KATZ</b>	urban AC	1.5	1.4	1.2	2.2	1.8
<b>KXOK</b>	urban	1.2	1.5	1.7	1.9	1.7
<b>KXOK-FM</b>	urban	2.5	2.1	1.8	1.6	1.6
<b>WRTH</b>	adult std	2.4	1.6	2.1	1.5	1.6
<b>KEZK-AM</b>	easy	1.1	1.2	—	6	1.4
<b>KATZ-FM</b>	urban AC	1.5	1.6	1.0	1.7	1.3
<b>WEW</b>	adult std	2.4	2.3	1.0	2.0	1.1
<b>KUSA</b>	country	1.4	1.3	1.3	1.2	1.0
<b>WGNL</b>	N/T	8	8	5	5	1.0
<b>BALTIMORE—(19)</b>						
<b>WBAL</b>	N/T	7.5	7.2	9.5	10.2	7.7
<b>WPOR</b>	country	6.9	8.9	8.7	8.0	7.5
<b>WLIF</b>	AC	6.1	7.1	7.3	7.2	7.1
<b>WKYV</b>	urban	8.1	6.1	6.3	6.4	6.3
<b>WYXY</b>	album	5.5	5.5	5.2	5.7	5.8
<b>WQSR</b>	oldies	5.6	5.7	5.3	5.9	5.7
<b>WWMX</b>	AC	6.3	5.4	5.6	5.3	5.5
<b>WERO-FM</b>	top 40/rhythm	3.3	4.6	4.7	4.2	4.9
<b>WHSF</b>	modern	2.8	2.4	3.7	3.8	3.4
<b>WVIN-FM</b>	urban AC	4.3	2.7	3.1	3.0	3.4
<b>WCBM</b>	N/T	3.6	4.3	2.8	2.5	3.0
<b>WTH</b>	adult std	2.4	2.6	2.4	1.8	3.2
<b>WBSB</b>	AC	4.2	2.8	3.2	3.7	2.4
<b>WCAO</b>	religious	1.1	1.2	1.6	1.4	2.3
<b>WGRV</b>	cls rock	1.9	1.9	1.7	2.2	1.9
<b>WVOC-FM</b>	album	2.6	2.4	1.7	2.2	1.9
<b>WRBS</b>	religious	1.0	1.0	1.3	1.4	1.6
<b>WPGC-FM</b>	urban	1.9	1.8	1.7	1.8	1.3
<b>WVIN</b>	religious	1.6	1.9	1.8	9	1.2
<b>WHUR</b>	urban	1.4	1.0	9	1.5	1.1
<b>WMZQ-FM</b>	country	5	8	5	5	1.0
<b>PITTSBURGH—(20)</b>						
<b>KDKA</b>	N/T	11.3	12.0	13.1	13.8	15.2
<b>WDVE</b>	album	11.7	9.7	10.4	10.3	8.7
<b>WDSY</b>	country	6.6	6.0	7.0	6.6	8.1
<b>WWSW-AM-FM</b>	oldies	8.9	8.8	9.4	9.5	7.3
<b>WSHH</b>	AC	6.2	6.1	5.8	4.7	6.3
<b>WTAE</b>	N/T	5.6	5.6	4.6	5.4	5.8
<b>WAMO</b>	urban	5.0	5.8	5.0	4.8	5.2
<b>WBZZ</b>	top 40	4.8	5.3	5.9	5.4	4.5
<b>WJAS</b>	adult std	4.3	4.2	4.0	5.1	4.3
<b>WLTJ</b>	AC	2.8	5.2	4.5	4.1	3.0
<b>WMPX</b>	top 40/rhythm	3.7	4.1	3.3	3.8	3.0
<b>WRKK</b>	album	2.4	2.9	3.6	2.8	2.9
<b>WVTV</b>	AC	3.6	4.1	3.7	3.8	2.7
<b>KQV</b>	N/T	2.0	2.0	2.0	2.3	1.8
<b>WMB5</b>	AC	1.2	1.2	1.2	1.3	1.5
<b>WORD-FM</b>	religious	2.0	5	7	6	1.5
<b>WPIT-FM</b>	religious	9	8	1.1	8	1.1
<b>WVKS</b>	cls rock	8	11	9	12	1.0
<b>TAMPA, FLA.—(21)</b>						
<b>WQYK-FM</b>	country	11.6	12.3	11.9	12.3	13.7
<b>WRRM</b>	AC	10.3	8.4	7.7	7.5	7.7

Call	Format	'91	'92	'92	'92	'92
<b>WFLA</b>	N/T	4.5	7.8	7.1	7.0	7.2
<b>WDVA/WUSA</b>	AC	6.6	6.4	6.5	6.0	6.7
<b>WFLZ</b>	top 40/rhythm	6.0	6.3	4.9	6.5	6.3
<b>WGUL-AM-FM</b>	adult std	5.7	4.2	4.5	5.1	5.8
<b>WXTB</b>	album	7.1	5.6	6.9	6.0	5.3
<b>WMTX-AM-FM</b>	AC	6.5	6.2	5.9	6.3	4.8
<b>WYNF</b>	album	5.5	5.2	3.9	4.5	4.3
<b>WRBQ-FM</b>	top 40	3.7	4.1	4.3	4.3	4.0
<b>WHPT</b>	AC	2.6	4.8	5.0	4.1	3.6
<b>WYUU</b>	oldies	4.6	3.4	3.6	3.7	3.6
<b>WDUV</b>	easy	3.4	4.5	5.4	4.3	3.1
<b>WLVU-FM</b>	adult std	2.2	1.5	1.6	1.3	1.8
<b>WRBQ</b>	urban AC	—	1.5	1.7	2.5	1.5
<b>WSUN</b>	N/T	2.6	2.0	1.4	7	1.5
<b>WQYK</b>	country	7	8	4	1.0	1.0
<b>CLEVELAND—(23)</b>						
<b>WGAR</b>	country	6.3	8.3	9.6	8.0	10.9
<b>WMJI</b>	oldies	5.6	6.4	7.2	7.2	9.0
<b>WMMS</b>	album	10.2	7.7	8.6	7.0	7.6
<b>WZAK</b>	urban	7.0	6.3	6.7	6.7	7.2
<b>WOOO</b>	AC	6.1	7.7	7.4	6.4	6.3
<b>WLTF</b>	AC	9.1	6.7	7.2	6.2	5.9
<b>WVWE</b>	N/T	5.1	4.9	3.7	4.8	5.7
<b>WRMR</b>	adult std	5.4	5.9	5.3	6.4	5.3
<b>WQAL</b>	AC	5.5	5.5	5.7	5.5	5.1
<b>WNCX</b>	cls rock	4.6	4.6	4.0	4.4	4.3
<b>WJMO-FM</b>	top 40/rhythm	3.0	3.9	4.7	4.5	3.3
<b>WCLV</b>	classical	2.0	2.6	2.2	2.2	2.8
<b>WVWV</b>	adult alt	2.8	2.9	2.5	3.0	2.8
<b>WKNR</b>	sports	1.5	1.6	2.6	3.1	2.6
<b>WENZ</b>	top 40	3.7	2.5	2.5	2.8	2.5
<b>WHK</b>	N/T	1.7	1.5	1.0	1.9	2.0
<b>WJMO</b>	oldies	2.2	2.3	2.1	2.5	1.9
<b>WERE</b>	N/T	2.6	2.5	2.0	1.4	1.1
<b>WABQ</b>	religious	1.5	1.2	1.5	1.3	1.0
<b>DENVER—(24)</b>						
<b>KYGO-FM</b>	country	8.3	8.5	9.6	13.0	10.8
<b>KOA</b>	N/T	9.7	8.6	8.6	7.0	8.8
<b>KBPI</b>	album	6.3	6.0	6.3	6.2	6.5
<b>KBCO-AM-FM</b>	album	6.1	6.2	6.2	4.5	6.3
<b>KOSI</b>	AC	7.0	6.4	7.8	5.3	6.1
<b>KQKS</b>	top 40/rhythm	4.				

# Single Reviews

EDITED BY LARRY FLICK

## POP

► **WHITNEY HOUSTON** *I'm Every Woman* (4:44)  
PRODUCER: Narada Michael Walden  
WRITERS: N. Ashford, V. Simpson  
PUBLISHER: Nick-O-Val, ASCAP  
REMIXERS: David Cole, Robert Clivilles  
**Arista 2516** (c/o BMG) (cassette single)

There's no stoppin' Whitney. This cover of Chaka Khan's classic, taken from the mega-hot soundtrack to "The Bodyguard," has been a radio and club fave for weeks as an album track. Utilizing the original version's instantly recognizable vocal arrangement, Houston belts with unbridled confidence and power. Remixes by Cole and Clivilles add juicy grooves and will only accelerate its sprint to the top of the charts.

► **WRECKX-N-EFFECT** *Knock-N-Boots* (4:20)  
PRODUCERS: Teddy Riley, Aqil Davidson, Menton L. Smith  
WRITERS: T. Riley, A. Davidson, M.L. Smith  
PUBLISHER: not listed  
REMIXERS: Teddy Riley, NJS Gang  
**MCA 52541** (c/o Uni) (cassette single)

The certified-platinum "Rump Shaker" has barely begun to descend the Hot 100, and radio is already warmly embracing this muscular jam, which packs just as powerful a punch as its predecessor. A spare, hip-hop-derived jack beat kicks depth into an arrangement of staccato guitars and butch vocals. Look for a fast climb up the charts. From the album "Hard Or Smooth."

► **MICK JAGGER** *Sweet Thing* (4:21)  
PRODUCERS: Rick Rubin, Mick Jagger  
WRITER: M. Jagger  
PUBLISHER: Promopub B.V., PRS  
**Atlantic 4900** (cassette single)

Jagger's much-ballyhooped third solo album (and Atlantic debut), "Wandering Spirit," is previewed by this sweaty funk workout, which deftly combines a raw and danceable beat-base with subtle-but-slicing rock guitars. An occasional rush of "Miss You"-like falsetto memories is offset by full, throaty belting. Tribalistic percussion breakdown toward the end of the song completes the catharsis. Essential for both pop and album-rock formats.

► **N2DEEP** *Toss Up* (3:58)  
PRODUCER: Johnny Z.  
WRITERS: J. Zunino, J. Trujillo, T. Lyon  
PUBLISHERS: Promuse/Deep Groove/Vouges, BMI  
REMIXER: David Meyer  
**Profile 7383** (maxi-cassette single)

Rap act's surprise gold-selling smash "Back To The Hotel" paves the way for this swaggering pop/hip-hopper. An elastic, funk-fortified bassline is wrapped around Jay Tee and TL's double-tracked delivery and agile guitar work. Oozing with retro appeal, track is deservedly primed for a multiformat conquest. Contact: 212-529-2600.

► **BIZARRE INC. FEATURING ANGIE BROWN** *I'm Gonna Get You* (no timing listed)  
PRODUCERS: Alan Scott, Bizarre Inc.  
WRITERS: Bizarre Inc., Toni C.  
PUBLISHERS: Schnozza/House Of Fun, PRS  
REMIXERS: Alan Scott, Todd Terry, Sure Is Pure, Bizarre Inc.  
**Vinyl Solution/Columbia 74490** (c/o Sony) (cassette single)

International smash has just topped U.S. dance charts and is fast gaining ground at crossover radio. Fabrication of Jocelyn Brown's dance nugget "Love's Gonna Get You" is steeped in rave sensibilities without sacrificing commercial appeal. Added potential comes via Angie Brown, who gives the U.K. act a marketable face. Maddeningly catchy chorus will likely spark a successful foray into the top 40.

► **STEELHEART** *Mama Don't You Cry* (5:10)  
PRODUCERS: Tom Werman, Mike Matijevic  
WRITER: M. Matijevic  
PUBLISHER: not listed  
REMIXER: Michael Wagener  
**MCA 52432** (c/o Uni) (cassette single)

Band joins the ever-growing legion of hard-rockers who are out to prove their sensitivity (and pop radio viability) by issuing a white-knuckled power ballad. Haunting piano/synth lines create a grand forum for chest-pounding lead vocals and a booming chorus. A bit heavy on the drama, but still accessible to mainstream tastes. Latest entry from Steelheart's "Tangled In

Reins" set.

## R & B

► **NAUGHTY BY NATURE** *Hip-Hop Hooray* (4:25)  
PRODUCERS: Naughty By Nature  
WRITERS: Naughty By Nature  
PUBLISHERS: T-Boy/Naughty, ASCAP  
REMIXER: Kay Gee  
**Tommy Boy 554** (CD single)

Trio that wooed radio pundits last year with "O.P.P." returns with an invigorating peek into its new "19 Naughty III." Once again, an anthemic chorus is the anchor for clever rhymes and a contagious melody. Rap purists will dig raw groove/lyrical undercurrent, though glossy production will glide right into the hearts of radio programmers.

► **NONA GAYE** *The Things That We All Do For Love* (4:23)  
PRODUCER: Derek Bramble  
WRITER: D. Bramble  
PUBLISHER: Virgin, ASCAP  
**Third Stone/Atlantic 4930** (cassette single)

Marvin Gaye's daughter, Nona, should finally step out from her father's shadow with this warm, caressing ballad. Follow-up to "I'm Overjoyed" better serves her soft alto. Producer Derek Bramble wisely surrounds Gaye with spiraling strings and a rich slow groove that ensures a fair shake at both urban and pop radio (though urbanites are sure to be the first on board).

► **TROOP** *Give It Up* (4:09)  
PRODUCERS: Steven Russell, Gregory Caulhen  
WRITERS: S. Russell, G. Caulhen  
PUBLISHERS: Strange Motel/Greg's Groove, ASCAP, Burrell, BMI  
**Atlantic 4878** (cassette single)

Photogenic quintet maintains its reputation as a solid source for slick and charming R&B ballads. Tight harmonies support a flexing lead vocal, and breathe depth into the song's relatively sparse instrumentation. Playful spoken passage at the break increases the track's romantic quotient with flair. Just lovely.

► **T.R.E.** *The Real Thing* (no timing listed)  
PRODUCERS: T.R.E.  
WRITER: not listed  
PUBLISHER: Yoggi, ASCAP  
REMIXER: Ian Isaacs  
**Brick City 1431** (cassette single)

Spirited, sample-happy, hip-hop ditty cooks with hand-clapping percussion and an appetizing blend of rapping and singing. Rapid-fire rhymes are given weight by a memorable melody and hearty execution. A fun, spicy respite from more formulaic major-label fare. Have a taste. Contact: P.O. Box 4291, Springfield, Ill. 62708-4291.

► **ADRIAN DeLYDA** *Somebody Lovin' That Body* (5:53)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Rubix 716** (cassette single)

DeLyda casts himself as the quintessential street lothario on this hip-hop-flavored urban ballad. Uneven production overpowers his promising vocals, and

hinders an otherwise appealing tune. Give this one a remix, watch radio climb aboard. Contact: 215-548-8312.

## COUNTRY

► **BILLY RAY CYRUS** *She's Not Cryin' Anymore* (3:25)  
PRODUCERS: Joe Scaife, Jim Cotton  
WRITERS: B.R. Cyrus, T. Shelton, B. Cannon  
PUBLISHERS: Songs Of PolyGram/Sly Dog/HotDogGone, BMI  
**Mercury 864778** (c/o PolyGram) (7-inch single)

A smooth and melodic change of pace for the pulsating Cyrus. He sings with complete believability.

► **CLINT BLACK** *When My Ship Comes In* (3:31)  
PRODUCERS: James Stroud, Clint Black  
WRITERS: C. Black, H. Nicholas  
PUBLISHER: Howlin' Hits, ASCAP  
**RCA 62429** (c/o BMG) (CD promo)

An up-tempo, fiddle-laced declaration of freedom.

► **TANYA TUCKER** *It's A Little Too Late* (2:37)  
PRODUCER: Jerry Crutchfield  
WRITERS: P. Terry, R. Murrach  
PUBLISHERS: Castle Street/End Of August/CM/Murrach, ASCAP/BMI  
**Liberty 79600** (c/o CEMA) (CD promo)

Tucker belts and moans about the deliciously bad choices she's made.

► **KATHY MATTEA** *Standing Knee Deep In A River (Dying Of Thirst)* (3:39)  
PRODUCER: Brent Maher  
WRITERS: B. Jones, B. McDill, D. Lee  
PUBLISHERS: Sony Cross Keys/Bucky Jones/PolyGram Int'l/Ranger Bob/Songs Of PolyGram, ASCAP/BMI  
**Mercury 864810** (c/o PolyGram) (7-inch single)

Stately sounding and mercifully clear-eyed, this ironic bit of self-assessment shows Mattea at her best.

► **MARK COLLIE** *Born To Love You* (3:09)  
PRODUCER: Don Cook  
WRITERS: M. Collie, D. Cook, C. Rains  
PUBLISHERS: BMG Songs/Judy Judy/Sony Tree, ASCAP/BMI  
**MCA 54515** (c/o Uni) (7-inch single)

The lyrics are pretty dispensable, but Collie delivers them with great emotional conviction.

► **LITTLE TEXAS** *I'd Rather Miss You* (3:57)  
PRODUCERS: James Stroud, Christy Di Napoli, Doug Grau  
WRITERS: P. Howell, D. O'Brien  
PUBLISHERS: Square West/Howlin' Hits, ASCAP  
**Warner Bros. 18668** (7-inch single)

A slow and bluesy evocation of good times past. Great harmonies and a memorable hook.

► **THE REMINGTONS** *Nobody Loves You When You're Free* (3:10)  
PRODUCER: Larry Michael Lee  
WRITERS: R. Mainegra, R. Yancey, J. Griffin  
PUBLISHERS: Maypop/WildCountry/Careers-BMG/Rita's Cloud Nine, BMI  
**BNA 62431** (c/o BMG) (7-inch single)

The Remingtons' flawless and irresistible vocal harmonies couch a dire warning to those who trifle with love.

► **RUN C&W** *Hold On I'm Comin'* (3:13)  
PRODUCERS: Bernie Leadon, Vince Melamed, Jim Photogio, Russell Smith  
WRITERS: D. Porter, I. Hayes  
PUBLISHERS: not listed  
**MCA 52578** (c/o Uni) (CD promo)

This quartet—whose members bear striking resemblances to its producers—plays R&B like it was intended to be played: bluegrass style. Fusion or mutation? You decide.

## DANCE

► **MBG GROOVE MIX** *Feel The Voice* (no timing listed)  
PRODUCER: Gio Canepa  
WRITERS: F. Pagnini, F. Arateri  
PUBLISHER: I.R.S. Songs, ASCAP  
**Tribal America/I.R.S. 13861** (c/o CEMA) (12-inch single)

Dark underground garage track melts looped female scatting into a steamy groove. Ambient and melodic keyboards are a comfy cushion for producer Gio Canepa's spine-tling percussion breaks. Will work the nerves of twirlers during the wee hours of the morning.

► **WHIRLPOOL FEATURING M.T.** *Fly High* (5:40)  
PRODUCER: Whirlpool  
WRITER: Whirlpool  
PUBLISHER: not listed  
**5th & Madison 01** (12-inch single)

Legendary DJ/producer Larry Levan, who

died toward the end of 1992, is the inspiration for this beautiful deep-houser. Arrangement is filled with Mel Torme-like jazz vocals by M.T., and a relentlessly infectious bassline. Already a fave among New York jocks, this one is poised for national success.

## AC

► **RITA COOLIDGE** *Love Lessons* (no timing listed)  
PRODUCERS: Stephen Brown, Robin Wren  
WRITERS: R. Coolidge, J. Cregan  
PUBLISHERS: Satisfied/Low Bob Song, BMI; MCA, ASCAP  
**Caliber/Critique 15496** (c/o BMG) (cassette single)

Coolidge's well-seasoned voice shines brightly on this smooth and optimistic ballad. Left to lesser hands, this tune would become naive and cloying, but Coolidge gives it a world-wise quality. A delight for AC programmers.

► **STEPS AHEAD** *Sidewalk Maneuvers* (4:49)  
PRODUCER: Mike Mainieri  
WRITER: M. Mainieri  
PUBLISHER: "A" Stop, ASCAP  
**NYC 6001** (CD promo)

Keyboardist Mike Mainieri is receiving much-deserved acclamation in jazz circles for this light and airy moment from his act's fine "Yin-Yang" collection. With diehards in place, he is ready to dive into more pop-minded AC waters. Programmers with a penchant for instrumentals will want to catch this one—if only for Bendik's fluid sax solo. Contact: 201-783-4702.

► **LLOYD MARCUS** *Celebrate America* (no timing listed)  
PRODUCER: Lloyd Marcus  
WRITER: L. Marcus  
PUBLISHER: Zephyrus, BMI  
**Marcus 01** (cassette single)

It was bound to happen. Marcus serves an appropriately patriotic and melodramatic tribute to the U.S. troops in Somalia. Wide-eyed, upbeat lyrics, like "let's celebrate the values that money can't buy," are laid into a crisply produced power ballad that is rife with AC radio playability. Contact: 410-789-3326.

## ROCK TRACKS

► **R.E.M.** *Man On The Moon* (4:42)  
PRODUCERS: Scott Litt, R.E.M.  
WRITERS: Berry, Buck, Mills, Stipe  
PUBLISHERS: Night Garden/Unichappell Music, BMI  
**Warner Bros. 5894** (CD promo)

Second spin from "Automatic" soars on R.E.M.'s spirited pop and lyrical wordplay. This tune, far more upbeat, but no less sophisticated, than "Drive" (without ranging into "shiny happy" territory), promises to seriously dent the charts and provide the album's biggest success so far. Michael Stipe's Elvis impression alone makes this cut worth the airplay.

► **SPIN DOCTORS** *Two Princes* (no timing listed)  
PRODUCERS: Frank Aversa, Spin Doctors  
WRITER: not listed  
PUBLISHER: not listed  
**Epic Associated 74804** (c/o Sony) (cassette single)

The Doctors' growing legion of fans will devour this treat from "Pocket Full Of Kryptonite" within seconds. Perculating rhythm section, courtesy of Aaron Comess and Mark White, propels Eric Schenkman's scratthy guitars and a pure-pop hook. Engaging vocals by Christopher Barron and lively instrumentation assure instant album-rock and alternative play, with visions of successfully crossing into the pop arena realistically dancing in everyone's heads.

► **THE THE** *Dogs Of Lust* (3:08)  
PRODUCERS: Matt Johnson, Bruce Lampow  
WRITER: M. Johnson  
PUBLISHERS: Lazarus Ltd./Sony Music  
**Epic 4836** (CD promo)

A harmonica loop and a powerful vocal are the hallmarks of this first cut from The The's forthcoming "Dusk." Johnson struts a radio-ready funk-pop mix, with his outlook a bit lighter than on his previous outings. Two other mixes provide worthwhile perspectives on vocal treatments.

► **THE DARLING BUDDS** *Long Day In The Universe*

(4:08)  
PRODUCER: Stephen Street  
WRITERS: Lewis, Farr, McDonagh, Watkins  
PUBLISHERS: Sony U.K./Sony Tunes, ASCAP; Rhythm King, PRS  
**Chaos 4913** (c/o Sony) (CD promo)

Third single from the other "Erotica" album is a delicious blend of Spector-esque wall-of-sound production and vocals reminiscent of Kirsty MacColl. An unshakeable power-pop chorus will thrill alternative punters. CD single also includes three yummy nonalbum cuts, produced by the Boo Radleys. Get with it.

► **SUZANNE VEGA** *99.9 F* (3:15)  
PRODUCER: Mitchell Froom  
WRITER: S. Vega  
PUBLISHERS: WB/Waltersongs, ASCAP  
**A&M 8051** (c/o PGD) (cassette single)

The title track from Vega's sorely underrated current album combines her signature beat-poetry with a delicate rhythm pattern and restrained electric guitar work. Icing on the cake is Vega's tender, introspective vocal. For the immediate approval of album- and modern-rock programmers.

► **FREDDIE MERCURY** *Love Kills* (3:25)  
PRODUCERS: Freddie Mercury, Giorgio Moroder, Mack  
WRITERS: F. Mercury, G. Moroder  
PUBLISHERS: Buddie Songs/Queen  
REMIXER: Richard Wolf  
**Hollywood 10235** (cassette single)

Talk about getting more bang for your buck. Hollywood continues to pick through the late Mercury's catalog with this guitar-driven collaboration with Giorgio Moroder. Latest single from Mercury's posthumous solo album, "The Great Pretender," may lure nostalgic album-rock programmers.

► **EAST RIVER PIPE** *My Life Is Wrong* (3:18)  
PRODUCER: not listed  
WRITER: F.M. Cornog  
PUBLISHER: Hawk Be Out Music, BMI  
**Hell Gate 9201** (7-inch single)

From a spare base of acoustic strumming, can't-go-wrong harmonies, and percussive handclaps, unsung songwriter F.M. Cornog builds a strong, memorable track—highlighted by a lovely, eerie guitar track lurking in the background of the mix. Contact: Hell Gate Productions, P.O. Box 6053, Astoria, N.Y. 11106.

## RAP

► **ASKARI X** *Ward Of The State* (no timing listed)  
PRODUCER: Gino Blacknell  
WRITERS: Askari X, G. Blacknell  
PUBLISHER: not listed  
REMIXERS: Gino Blacknell, Glenn Aure, D-Styles, Offbeat  
**Righteous 0101** (cassette single)

Trio takes on the heavy issue of young adults in jail with an unflinching, honest hand. Lyrics come on hard without resorting to profane language, which would limit its reach at radio. An underscore of shuffling beats and nimble scratching adds to its danceability. Equally cool for purists and the uninitiated. Contact: P.O. Box 7374, Oakland, Calif. 94601.

► **K-SWIFT** *Chicken Scratch* (4:14)  
PRODUCERS: Special G., K-Swift  
WRITER: E. Cole  
PUBLISHERS: Promuse/Eye Jammie, BMI  
**Profile 7387** (maxi-cassette single)

New York rapper has won respect for a series of indie singles and production work for Positive K and Stetsasonic. His Profile work takes on the issue of safe sex with a sense of humor. Cute lyrics are offset by a chanted chorus and a free-form bassline. Regional radio play is already in place. Can a national breakthrough be far behind? Contact: 212-529-2600.

► **CO-CO SEX-C** *Who Rocks The Mic* (no timing listed)  
PRODUCERS: The Bossman, Willie Hill  
WRITERS: The Bossman, W. Hill  
PUBLISHERS: Canvring, BMI  
**Boss 82192** (cassette single)

Strong horns and slow beats back a hype of Co-Co's mic-rocking rhymes. Old-school scratches and chants should kick up some interest. Track could have benefited from B-side's cool bass line.

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.

# WGR Traffic Vet Dies In Copter Crash; College Station Hit Over Comedy Bit

IT'S EVERY traffic reporter's worst fear: disorienting fog surrounding a chopper as the pilot frantically searches for a safe landing area. Sadly, on Jan. 11, police say WGR Buffalo, N.Y.'s 20-year vet Mike Roszman and his pilot were attempting to touch down amid dense fog just after sunset when the helicopter apparently hit a power line, and crashed.

It wasn't until the next morning that police were able to locate the chopper as well as the bodies of the two men, submerged 20 feet in the Niagra River.

In other, less upsetting, radio news, the State Univ. of New York at Cortland's WSUC is not the only college station in hot water (see Washington Roundup). A Chicago city alderman recently called for hearings to address the Univ. of Chicago's WHPK and its broadcasting of "offensive materials," according to the Chicago Sun-Times.

Interestingly, the controversy is being driven not by a recent lewd release but by the broadcast of a 20-year-old stand-up comedy bit called "Sensuous Black Man."

At a Jan. 8 meeting, Jacor Communications shareholders agreed to the beleaguered company's \$127 million restructuring plan that turned control of the broadcasting biggy over to Zell/Chillmark Fund Ltd., which then announced its intention to quickly snatch up more Jacor shares when they become available.

## PROGRAMMING: GET A JOB

Plans are in the works to expand Job Radio, the "want-ads" format currently heard on WHLP Baltimore. Executives at Western Star, which oversees WHLP, are eyeing 24-hour affiliates in New York, Atlanta, Minneapolis, Norfolk, and Philadelphia. The Naperville, Ill.-based group also plans to offer the network via satellite

this spring.

Affiliates will be able to choose from three different satellite channels depending on how much local inventory they want to pick up, says Peter Brockett, Western Star's director of affiliate relations. He says station compensation will run from between \$5,000-\$35,000 per month.

Proving classical music broadcasters don't just sit and watch the trends pass them by, KRIS Houston announced its new FM-FM simulcast on the new 100,000-watt signal, KRTH, which is located just to the north of the city.

Denver is the latest to unveil a new,



by Phyllis Stark  
with Eric Boehlert  
& Carrie Borzillo

younger country outlet. KDHT, which Premiere Radio Network will soon purchase from All-Pro Broadcasting, flipped from Satellite Music Network's "Real Country" to local KZDG (Big Dog 92.5). Premiere's executive VP Joe Montione is KZDG's acting PD, though not for long. A permanent GM, and a permanent PD, will be announced soon. The lineup includes: morning host John Holiday from WBOS Boston; Montione in mid-days; Ron O'Brian, from KIIS Los Angeles, in afternoons; Tim Burr from KWJJ Portland, Ore., in evenings; and Dawn Cody from WHOM Portland,

Maine, in overnights.

Meanwhile, Jones Satellite Networks will debut a second country format, CD Country, in mid-February, complete with a young country slant. No lineup has yet been announced.

From Canada, Billboard's Larry LeBlanc reports that Danny Kingsbury, PD at CJXY Hamilton, Ontario, adds similar duties at CILQ (Q107) Toronto and becomes VP of programming for Westcom Radio Group. He replaces Joey Vendetta, who takes over the afternoon slot at CILQ and keeps APD duties. Also, former afternoon host John Derringer leaves for CHOM Montreal and morning man Jake Edwards heads to CJKR Winnipeg, Manitoba.

Michael Hedges joins KEX Portland, Ore., as PD, replacing Michael Dirck. Hedges was last PD at KVIL Dallas.

WMGL Charleston, S.C., once a jazz outlet, returns to the airwaves as an urban AC... WTND New Bern, N.C., formerly WVVY, flips from urban AC to Unistar's "Hot Country." The PD is Casey Ritter, who had been production director at crosstown WRNS. WVVY's staff is out, although Steven Tyler did land at crosstown WIKS.

WQXA York, Pa., moves from a live top 40 to an automated AC... New signal WPMR-FM Mount Pocono, Pa., joins its AM sister, which has been broadcasting a rock format for the last year. The two now simulcast.

KCML Fresno, Calif., will flip from country to all-news Feb. 22 and change its call letters to KMPH (NewsRadio 107.5). The new format will combine the news-gathering operations of the TV affiliate, KMPH-TV. KCML has been simulcasting with KTRB Modesto, Calif. Former XETRA-AM San Diego ND Hal Brown joins as KCML's ND.

KGMN, Kingman, Ariz., in August for unauthorized transfer of control.

In the action, the commission said it had concluded that while there might have been a de facto transfer, it ceased in 1988, putting it beyond the statute of limitations.

In other cases, however, it looks like Radio Moultrie's WMGA in Riverside, Ga., and Tri-State Inspirational Broadcasting's WBHL Muscle Shoals, Ala., will have to pay the \$10,000 and \$5,000 fines the FCC meted out this summer, despite the requests for mitigation on financial-hardship grounds.

The commission told Radio Moultrie it had already reduced the fine for unauthorized transfer of control from an initial amount of \$40,000 before it sent its letter.

In the case of Tri-State, the FCC didn't buy the arguments that the on-air acknowledgements of businesses on the noncommercial station didn't amount to commercials for fund contributors.

## FCC TO WQMG: NO BIG POWER JUMP

The FCC has denied Murray Hill Broadcasting's application for review

of a staff action rejecting its proposal to change the transmitter location of its WQMG-FM, Greensboro, N.C. The station is "grandfathered" to WKBC-FM, North Wilkesboro, N.C., and the commission determined that the proposal "impermissibly contemplated an excessive radiated power" affecting the other station in violation of its power rules. In the meantime, Murray Hill agreed with the staff's earlier suggestion for modified power gain, and the FCC noted the agreement "supported the disposition of this case."

## NAB ENGINEERING AWARDS

The National Assn. of Broadcasters will honor several individuals, including a radio engineering giant, with engineering awards April 21 at its annual convention in Las Vegas.

Robert Silliman is being honored for his 55 years in the field, where he has distinguished himself by major contributions to AM and FM antenna designs.

NAB selects winners for significant individual contributions as well as contributions and innovations spanning a career.

# newslines...

**JIM THOMPSON** has left as president of Group W Radio in pursuit of future station ownership deals.

**ALLEN BERKELHAMMER** has been named VP of financial planning and analysis for Viacom Broadcast Group. Berkelhammer will oversee the financial planning and budgeting process for Viacom's 14 radio stations.

**ERIC WEISS** has been promoted from VP/business and legal affairs to senior VP/business and legal affairs at Westwood One. He will oversee the operations of the newly formed audio products division.

**JOE GARNER** is upped from regional affiliate relations manager to director of Westwood One's new audio products division.

**MIKE CAMPBELL** is upped from station manager to GM at Great American's KYYs Kansas City, Mo.

**ROGER MOORMAN**, GM of WODJ Grand Rapids, Mich., takes over as VP of parent Goodrich Broadcasting and GM of WMMQ Lansing, Mich. Moorman fills the position left by former station owner Bob Ottaway. Replacing Moorman at WODJ is Tom Dua, who is upped from GSM.

**SAMUEL WELLER** has been promoted to GM at KEZW/KOSI Denver, replacing Joe Davidman, one of the previous owners, who recently sold to Tribune Broadcasting.

**JEFFREY HALE** has been named president of Competitive Media Reporting, a joint venture of VNU BIS and Arbitron that tracks advertising expenditure information for U.S. and Canadian customers. Hale replaces Terrence Kent, who moves to president of VNU Marketing Information Services.

**STATION SALES:** KDZA Pueblo, Colo, from Surrey Broadcasting to Pueblo Community College for an undisclosed price; WMME-AM-FM Augusta, Maine, from Tri-Group to Pilot Communications for \$950,000.

**Business Radio Network Inc.'s** new 24-hour American Sports Network debuts Monday (18). In addition, BRN's American Forum network, which was 70% sports and 30% general-interest programming, has gone all-talk. It will begin with three weekday talk shows by Al Malmberg, Art Bell, and Mike Seagal and a full weekend lineup.

## PEOPLE: SHAKE-UPS IN PHILLY

**WKSZ** (Kiss 100) Philadelphia unveils a new lineup. Dorris Chan is out in the evenings and replaced by former afternoon host Phil Brady. Filling Brady's slot is Tom Moran, who arrives from crosstown WPEN. PD Eric Johnson drops his air shift. His old 10-noon show is now hosted by station vet Valerie Knight. Also new is the nighttime all-talk love program "Love Talk With Dick Summer."

At crosstown WEAZ-FM, Don Dawson and Donna Rowland have been upped. Dawson moves from P/T to middays, replacing Frank Michaels, while Rowland jumps from overnights to the evening shift, replacing Lisa Fairfax.

**WQHT** (Hot 97) New York morning hosts Howard Hoffman and Stephanie Miller are out. Ricky Ricardo is filling that shift for now.

One-time WPLJ New York morning man Rocky Allen returns to the station for afternoon drive. After Scott Shannon displaced Allen back in 1991, Allen returned to WPRO-FM Providence. To make room for Allen's return, WPLJ shifts will be trimmed in length.

Meanwhile, WPLJ morning man Todd Pettengill is hosting the new Saturday-morning USA Cable Network "WWF Mania" wrestling show.

Three Los Angeles radio veterans—

Gary Owens, Wink Martindale, and Chuck Southcott—have joined KGIL/KJQI Los Angeles. Southcott and Martindale, both last at crosstown KMPC, will do mornings and afternoons, respectively. Former KFI L.A. morning personality Owens will do evenings.

**KISS-FM** San Antonio, Texas' new evening jock is Kevin Cox, who replaces Steve Dalton.

Dani Coates jumps from being a WEBN Cincinnati reporter to ND at WDVE Pittsburgh. She replaces Phil Kirzyc, who moves to sports director.

The new afternoon drive/MD at WBT-FM Charlotte, N.C. is Ray Mariner, who takes over for exiting Jim Payne. Mariner arrives from crosstown WCKZ, where he did afternoons.

**Scott Chase**, remains PD during the week at WSRZ Sarasota, Fla., but picks up a weekend shift at his former home, WFLZ Tampa, Fla.

**American Public Radio** announced it will distribute the new daily radio production by Garrison Keillor. Called "A Writer's Almanac," the three-minute installments will consist of notable literary events from that day in history as well as a poetry reading by Keillor.

**Ken Carr** moves into the previously unoccupied MD chair at KWIN Stockton, Calif. He keeps his afternoon show.

**Frederick Lyttle** moves from WROU Dayton, Ohio, to crosstown WHIO as evening producer.

**Lucy B.** has been upped from assistant MD to MD at KCAQ Oxnard, Calif., and **Mandy Thomas**, who left the station last spring, returns for middays. The two replace former APD/MD/midday host Annie Sage.

**Dave Riel** joins WLJE (Indiana 105) Gary, Ind., as MD/afternoon jock. Station OM/PD Jim Heath had been handling music duties.

## BLOCKBUSTER MAY BUST OUT CUSTOMIZED-CD TECHNOLOGY IN SOME STORES

(Continued from page 1)

on tape and the limitations of CD recording.

That fact that Soundsational is not able to transmit video data fast enough to satisfy customers is "a hurdle they've got to get over," says MCA/Universal Home Video executive Phil Pictaggi. "But I'm willing to listen. I had no idea this existed."

The prospect of on-demand retail delivery of software has attracted IBM as a potential partner. At the Winter Consumer Electronics Show in Las Vegas earlier this month, IBM president Jack Kuehler announced IBM was discussing digitized transmission of music and video with Blockbuster. No formal agreement exists, but Knief admits that "we're talking with IBM about the use of some of this technology in bringing this about."

IBM's role would be to implement Soundsational, not to create it. "We bought the company that has the pat-

ents," Knief emphasizes. "We want someone to build the system." Bernard, who notes Blockbuster also is talking to other companies, counts on a partner with the resources to "facilitate moving it along to retail." He hopes to have one picked by mid-February.

Soundsational is simple in concept. Customers would be able to preview their choices and to access a database that would send selections—either a single album or a mix—to the store via a bank of dedicated phone lines. At that point, the data would somehow be recorded onto a blank CD very rapidly. "It's seconds," claims Knief.

Based on his conversations with Blockbuster executives, PaineWebber analyst Craig Bibb thinks it will take more like three minutes but that the finished CD will be no different in price than those delivered by the labels. "The technology sounds ex-

tremely viable," he states.

Another trade source, who has tried on-demand audiocassette duplication, expects Blockbuster could add \$1 to suggested list; he estimates the in-store manufacturing cost at \$3 per album.

However, the blank CDs used to create reference recordings in music studios cost \$40-\$50 each. Whether Blockbuster will use some other type of medium or has found a source of cheap blank CDs could not be determined by press time.

Assuming that its business concept is viable, Blockbuster could tap into a broad revenue stream. Kuehler told his CES audience that some 43% of shoppers who seek a specific recording leave stores empty-handed, resulting in lost sales worth at least \$1 billion a year. Bibb says the record labels should be eager to license material, assuming they get what they consider equitable royalties and are

assured of a limit on the number of CDs per album Blockbuster can press.

But former Personics chairman Charles Garvin, now head of California-based Telescan, contends from personal experience that "the copy-right side is a nightmare. Whenever electronic delivery occurs, the publishers [i.e., the labels] are going to insist that it be open to all retailers, not just one. It's very unlikely that they are going to turn around and proceed to obsolete their own distribution and their future customers at one blow. I don't see this as a Blockbuster-specific phenomenon, although since it's now a major [music] retailer, Blockbuster, obviously has a major role to play."

A senior major-label executive also expresses skepticism. To begin with, he recalls his label did not license new material to Personics because it did not want customers to be able to get the best tracks off an album without buying the whole album. Even if Blockbuster promised not to make compilations of new material and to make its technology available to oth-

er retailers, this executive says he'd still have problems with the idea.

He notes that on-demand CDs would not have artwork or liner notes, and would thus lower the product's perceived value. Also, he notes, some artists might not want to allow their material to be used. And finally, he says, there is no way that "every retailer in America" could use the system. "What about all the Wal-Marts and K marts?"

Despite these objections, product clearances are "under discussion," says Knief, with emphasis on the hot, the new, and the familiar.

Another industry executive notes CD replication "needs to be done at high speed" to prevent so-called "contention issues" that occur when there's a traffic jam of slow moving selections at the data base, he says. Customers waiting on line for their turn at downloading also might get contentious.

*Assistance in preparing this story was provided by Ken Terry in New York and Earl Paige in L.A.*

## INTERACTIVE FIELD GETS TWO NEW FORMATS

(Continued from page 5)

be developed in a digital studio based around a Macintosh computer, according to the company.

Pioneer's LaserActive system is based on a laserdisc/CD combiplayer that can also accommodate interactive 8- and 12-inch laserdiscs, karaoke titles, and Sega CD and NEC TurboGrafx titles through optional add-ons. The product is slated to hit the U.S. market in July, and, while pricing has not yet been set in the U.S., the unit will cost 60,000 yen in Japan (\$480), according to Mike Fidler, senior VP of home electronics at Pioneer.

Unlike CD-ROMs and CD-I, which offer limited-motion digital video, the Pioneer stand-alone laserdisc-ROM offers analog full-screen, full-motion video. Laserdisc-ROMs, the same size as conventional LDs, offer not only random access but also unique interactive features.

On the multimedia software front, Sega launched "Virtual VCR," a new line of titles for the Sega CD, a CD-ROM add-on to its video-game hardware that debuted last fall. The first title in the line, "Virtual VCR—Prince" is an interactive title that combines Prince songs from the "Diamonds And Pearls" album set to visual images, The New Power Generation band member interviews, and behind the scenes "Diamonds And Pearls" tour footage. The title is due out in the first quarter for a retail price of \$29.95. U2 and Peter Gabriel titles are also in the discussion and development stages, according to Doug Glen, group marketing director with Sega.

The company also displayed its "Make My Video" line, which includes discs featuring Marky Mark & the Funky Bunch, INXS, Kris Kross, and C&C Music Factory and allows users to edit their own music videos.

Glen predicted Sega will sell 1 million-1.5 million Sega CDs in 1993; in its November launch, the company

shipped 200,000 machines (Billboard, Jan. 16). Sega is anticipating 50 more Sega CD software titles shortly, including a significant number of music-based programs. Most of them will retail for about \$50.

Sega hopes to expand its Sega CD distribution to record/video combo stores and video specialty outlets this year. The company plans to have a presence at the National Assn. of Recording Merchandisers convention in Orlando, Fla., in March.

Compton's NewMedia will make 20 of its CD-ROM game and educational titles available for rental in select stores in the Major Video Concepts chain later this month. During the first quarter, the company plans to ship new 50 titles that will be operable on a number of otherwise incompatible computer platforms, including DOS, Windows, Macintosh, and

Sony's new multimedia CD.

Philips Interactive Media unveiled several new CD-I titles, among them "Rock Guitar," an instructional disc and the third title in the Private Lessons Series that also features "Jazz Guitar" and "Classical Guitar." "Rock Guitar" allows beginners to learn such songs as "Sweet Child 'O Mine," "Purple Haze," and "Daytripper."

The company, which exhibited off-site during the convention, touted a new CD-I player that is slimmer in design and is due in the first quarter of this year with a list price of \$700.

While not revealing sales numbers for CD-I hardware, Anne Lieberman, VP of marketing at PIMA, told Billboard the system is on sale at 2,000 retail locations throughout the U.S. and the company's projections are on target.

## TRANS WORLD ORDERS 'DANCES' TO GO

(Continued from page 6)

able to buy one cheeseburger and 100 copies of the video, I can assure you that wasn't the purpose of the program. McDonald's and Orion didn't design it that way."

However, Dorfman declines to say whether the contract between the studio and the fast-food chain contained any specific provision to safeguard against wholesale purchases.

McDonald's representative Sue Bergen says she does not know whether McDonald's employees were instructed to limit purchases of the video. "It would not have been unusual for a customer to buy a handful of copies—four, five, or six—to give away as gifts," she says. "As far as larger quantities, our system has ways of tracking that, and we have no indications that it's occurring."

### VSDA ON THE TRAIL

The Video Software Dealers Assn. is trying to uncover the details of the Orion/McDonald's promotion by appealing a bankruptcy court judge's decision to keep Orion's Chapter 11 proceedings sealed.

VSDA president Brad Burnside, who owns the three-store Video Adventure operation in suburban Chicago, says it's doubtful Trans

World could have mounted such a large-scale operation on a nationwide basis. Nevertheless, he is aghast at the implications.

"Even if Trans World did manage to pull off this unbelievably well-organized, logistically difficult feat of bringing 40 or more pieces per store for sale via the purchase of thousands of pounds of fast food," he says, "it still has a negative effect on the industry and still argues against promotions of this type in the future."

## PolyGram Ups Stake In 2 Japan Labels

NEW YORK—PolyGram N.V. has acquired bigger stakes in two record subsidiaries in Japan for 45 million Netherlands guilders (\$24.5 million) and has consolidated the two companies and other Japanese units under one new operating unit.

PolyGram increased its stake in Nippon Phonogram to 100% from 65% and in Polydor KK to 89.6% from 74.6%.

The two companies have been consolidated under PolyGram KK, a wholly owned subsidiary of PolyGram N.V. In a statement, the new

unit's president, Terumi Mizuta, says, "We are now in a position to restructure PolyGram Japan in the same way as the group's other major-market operating companies. Nippon Phonogram and Polydor KK are being absorbed into the company as two separate creative and marketing units, while their finance and administration functions will be taken care of centrally by the new operating company, PolyGram KK."

The acquisitions were effective Oct. 1, 1992, but details were not announced until Jan. 13.

## HARDWARE LAUNCHES

(Continued from page 5)

have a presence at spring break in Florida and will hold hardware and software presentations at the National Assn. of Recording Merchandisers convention in Orlando in March. Efforts in first-quarter '93 will also include "giving retailers a whole lot of support material," said Petrone.

The group, which exhibited for the first time at CES, hosted an appearance by Meat Loaf Jan. 10. The artist, whose "Bat Out Of Hell II" is slated for release by MCA on cassette, CD, and DCC in April, endorsed DCC as both a format for making professional reference recordings and a viable consumer medium.

"The minute I heard about this, I said, 'It's brilliant because you won't have to throw away your [analog] cassettes,'" Meat Loaf told Billboard. "As an artist, I'm not happy about anything that records, but if [consumers] are going to make a recording, please make it higher quality. If somebody's going to copy my product, please make it a good recording."

The DCC Group booth featured a DCC software display designed by Lift Display Inc., of Edgewater, N.J. The company is also planning to introduce a MiniDisc software display.

A number of other MD products were unveiled at the show. Aiwa displayed its record/playback portable MD, which the company says is avail-

able "immediately" in limited quantities for an \$800 list price. Sanyo is planning to bring a record/playback portable to the market later this year, and Denon will introduce its play-only portable late in the first quarter. Sharp displayed a diminutive MD portable, although the company did not reveal marketing specifics.

Interestingly, Sony also incorporated the RAM shock-protection system used by MD into its new car CD changer, slated to be available in July for \$550. Both Sony and Sanyo have portable CD players on the market that incorporate the electronic shock-protection chip.

*Assistance in preparing this story was provided by Steve McClure in Tokyo.*



Lift Display Inc.'s Gondola 560, a DCC display rack, was shown at the DCC Group of America's debut booth at the Consumer Electronics Show. Lift also also plans an MD display unit.

## FOR THE RECORD

In the Grammy Awards category of best rock vocal performance/female, Lita Ford was nominated for the single "Shot Of Poison." The title was given incorrectly in the Jan. 16 issue.

**WANTED**

# AMERICA'S LEAST WANTED

■ Over  
600,000  
units sold

■ 6 week,  
31 date  
sold out  
European  
tour

■ 3 week sold  
out tour in  
Australia  
and Japan



■ AMA nominee in the  
Heavy Metal/Hard Rock  
category for Favorite  
New Artist

■ America's Least  
Wanted Silver in  
U.K.; Gold in  
Australia and Canada

■ Metal Edge and Raw  
Reader's Choice 1992  
Best New Artist

"WKDF and Y107 jumped on  
'Cats in the Cradle' three weeks  
ago and Ugly Kid Joe is  
starting to fly out of here."  
Tony Godwin Central South  
Music Sales-Nashville, TN

"Ugly Kid Joe has kept cur sales  
numbers looking pretty. Customers  
purring for Cats in the Cradle."  
Strawberries Records and Tapes  
Al Wilson, Sr. Vice President Purchasing

# UGLY KID JOE

"A rock record you  
can play all day." Chris Earl Phillips Y107

"It tests #1 25-34 men, #1 18-24 men; It's a hit! It'll be huge!  
It's the biggest song on the album!" Doug Sorenson KQRC Kansas City

"13 weeks in heavy rotation, top phones all 13 weeks, and  
boosting sales well beyond Ugly Kid Joe's core." Russ Mottla WIYY

"This is the song we have been screaming about since we first heard the album.  
This is the song the audience has been waiting for." Brian Krysz KEGL

## Cats in the cradle

The new hit single from Ugly Kid Joe  
Welcome Back Ugly Kid Joe for your 1993 Tour



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314 512 571-2/4



STARDOG  
RECORDS

MERCURY  
a PolyGram company

# THE Billboard 200

FOR WEEK ENDING  
JANUARY 23, 1993

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL  
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS  
COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				<b>*** No. 1 ***</b>			
1	1	1	8	<b>SOUNDTRACK</b> ARISTA 18699* (10.98/15.98)	<b>THE BODYGUARD</b>	1	
2	2	5	16	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 98743* (10.98/16.98)	THE CHASE	1	
3	5	7	34	<b>BILLY RAY CYRUS</b> ▲ <sup>5</sup> MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
4	4	2	20	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	2	
5	3	4	15	<b>MICHAEL BOLTON</b> ▲ <sup>3</sup> COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1	
6	6	3	8	<b>KENNY G</b> ARISTA 18646* (10.98/15.98)	BREATHLESS	3	
7	7	6	56	<b>PEARL JAM</b> ▲ <sup>4</sup> EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2	
8	9	12	4	<b>REBA MCENTIRE</b> MCA 10673* (10.98/15.98)	IT'S YOUR CALL	8	
9	12	13	17	<b>GEORGE STRAIT</b> ▲ MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6	
10	20	29	59	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	10	
11	8	17	3	<b>SHAI</b> GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	8	
12	16	34	4	<b>DR. DRE</b> DEATH ROW/INTERSCOPE 57128/PRIORITY (9.98/16.98)	THE CHRONIC	12	
13	15	15	10	<b>SADE</b> EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3	
14	10	10	7	<b>WRECKX-N-EFFECT</b> MCA 10566* (9.98/15.98)	HARD OR SMOOTH	10	
15	17	32	20	<b>BOBBY BROWN</b> ▲ MCA 10417 (10.98/15.98)	BOBBY	2	
16	14	18	41	<b>ARRESTED DEVELOPMENT</b> ▲ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ...	13	
17	11	14	24	<b>MARY J. BLIGE</b> ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6	
18	21	19	41	<b>KRIS KROSS</b> ▲ <sup>4</sup> RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1	
19	13	8	14	<b>R.E.M.</b> WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2	
				<b>***TOP 20 SALES MOVER***</b>			
20	30	55	14	<b>ALAN JACKSON</b> ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20	
21	35	42	19	<b>VINCE GILL</b> ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10	
22	23	30	9	<b>SOUNDTRACK</b> WALT DISNEY 60846* (10.98/16.98)	ALADDIN	16	
23	33	25	20	<b>GARTH BROOKS</b> ▲ <sup>2</sup> LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON	2	
24	18	21	74	<b>METALLICA</b> ▲ <sup>6</sup> ELEKTRA 61113 (10.98/15.98)	METALLICA	1	
25	19	16	46	<b>TLC</b> ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH...ON THE TLC TIP	14	
26	34	47	70	<b>GARTH BROOKS</b> ▲ <sup>8</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
27	24	23	28	<b>SOUNDTRACK</b> ▲ <sup>2</sup> LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4	
28	47	74	14	<b>ALVIN &amp; THE CHIPMUNKS</b> ● CHIPMUNK 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	28	
29	29	33	123	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	3	
30	27	26	30	<b>SPIN DOCTORS</b> ▲ EPIC ASSOCIATED 47461*/EPIC (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	26	
31	41	43	41	<b>WYONNNA</b> ▲ <sup>2</sup> CURB 10529*/MCA (10.98/15.98)	WYONNNA	4	
32	26	36	42	<b>EN VOGUE</b> ▲ <sup>2</sup> ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8	
33	45	73	34	<b>JON SECADA</b> ▲ SBK 98845*/ERG (9.98/15.98)	JON SECADA	31	
34	28	37	12	<b>MADONNA</b> ▲ <sup>2</sup> MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2	
35	25	35	15	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6	
36	44	52	10	<b>BON JOVI</b> ▲ JAMBCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5	
37	31	31	10	<b>GLORIA ESTEFAN</b> ▲ EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15	
38	22	20	8	<b>ICE CUBE</b> ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1	
39	40	27	11	<b>NEIL YOUNG</b> REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16	
40	38	54	11	<b>AC/DC</b> ▲ ATCO EASTWEST 92215*/AG (10.98/15.98)	LIVE	15	
41	36	40	8	<b>GENESIS</b> ● ATLANTIC 82452*/AG (10.98/16.98)	LIVE: THE WAY WE WALK VOLUME 1	35	
42	32	22	87	<b>BOYZ II MEN</b> ▲ <sup>4</sup> MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3	
43	46	49	90	<b>MICHAEL BOLTON</b> ▲ <sup>6</sup> COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1	
44	51	65	41	<b>DEF LEPPARD</b> ▲ <sup>3</sup> MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1	
45	49	48	35	<b>ANNIE LENNOX</b> ▲ ARISTA 18704* (10.98/15.98)	DIVA	23	
46	58	67	48	<b>JOHN ANDERSON</b> ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35	
47	43	41	15	<b>RED HOT CHILI PEPPERS</b> ● EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22	
48	37	38	24	<b>HOUSE OF PAIN</b> ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14	
49	42	46	17	<b>QUEEN</b> ▲ HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11	
50	39	45	4	<b>NIRVANA</b> DGC 24504/GEFFEN (10.98/15.98)	INCESTICIDE	39	
51	67	76	19	<b>TRISHA YEARWOOD</b> ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46	
52	52	44	29	<b>ELTON JOHN</b> ▲ MCA 10614* (9.98/15.98)	THE ONE	8	
53	48	39	60	<b>U2</b> ▲ <sup>4</sup> ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1	
54	70	92	21	<b>TRAVIS TRITT</b> ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27	
55	54	64	13	<b>PRICE AND THE NEW POWER GENERATION</b> PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)		5	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
56	50	53	15	<b>10,000 MANIACS</b> ● ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	34	
57	59	51	15	<b>PETER GABRIEL</b> ▲ GEFFEN 24473* (10.98/15.98)	US	2	
58	71	80	14	<b>TANYA TUCKER</b> ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51	
59	64	62	142	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13	
60	75	77	26	<b>CLINT BLACK</b> ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8	
61	62	70	32	<b>MARIAH CAREY</b> ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3	
62	53	24	7	<b>HARRY CONNICK, JR.</b> COLUMBIA 53172* (10.98 EQ/15.98)	25	19	
63	55	57	31	<b>SOUNDTRACK</b> ● HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40	
64	73	79	22	<b>ALABAMA</b> ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46	
65	69	71	28	<b>MARY-CHAPIN CARPENTER</b> ● COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31	
66	60	61	29	<b>TOAD THE WET SPROCKET</b> ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49	
67	63	69	68	<b>NIRVANA</b> ▲ <sup>4</sup> DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1	
68	89	122	13	<b>LORRIE MORGAN</b> BNA 66047* (9.98/15.98)	WATCH ME	65	
69	61	58	26	<b>MEGADETH</b> ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2	
70	81	88	17	<b>RANDY TRAVIS</b> WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67	
71	72	60	60	<b>ENYA</b> ▲ REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17	
72	57	66	28	<b>SOUNDTRACK</b> ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	6	
73	68	75	31	<b>TEMPLE OF THE DOG</b> ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5	
74	74	63	60	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19	
				<b>***POWER PICK***</b>			
75	131	—	8	<b>TRAVIS TRITT</b> WARNER BROS. 45029* (10.98/15.98)	TRAVIS TRITT CHRISTMAS	75	
76	83	28	14	<b>NEIL DIAMOND</b> ● COLUMBIA 52914* (10.98 EQ/15.98)	CHRISTMAS ALBUM	8	
77	108	142	11	<b>GEORGE JONES</b> MCA 10652* (9.98/15.98)	WALLS CAN FALL	77	
78	56	50	69	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2	
79	65	59	68	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>3</sup> WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3	
80	78	85	41	<b>CELINE DION</b> ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34	
81	79	72	81	<b>BONNIE RAITT</b> ▲ <sup>4</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2	
82	100	108	22	<b>SOUNDTRACK</b> ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18	
83	95	95	87	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17	
84	84	82	35	<b>THE BLACK CROWES</b> ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)		1	
85	77	87	16	<b>NINE INCH NAILS</b> ● NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7	
86	99	102	17	<b>RANDY TRAVIS</b> ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	44	
87	127	177	10	<b>DIAMOND RIO</b> ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	87	
88	91	99	67	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13	
89	110	130	22	<b>RICKY VAN SHELTON</b> ● COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50	
90	80	84	4	<b>EAZY E</b> RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	80	
91	87	101	69	<b>OZZY OSBOURNE</b> ▲ <sup>2</sup> EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7	
92	130	—	2	<b>CHRISTOPHER WILLIAMS</b> UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	92	
93	92	86	12	<b>SOUNDTRACK</b> CAPITOL 80328* (10.98/15.98)	THE HEIGHTS	40	
94	66	56	69	<b>GUNS N' ROSES</b> ▲ <sup>4</sup> GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1	
95	140	—	3	<b>SILK</b> KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	95	
96	96	137	32	<b>VARIOUS ARTISTS</b> ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19	
97	117	97	43	<b>K.D. LANG</b> ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	44	
98	93	93	184	<b>MICHAEL BOLTON</b> ▲ <sup>4</sup> COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3	
99	109	133	10	<b>SOUL ASYLUM</b> COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	99	
100	98	132	18	<b>UGLY KID JOE</b> ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29	
101	106	112	16	<b>EXTREME</b> ● A&M 40006* (10.98/15.98)	III SIDES TO EVERY STORY	10	
102	88	89	61	<b>GENESIS</b> ▲ <sup>3</sup> ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE	4	
103	94	96	44	<b>QUEEN</b> ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4	
104	122	141	24	<b>CHRIS LEDOUX</b> LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65	
105	85	11	11	<b>VARIOUS ARTISTS</b> A&M 0003* (10.98/15.98)	A VERY SPECIAL CHRISTMAS 2	7	
106	82	115	7	<b>SOUNDTRACK</b> SIRE 026978*/WARNER BROS. (10.98/15.98)	TRESPASS	82	
107	136	156	15	<b>DOUG STONE</b> EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99	
108	76	9	14	<b>AMY GRANT</b> ▲ A&M 0001* (10.98/15.98)	HOME FOR CHRISTMAS	2	
109	90	68	151	<b>ORIGINAL LONDON CAST</b> ▲ <sup>2</sup> POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46	

○ 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.

**More** than just  
the luck of the **Irish**



**House of Pain**

THE DEBUT PLATINUM ALBUM

**Jump Around**

THE DEBUT DOUBLE PLATINUM SINGLE

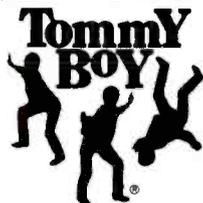
**Shamrocks & Shenanigans**

THE GOLD BOUND FOLLOW-UP SMASH

**"Sláinte"**

TO EVERLAST, DANNY BOY & DJ LETHAL  
DJ MUGGS AND BUZZTONE.

FROM THE ENTIRE



FAMILY.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	119	123	12	SOUNDTRACK	GIANT 24465*/WARNER BROS. (10.98/16.98) BEVERLY HILLS, 90210	82
(111)	137	170	3	STONE TEMPLE PILOTS	ATLANTIC 82418*/AG (9.98/15.98) CORE	111
112	104	114	15	SHABBA RANKS	EPIC 52464* (9.98 EQ/13.98) XTRA NAKED	64
113	126	143	16	BAD COMPANY	ATCO EASTWEST 91759*/AG (10.98/15.98) HERE COMES TROUBLE	40
114	132	134	30	BILLY DEAN	SBK 96728*/ERG (9.98/13.98) BILLY DEAN	88
115	113	119	22	DAMN YANKEES	WARNER BROS. 45025* (10.98/15.98) DON'T TREAD	22
116	125	188	3	PORTRAIT	CAPITOL 93496* (9.98/13.98) PORTRAIT	116
(117)	147	176	15	PAM TILLIS	ARISTA 18649* (9.98/13.98) HOMEWARD LOOKING ANGEL	82
(118)	159	196	3	DREAM THEATER	ATCO EASTWEST 92148*/AG (9.98/15.98) IMAGES & WORDS	118
119	105	116	113	MADONNA	SIRE 26440/WARNER BROS. (13.98/18.98) THE IMMACULATE COLLECTION	2
120	107	81	97	AMY GRANT	A&M 5321 (10.98/15.98) HEART IN MOTION	10
121	116	113	59	MICHAEL JACKSON	EPIC 45400 (10.98 EQ/15.98) DANGEROUS	1
(122)	146	189	53	SAMMY KERSHAW	MERCURY 510161* (9.98 EQ/13.98) DON'T GO NEAR THE WATER	95
(123)	152	184	20	COLLIN RAYE	EPIC 48983* (9.98 EQ/15.98) IN THIS LIFE	42
124	118	129	100	ENIGMA	CHARISMA 86224*/VIRGIN (9.98/13.98) MCMXC A.D.	6
125	134	153	39	ZZ TOP	WARNER BROS. 26846 (10.98/15.98) GREATEST HITS	9
126	142	155	12	RESTLESS HEART	RCA 66049* (9.98/15.98) BIG IRON HORSES	126
127	97	104	23	HELMET	INTERSCOPE 92162*/AG (9.98/13.98) MEANTIME	68
128	102	109	72	JODECI	UPTOWN 10198*/MCA (9.98/13.98) FOREVER MY LADY	18
(129)	RE-ENTRY	46	DOUG STONE	EPIC 45303* (9.98 EQ/13.98) DOUG STONE	97	
130	144	157	41	MARK CHESNUTT	MCA 10530* (9.98/15.98) LONGNECKS & SHORT STORIES	68
131	145	167	9	THE SUNDAYS	DGC 24479*/Geffen (9.98/13.98) BLIND	103
132	112	121	7	ERASURE	SIRE/REPRISE 45153*/WARNER BROS. (10.98/15.98) POP! THE FIRST 20 HITS	112
133	120	128	21	SAIGON KICK	THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98) LIZARD	80
134	114	103	68	BRYAN ADAMS	A&M 5367* (10.98/15.98) WAKING UP THE NEIGHBOURS	6
135	86	100	16	DA LENCH MOB	STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98) GUERRILLAS IN THE MIST	24
136	101	105	29	N2DEEP	PROFILE 1427* (9.98/14.98) BACK TO THE HOTEL	55
137	128	125	11	AC/DC	ATCO EASTWEST 92212*/AG (19.98/27.98) LIVE: SPECIAL COLLECTOR'S EDITION	34
(138)	187	—	8	SAWYER BROWN	CURB 77574* (9.98/13.98) CAFE ON THE CORNER	138
139	121	83	83	NATALIE COLE	ELEKTRA 61049 (13.98/16.98) UNFORGETTABLE	1
140	129	180	22	HI-FIVE	JIVE 41474* (10.98/15.98) KEEP IT GOIN' ON	82
141	143	136	16	JACKYL	GEFFEN 24489* (9.98/13.98) JACKYL	136
142	156	195	21	PATTY SMYTH	MCA 10633* (9.98/15.98) PATTY SMYTH	47
143	139	118	14	SOUNDTRACK	MORGAN CREEK 20015* (10.98/15.98) THE LAST OF THE MOHICANS	42
144	103	98	56	CYPRESS HILL	RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98) CYPRESS HILL	31
145	124	111	139	VAN MORRISON	MERCURY 841970 (9.98 EQ/15.98) THE BEST OF VAN MORRISON	41
146	149	150	73	VANESSA WILLIAMS	WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE	17
(147)	RE-ENTRY	70	SOUNDTRACK	BEACON 10286*/MCA (10.98/15.98) THE COMMITMENTS	8	
148	167	165	32	WILSON PHILLIPS	SBK 98924/ERG (10.98/15.98) SHADOWS AND LIGHT	4
149	141	162	3	LEMONHEADS	ATLANTIC 82460*/AG (9.98/13.98) IT'S A SHAME ABOUT RAY	141
150	168	163	13	SUZY BOGGUSS	LIBERTY 98585* (9.98/13.98) VOICES IN THE WIND	116
151	155	—	29	FIREHOUSE	EPIC 48615* (10.98 EQ/15.98) HOLD YOUR FIRE	23
152	153	154	13	SNAP	ARISTA 18693* (9.98/13.98) MADMAN'S RETURN	121
153	115	131	14	REDMAN	RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98) WHUT? THEE ALBUM	49
154	138	127	149	THE BLACK CROWES	DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98) SHAKE YOUR MONEY MAKER	4
(155)	NEW	1	★★★TOP DEBUT★★★	JOHN MICHAEL MONTGOMERY	ATLANTIC 82420*/AG (9.98/15.98) LIFE'S A DANCE	155

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	160	172	85	TRAVIS TRITT	WARNER BROS. 26589* (9.98/15.98) IT'S ALL ABOUT TO CHANGE	22
157	162	—	15	FOREIGNER	ATLANTIC 89999*/AG (12.98/17.98) VERY BEST & BEYOND	123
(158)	RE-ENTRY	38	TRACY LAWRENCE	ATLANTIC 82326*/AG (9.98/13.98) STICKS & STONES	71	
(159)	NEW	1	JADE	GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98) JADE TO THE MAX	159	
160	164	139	25	JOE SATRIANI	RELATIVITY 1053* (10.98/15.98) EXTREMIST	22
161	154	117	17	TONY BENNETT	COLUMBIA 52965* (10.98 EQ/16.98) PERFECTLY FRANK	102
162	133	126	26	MINISTRY	SIRE 26727*/WARNER BROS. (10.98/15.98) PSALM 69	27
(163)	RE-ENTRY	23	MARTY STUART	MCA 10596* (9.98/13.98) THIS ONE'S GONNA HURT YOU	77	
(164)	RE-ENTRY	8	CONFEDERATE RAILROAD	ATLANTIC 82335*/AG (9.98/15.98) CONFEDERATE RAILROAD	164	
165	183	—	83	DIAMOND RIO	ARISTA 8673* (9.98/13.98) DIAMOND RIO	83
166	184	179	88	LORRIE MORGAN	RCA 3021* (9.98/13.98) SOMETHING IN RED	53
167	135	120	24	EAST COAST FAMILY	BIV 10 6352*/MOTOWN (9.98/13.98) EAST COAST FAMILY VOLUME ONE	54
168	169	166	80	TRISHA YEARWOOD	MCA 10297* (9.98/13.98) TRISHA YEARWOOD	31
169	148	186	26	SHAKESPEAR'S SISTER	LONDON 28266/PLG (9.98 EQ/13.98) HORMONALLY YOURS	56
170	123	146	40	DAS EFX	ATCO EASTWEST 91827*/AG (9.98/13.98) DEAD SERIOUS	16
171	192	—	9	LO-KEY?	PERSPECTIVE 1003*/A&M (9.98/13.98) WHERE DEY AT?	140
172	181	168	52	SUZY BOGGUSS	LIBERTY 95847* (9.98/13.98) ACES	83
173	193	—	19	AFTER 7	VIRGIN 86349* (9.98/13.98) TAKIN' MY TIME	76
174	191	171	96	VINCE GILL	MCA 10140* (9.98/13.98) POCKET FULL OF GOLD	37
175	199	—	2	DADA	I.R.S. 13141* (7.98/11.98) PUZZLE	175
176	111	110	49	SIR MIX-A-LOT	DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98) MACK DADDY	9
(177)	NEW	1	VARIOUS ARTISTS	K-TEL 6063* (7.98/12.98) TODAY'S HOT COUNTRY	177	
178	157	191	77	COLOR ME BADD	GIANT/REPRISE 24429/WARNER BROS. (9.98/15.98) C.M.B.	3
(179)	NEW	1	HANK WILLIAMS, JR. & HANK WILLIAMS, SR.	CURB 77552* (6.98/10.98) THE BEST OF HANK & HANK	179	
180	161	—	2	SOUNDTRACK	DGC 24505*/Geffen (10.98/15.98) TOYS	161
181	151	135	46	PANTERA	ATCO EASTWEST 91758*/AG (10.98/15.98) VULGAR DISPLAY OF POWER	44
(182)	NEW	1	UTAH SAINTS	LONDON 28374*/PLG (9.98 EQ/13.98) UTAH SAINTS	182	
183	179	175	123	QUEENSRYCHE	EMI 92806/ERG (9.98/15.98) EMPIRE	7
184	172	182	49	R. KELLY & PUBLIC ANNOUNCEMENT	JIVE 41469 (9.98/13.98) BORN INTO THE '90'S	42
185	166	161	96	R.E.M.	WARNER BROS. 26496 (9.98/15.98) OUT OF TIME	1
(186)	NEW	1	DOUG STONE	EPIC 52844* (5.98 EQ/9.98) THE FIRST CHRISTMAS	186	
187	182	148	19	MICHAEL W. SMITH	REUNION 66163*/RCA (9.98/13.98) CHANGE YOUR WORLD	95
188	197	—	14	PUBLIC ENEMY	DEF JAM/CHAOS 53014/COLUMBIA (10.98 EQ/15.98) GREATEST MISSES	13
(189)	RE-ENTRY	23	RICKY VAN SHELTON	COLUMBIA 46854* (5.98 EQ/9.98) DON'T OVERLOOK SALVATION	122	
190	176	178	47	SOUNDTRACK	REPRISE 26805*/WARNER BROS. (10.98/15.98) WAYNE'S WORLD	1
191	175	174	11	MAD COBRA	COLUMBIA 52751* (9.98 EQ/13.98) HARD TO WET, EASY TO DRY	125
(192)	RE-ENTRY	54	HAMMER	CAPITOL 98151 (10.98/15.98) TOO LEGIT TO QUIT	2	
(193)	NEW	1	SWV	RCA 66074* (9.98/13.98) IT'S ABOUT TIME	193	
194	170	173	3	SPIN DOCTORS	EPIC ASSOCIATED 53309*/EPIC (9.98 EQ/13.98) HOMEBELLY GROOVE	170
195	158	183	11	MOTHER LOVE BONE	STARDOG 512884*/MERCURY (10.98 EQ/15.98) MOTHER LOVE BONE	77
196	174	147	23	INXS	ATLANTIC 82394*/AG (10.98/15.98) WELCOME TO WHEREVER YOU ARE	16
(197)	RE-ENTRY	33	AARON TIPPIN	RCA 61129* (9.98/13.98) READ BETWEEN THE LINES	50	
(198)	RE-ENTRY	14	MARKY MARK & THE FUNKY BUNCH	INTERSCOPE 92203*/AG (10.98/15.98) YOU GOTTA BELIEVE	67	
(199)	RE-ENTRY	97	THE JUDDS	CURB 8318/RCA (9.98/15.98) GREATEST HITS	76	
(200)	RE-ENTRY	9	HAL KETCHUM	CURB 77581* (9.98/13.98) SURE LOVE	151	

# Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 128 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	28	17	LAYLA	ERIC CLAPTON (DUCK/REPRISE)
1	1	12	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)	39	45	8	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
2	2	13	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)	40	40	10	LOVE CAN MOVE MOUNTAINS	CELINE DION (EPIC)
3	3	16	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	41	47	3	GET AWAY	BOBBY BROWN (MCA)
4	8	15	SAVING FOREVER FOR YOU	SHANICE (GIANT)	42	44	4	INFORMER	SNOW (ATCO EASTWEST)
5	4	22	RHYTHM IS A DANCER	SNAP (ARISTA)	43	36	10	LOVE SHOULD BROUGHT YOU...	TONI BRAXTON (LAFACE/ARISTA)
6	7	18	GOOD ENOUGH	BOBBY BROWN (MCA)	44	48	5	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)
7	5	21	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)	45	54	3	THAT'S WHAT LOVE CAN DO	BOY KRZYZ (NEXT PLATEAU)
8	6	20	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	46	50	4	NO MISTAKES	PATTY SMYTH (MCA)
9	11	11	DEEPER AND DEEPER	MADONNA (MAVERICK/SIRE/WB)	47	42	5	UNDERSTAND THIS GROOVE	SOUND FACTORY (RCA)
10	9	15	RUMP SHAKER	WRECKX-N-EFFECT (MCA)	48	52	6	I LOVE YOU PERIOD	DAN BAIRD (DEF AMERICAN/REPRISE)
11	22	6	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)	49	43	15	WHERE YOU GOIN' NOW	DAMN YANKEES (WARNER BROS.)
12	10	23	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	50	68	2	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
13	16	10	GIVE IT UP, TURN IT LOOSE	EN VOGUE (ATCO EASTWEST)	51	—	1	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)
14	12	30	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	52	60	6	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
15	25	4	ORDINARY WORLD	DURAN DURAN (CAPITOL)	53	58	6	STAND UP (KICK LOVE INTO...)	DEF LEPPARD (MERCURY)
16	17	18	DO YOU BELIEVE IN US	JON SECAADA (SBK/ERG)	54	51	4	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO)
17	14	15	TO LOVE SOMEBODY	MICHAEL BOLTON (COLUMBIA)	55	53	14	I WISH THE PHONE WOULD RING	EXPOSE (ARISTA)
18	20	12	FAITHFUL	GO WEST (EMI/ERG)	56	66	7	QUALITY TIME	HI-FIVE (JIVE/RCA)
19	15	20	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)	57	72	3	FOREVER IN LOVE	KENNY G (ARISTA)
20	21	11	WHEN SHE CRIES	RESTLESS HEART (RCA)	58	62	6	I GOT A MAN	POSITIVE K (ISLAND/PLG)
21	33	6	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	59	55	14	FLEX	MAD COBRA (COLUMBIA)
22	26	13	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)	60	—	1	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
23	19	9	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)	61	56	7	HEAL THE WORLD	MICHAEL JACKSON (EPIC)
24	24	9	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	62	—	1	FREAK ME	SILK (ELEKTRA)
25	23	12	NEVER A TIME	GENESIS (ATLANTIC)	63	—	1	HOMIES	A LIGHTER SHADE OF BROWN (PUMP)
26	13	18	HOW DO YOU TALK TO AN ANGEL	THE HEIGHTS (CAPITOL)	64	46	20	FREE YOUR MIND	EN VOGUE (ATCO EASTWEST)
27	29	10	WALK ON THE OCEAN	TOAD THE WET SPROCKET (COLUMBIA)	65	57	11	WHO'S GONNA RIDE YOUR WILD...	U2 (ISLAND/PLG)
28	37	4	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	66	65	11	IT'S ALRIGHT	CLASSIC EXAMPLE (HOLLYWOOD BASIC)
29	32	10	IT'S GONNA BE A LOVELY DAY	THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)	67	67	3	LIGHTS	JOURNEY (COLUMBIA)
30	35	6	DON'T WALK AWAY	JADE (GIANT)	68	—	1	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
31	27	13	THE LAST SONG	ELTON JOHN (MCA)	69	61	5	GET UP (MOVE BOY MOVE)	AB LOGIC (INTERSCOPE)
32	30	7	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)	70	49	17	SOMEONE TO HOLD	TREY LORENZ (EPIC)
33	38	8	NO ORDINARY LOVE	SADE (EPIC)	71	63	11	DRIVE	R.E.M. (WARNER BROS.)
34	41	6	STEAM	PETER GABRIEL (Geffen)	72	59	7	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
35	31	16	LOVE IS ON THE WAY	SAIGON KICK (THIRD STONE/ATLANTIC)	73	70	7	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)
36	39	9	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)	74	—	3	IRRESISTIBLE	CATHY DENNIS (POLYDOR/PLG)
37	34	13	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)	75	69	5	CRAZY LOVE	CECE PENISTON (A&M)

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

## TOP 40 RADIO RECURRENT MONITOR

1	—	1	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)	14	18	17	COME & TALK TO ME	JODECI (UPTOWN/MCA)
2	1	7	JUST ANOTHER DAY	JON SECAADA (SBK/ERG)	15	16	16	GIVING HIM SOMETHING HE...	EN VOGUE (ATCO EASTWEST)
3	2	10	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	16	19	10	I WANNA LOVE YOU	JADE (GIANT)
4	3	5	SOMETIMES LOVE JUST AIN'T...	PATTY SMYTH (MCA)	17	15	16	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
5	4	24	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)	18	14	6	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)
6	6	9	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)	19	21	15	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
7	5	3	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)	20	20	5	HUMPIN' AROUND	BOBBY BROWN (MCA)
8	7	14	MOVE THIS	TECHNOTRONIC (SBK/ERG)	21	23	39	I LOVE YOUR SMILE	SHANICE (MOTOWN)
9	13	7	RESTLESS HEART	PETER CETERA (WARNER BROS.)	22	12	2	HAVE YOU EVER NEEDED...	DEF LEPPARD (MERCURY)
10	9	28	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	23	17	10	THE ONE	ELTON JOHN (MCA)
11	10	43	FINALLY	CECE PENISTON (A&M)	24	25	9	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
12	8	11	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)	25	—	5	BACK TO THE HOTEL	N2DEEP (PROFILE)
13	11	13	TAKE THIS HEART	RICHARD MARX (CAPITOL)					

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

# Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	43	10	THE LAST SONG	ELTON JOHN (MCA)
1	1	10	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)	39	32	24	HUMPIN' AROUND	BOBBY BROWN (MCA)
2	3	14	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	40	37	14	SOMEONE TO HOLD	TREY LORENZ (EPIC)
3	2	17	RUMP SHAKER	WRECKX-N-EFFECT (MCA)	41	59	17	COULD'VE BEEN ME	BILLY RAY CYRUS (MERCURY)
4	4	7	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)	42	38	19	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)
5	5	21	RHYTHM IS A DANCER	SNAP (ARISTA)	43	33	13	DRIVE	R.E.M. (WARNER BROS.)
6	6	11	SAVING FOREVER FOR YOU	SHANICE (GIANT/WARNER BROS.)	44	49	9	BABY I'M FOR REAL/NATURAL...	AFTER 7 (VIRGIN)
7	8	13	GOOD ENOUGH	BOBBY BROWN (MCA)	45	71	2	DON'T WALK AWAY	JADE (GIANT)
8	7	17	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)	46	64	3	DAZZEY DUKS	DUZICE (TMR/BELLMARK)
9	14	6	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)	47	57	5	FAITHFUL	GO WEST (EMI/ERG)
10	10	9	GANGSTA	BELL BIV DEVOE (MCA)	48	46	6	HOMIES	A LIGHTER SHADE OF BROWN (PUMP)
11	9	19	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	49	48	8	YESTERDAYS	GUNS N' ROSES (Geffen)
12	18	4	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)	50	52	6	PUNKS JUMP UP TO GET...	BRAND NUBIAN (ELEKTRA)
13	12	23	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	51	51	11	WHO'S GONNA RIDE YOUR WILD...	U2 (ISLAND/PLG)
14	13	29	BACK TO THE HOTEL	N2DEEP (PROFILE)	52	55	7	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
15	16	5	DEEPER AND DEEPER	MADONNA (MAVERICK/SIRE/WB)	53	47	6	SHAMROCKS AND SHENANIGANS	HOUSE OF PAIN (TOMMY BOY)
16	20	7	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	54	44	11	WICKED	ICE CUBE (PRIORITY)
17	15	18	LOVE IS ON THE WAY	SAIGON KICK (THIRD STONE/AG)	55	42	15	SYMPHONY OF DESTRUCTION	MEGADETH (CAPITOL)
18	23	6	QUALITY TIME	HI-FIVE (JIVE/RCA)	56	58	2	GIVE IT UP, TURN IT LOOSE	EN VOGUE (ATCO EASTWEST)
19	11	15	FLEX	MAD COBRA (COLUMBIA)	57	41	15	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
20	17	14	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)	58	39	16	SESAME'S TREET	SMART E'S (PYROTECH)
21	21	11	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)	59	54	10	WHERE YOU GOIN' NOW	DAMN YANKEES (WARNER BROS.)
22	29	8	WHEN SHE CRIES	RESTLESS HEART (RCA)	60	53	16	FOREVER LOVE	COLOR ME BADD (GIANT)
23	22	11	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)	61	56	5	I WISH THE PHONE WOULD RING	EXPOSE (ARISTA)
24	31	11	TO LOVE SOMEBODY	MICHAEL BOLTON (COLUMBIA)	62	63	4	I LOVE YOU PERIOD	DAN BAIRD (DEF AMERICAN/REPRISE)
25	27	6	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)	63	—	1	IT'S GONNA BE A LOVELY DAY	THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
26	25	11	LOVE SHOULD BROUGHT YOU...	TONI BRAXTON (LAFACE/ARISTA)	64	50	22	SOMETIMES LOVE JUST AIN'T...	PATTY SMYTH (MCA)
27	24	15	LAYLA	ERIC CLAPTON (DUCK/REPRISE/WB)	65	—	16	NO ONE ELSE ON EARTH	WYNNONNA (CUB/ARC)
28	73	2	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)	66	65	16	I MISSED THE BUS	KRIS KROSS (RUFFHOUSE/COLUMBIA)
29	34	12	DO YOU BELIEVE IN US	JON SECAADA (SBK/ERG)	67	68	15	MY NAME IS PRINCE	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
30	19	19	FREE YOUR MIND	EN VOGUE (ATCO EASTWEST/AG)	68	—	1	INFORMER	SNOW (ATCO EASTWEST)
31	30	15	EROTICA	MADONNA (MAVERICK/SIRE/WB)	69	—	19	I WANNA LOVE YOU	JADE (GIANT)
32	45	13	NO ORDINARY LOVE	SAOE (EPIC)	70	—	1	GANGSTA BITCH	APACHE (TOMMY BOY)
33	40	4	I GOT A MAN	POSITIVE K (ISLAND/PLG)	71	—	1	WHO'S THE MAN?	HEAVY D. & THE BOYZ (UPTOWN/MCA)
34	36	8	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)	72	—	1	MAKE LOVE 2 ME	LORENZO (ALPHA INT'L/PLG)
35	35	13	KEEP THE FAITH	BON JOVI (JAMBICO/MERCURY)	73	61	21	HAVE YOU EVER NEEDED...	DEF LEPPARD (MERCURY)
36	28	30	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)	74	70	23	JUMP!	THE MOVEMENT (SUNSHINE/ARISTA)
37	26	10	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)	75	60	4	WALK ON THE OCEAN	TOAD THE WET SPROCKET (COLUMBIA)

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

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 79 top 40/mainstream and 33 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
<b>TOP 40/MAINSTREAM</b>				
★★★ NO. 1 ★★★				
1	1	10	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA 7 weeks at No. 1	WHITNEY HOUSTON
2	2	8	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
3	3	11	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
4	4	12	FAITHFUL EMI/ERG	GO WEST
5	13	4	ORDINARY WORLD CAPITOL	DURAN DURAN
6	8	10	WHEN SHE CRIES RCA	RESTLESS HEART
7	5	10	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
8	17	6	7 PAISLEY PARK/WARNER BROS. PRINCE AND THE NEW POWER GENERATION	
9	6	14	GOOD ENOUGH MCA	BOBBY BROWN
10	15	7	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
11	14	9	WALK ON THE OCEAN COLUMBIA	TOAD THE WET SPROCKET
12	7	17	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
13	22	6	STEAM GEFEN	PETER GABRIEL
14	10	17	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
★★★ AIRPOWER ★★★				
15	31	4	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
16	24	5	GIVE IT UP, TURN IT LOOSE ATCO EASTWEST	EN VOGUE
17	12	15	RHYTHM IS A DANCER ARISTA	SNAP
★★★ AIRPOWER ★★★				
18	28	6	I LOVE YOU PERIOD DEF AMERICAN/REPRISE	DAN BAIRD
19	21	11	NEVER A TIME ATLANTIC	GENESIS
20	11	14	TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON
21	9	17	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
22	20	13	LITTLE MISS CAN'T BE WRONG EPIC ASSOCIATED/EPIC	SPIN DOCTORS
23	16	14	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
★★★ AIRPOWER ★★★				
24	29	7	LOVE CAN MOVE MOUNTAINS EPIC	CELINE DION
25	18	17	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
★★★ AIRPOWER ★★★				
26	32	6	STAND UP (KICK LOVE INTO MOTION) MERCURY	DEF LEPPARD
27	19	14	WHERE YOU GOIN' NOW WARNER BROS.	DAMN YANKEES
28	25	17	LOVE IS ON THE WAY THIRD STONE/ATLANTIC	SAIGON KICK
29	27	14	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
30	23	17	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
31	38	3	NO MISTAKES MCA	PATTY SMYTH
32	26	17	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
33	39	6	I DON'T CARE LONDON/PLG	SHAKESPEAR'S SISTER
34	30	17	SOMETIMES LOVE JUST AIN'T ENOUGH MCA	PATTY SMYTH
35	33	12	DRIVE WARNER BROS.	R.E.M.
36	<b>NEW</b>		IT'S GONNA BE A LOVELY DAY ARISTA	THE S.O.U.L. S.Y.S.T.E.M.
37	37	11	I WISH THE PHONE WOULD RING ARISTA	EXPOSE
38	<b>NEW</b>		HEAL THE WORLD EPIC	MICHAEL JACKSON
39	34	17	ALL I WANT COLUMBIA	TOAD THE WET SPROCKET
40	<b>NEW</b>		I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
<b>TOP 40/RHYTHM-CROSSOVER</b>				
★★★ NO. 1 ★★★				
1	1	11	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA 8 weeks at No. 1	WHITNEY HOUSTON
2	3	16	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
3	2	14	RUMP SHAKER MCA	WRECKX-N-EFFECT
4	4	15	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
5	5	13	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
6	6	17	GOOD ENOUGH MCA	BOBBY BROWN
7	8	8	HERE WE GO AGAIN! CAPITOL	PORTRAIT
8	7	17	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
9	15	13	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
10	9	17	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
11	10	17	RHYTHM IS A DANCER ARISTA	SNAP
12	11	17	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
13	13	10	I GOT A THANG 4 YA! PERSPECTIVE/A&M	LO-KEY?
14	22	4	COMFORTER GASOLINE ALLEY/MCA	SHAI
15	16	9	GIVE IT UP, TURN IT LOOSE ATCO EASTWEST	EN VOGUE
16	14	7	SWEET THING UPTOWN/MCA	MARY J. BLIGE
17	12	17	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
18	20	5	DON'T WALK AWAY GIANT	JADE
19	23	8	IT'S GONNA BE A LOVELY DAY ARISTA	THE S.O.U.L. S.Y.S.T.E.M.
20	26	4	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
21	18	10	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
22	19	9	LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG") LAFACE/ARISTA	TONI BRAXTON
★★★ AIRPOWER ★★★				
23	33	2	GET AWAY MCA	BOBBY BROWN
★★★ AIRPOWER ★★★				
24	28	4	DITTY NEXT PLATEAU/FFRR	PAPERBOY
25	17	17	PEOPLE EVERYDAY CHRYSALIS/ERG	ARRESTED DEVELOPMENT
★★★ AIRPOWER ★★★				
26	30	7	QUALITY TIME JIVE/RCA	HI-FIVE
27	21	17	BABY-BABY-BABY LAFACE/ARISTA	TLC
28	35	3	EVERYTHING'S GONNA BE ALRIGHT UPTOWN/MCA	FATHER M.C.
29	34	3	INFORMER ATCO EASTWEST	SNOW
30	25	17	COME & TALK TO ME UPTOWN/MCA	JODECI
31	31	5	NO ORDINARY LOVE EPIC	SADE
32	32	4	UNDERSTAND THIS GROOVE RCA	SOUND FACTORY
33	29	8	7 PAISLEY PARK/WARNER BROS. PRINCE AND THE NEW POWER GENERATION	
34	36	2	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
35	39	5	REMINISCE UPTOWN/MCA	MARY J. BLIGE
36	<b>NEW</b>		I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
37	24	17	BACK TO THE HOTEL PROFILE	N2DEEP
38	37	6	I GOT A MAN ISLAND/PLG	POSITIVE K
39	<b>NEW</b>		HOMIES PUMP/QUALITY	A LIGHTER SHADE OF BROWN
40	27	17	JUMP AROUND TOMMY BOY	HOUSE OF PAIN

○ 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.

## LATIN NATIONS TO 'STAMP' OUT BOGUS GOODS

(Continued from page 1)

account for 40%, 33%, and 24%, respectively, of the regional cassette sales.

Marcos André Campuzano Martinez, legal adviser of Brazil's Associação Brasileira De Produtores De Discos (ABPD), expects the project to be in full operation by June. Martinez observes that the campaign also demonstrates a newfound solidarity in the region.

"The illegal tape producers for all of these countries are basically the same and based in Ciudad Del Este, Paraguay," says Martinez. "By involving several countries in this effort, we make it clear that it's an international problem for the region and the future common market to be

created, Mercosul."

The regional record industry has been suffering from sharply eroding profits due to piracy. According to the Mexico City-based trade association, Federación Latino-Americana De Produtores Fonográficos (FLAPF), Brazil and the other countries involved lost \$85 million to piracy in 1991, with 16.6 million illegal tapes sold. In Paraguay, 98% of the 500,000 units sold in 1991 were illegal tapes, while in Brazil there were 12 million pirate cassettes sold that same year, costing the Brazilian record industry nearly \$67 million.

Technical tests are being carried out on the holograms to determine

their resistance to a tropical climate. Martinez notes that two companies, one American and the other English, are interested in manufacturing the holograms, but he would not reveal the companies' names.

Brazil's ABPD is also creating an as-yet-unnamed association to fight illegal manufacturing in the country. The outfit's director, Jorge Gouveia, is an ex-police chief from Rio De Janeiro who has been coordinating his anti-piracy activities with ABPD since last August.

In addition, the new association is working with the federal police department in an effort to stop the flow of illegal cassettes coming from Par-

aguay to Brazil. Gouveia remarks that he wants to go directly after the manufacturers, rather than small-time operators such as the country's numerous street vendors, who are called "camelôs."

"In the past," states Gouveia, "the procedure was to point the police to where the illegal tapes were sold—mainly small, rural shops and the 'camelôs.' Then the police would arrest and interrogate the clerk or shop owner in order to find out the duplicator. "Now we're shifting the target by doing full investigations that will lead directly to the big fish—the duplicators."

Gouveia claims that, in 1992, his as-

sociation, in conjunction with Brazilian state police, was responsible for the discovery of 44 illegal tape manufacturers, primarily in the states of Paraná, São Paulo, and Mato Grosso. The average production capacity of each operation, whose machinery was destroyed, was 30,000 cassettes monthly.

Unhappily, Brazil's weak anti-piracy laws will allow Gouveia to stop the piracy fire from spreading but not to put it out. About 100 people were arrested from the various busts, yet no trial is expected for any of the accused until 1994. Conviction carries a one-to-four-year prison term, with no monetary fine.

yOU're aBoUT to GEt duStED.

# SNOW

12 iNcHes OF sNow

the debut album from  
**SNOW**

featuring the multi-format smash  
"iNfOrmer"

**THE BOX** top 10 requested nationally

single sales exploding in :  
new york, seattle, sacramento,  
houston, dallas, san francisco,  
washington, dc, orlando, charlotte,  
providence, rochester, tucson

№ 10 billboard rap singles

HOT 97 nyc № 5-- № 1 requests  
KUBE seattle № 1  
KBXX houston № 7-- top 5 phones

produced by m.c. shan  
co-produced by jol:n "jumpstreet" ficarrotta  
and edmond leary

management: selem & eng entertainment

album iN sTORE: jaNuARy 19

  
the NeXT sOunds yOu HEar  
THE ATLANTIC GRoUP  
Division of Atlantic Recording Corporation  
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## MAJOR EXECUTIVE SWITCH AT SONY INTERNATIONAL

(Continued from page 12)

dinat (France), Jochen Leuschner (Germany), Franco Cabrini (Italy), Claudio Conde (Spain), and Russell (U.K.), as well as Otto Zich, chairman of the European Operations Group (responsible for manufacturing), and senior VP Richard Denekamp, who represented all other European and East European companies. These executives reported directly to Sony Music International president Bob Summer until he was replaced by Ilberman last September. Under the latest structure, all report to Russell except Zich, who is accountable to Ilberman.

"I have a lot of admiration for these executives," says Russell. "They don't need me to tell them how to run their businesses. What this means is that we can move quicker [as a company] and coordinate better. All the people who make the decisions in Europe are here, and it can be done. For my part, I don't plan to sit in London; I have a huge learning curve ahead."

"But the first order of business is to get Paul Burger into the U.K. company, for him to get his knees brown as quickly as he can. Sony Music Entertainment here is a fairly complicated operation, with peripheral businesses—and a difficult market at present. So we must get Paul up to speed, and then get the label heads appointed as soon as possible."

According to Russell, Burger will name managing directors for Columbia and Epic in the U.K. "within a couple of months." Russell and Sony Music U.K. deputy chairman Tony Woollcott had been heading the labels personally since Andy Stephens and Tim Bowen were reassigned—from the Epic and Columbia labels, respectively—last year. Stephens is now VP of European repertoire at Sony Music International's London offices, and Bowen is managing director of strategic business for Sony Music Entertainment U.K.; Woollcott continues as deputy chairman of the latter company, reporting to Burger.

### AROUND THE TRACK AGAIN

Summer executed Sony Music's 1991 switch to a decentralized European management, leaving Jorgen Larsen without a job only 18 months after he was appointed European

president. However, sources say it was Sony Music Entertainment chairman Michael Schulhof, as much as anyone, who brought about that restructuring.

Russell is emphatic that the new organization is not the same as that of 18 months ago. He points out that Larsen's responsibilities did not include the U.K., that Richard Denekamp's post did not exist then (non-major affiliates reported directly to Larsen), and that there was no central structure to coordinate and prioritize the marketing of U.K. and European repertoire across the region and elsewhere.

Under Larsen, Sony Music's Continental European companies grew to a point where their combined revenues exceeded \$800 million and their profits hit about \$135 million. The French and German companies were

major contributors to that total, each with revenues of at least \$150 million. The British company's sales were greater, but it has been under pressure in recent years. Its current profits are believed to be less than those of its French sister, which produced 1991 pretax income of about \$30 million on sales of \$240 million (Billboard, July 4, 1992). At that time, Sony Music France president de Bodinat said the firm was second in profitability only to the U.S. and Japanese companies.

For this reason, industry speculation is that de Bodinat will chafe at reverting to a European reporting structure. Others say he may yet be in line for a larger role, partly because of his strong relationship with Schulhof.

De Bodinat could not be reached for comment by press time.

Asked how his Continental European peers will react to his new role, Russell says, "Whether these guys are going to like working for me, I've no idea. We got along extraordinarily well over the past couple of years. Taking the personalities out of it, every single person—not only those affected by it—is positive about these changes, and artists have already called to say, 'This makes sense—you've got it right.' Meanwhile, I'm going to Europeanize myself; I hope I'm bright enough to know I've got a lot to learn."

### BURGER'S RECORD

Burger, who came to Sony Canada in 1989, brought about sweeping changes in Sony Canada's A&R, publishing, marketing, and sales divisions. During his time in Canada, Burger also expanded the Canadian

affiliate's domestic activities with such signings as Mae Moore, 54-40, Colin Linden, Kathleen, Francis Martin, and Randy Bachman while overseeing the development of Celine Dion's English career.

He also forged new ties with such key indie labels as Anthem Records (Rush, Gowan), the Einstein Brothers (Cassandra Vasik), the children's label Oak Street Music (Fred Penner), and Isba (les B.B.) while re-establishing the firm's longtime commitment to the True North label (Bruce Cockburn, Stephen Fearling, Gregory Hoskins, and the Stick People).

No replacement for him had been named by press time.

Assistance in preparing this story was provided by Larry LeBlanc in Toronto.

## GLASS, SANTISI CLIMB EXECUTIVE LADDER AT EMI RECORDS GROUP

(Continued from page 12)

pelman's authority—Capitol, Liberty, Angel, Blue Note, Capitol-EMI Canada, and Capitol-EMI Latin—will not be subject to common A&R, sales, or promotion functions.

"Nothing in the core operations at the labels will change unless there is a more efficient way of performing certain support functions," says Santisi. "For instance, we're developing a new royalty system and other logistics within distribution that will help all the North American labels. We'll also develop other logistics within distribution and legal affairs."

Santisi does see an opportunity for some fresh marketing strategies. "In the last couple of years, the retail base has shrunk, along with increased pressures on retailing. While keeping the retailer involved, we've got to get the ultimate customer in different ways—such as TV spots and infomercials."

For Glass, the promotion to president of the SBK, EMI, and Chrysalis labels puts him on a par with other EMI Music label chiefs, including Capitol's Hale Milgrim and Liberty's Jimmy Bowen. He assumes the job after serving as executive VP/GM of the three labels since November 1991, when those labels underwent dramatic restructuring.

Before the Koppelman era at EMI Music, Glass was associated, from 1983, with Chrysalis Records, where he was VP of national promotion before being named promotion chief at SBK in 1989.

Glass regards the November 1991 restructuring as an unqualified success, pointing out that "we really didn't hit the ground running until April of 1992. We lost 90 days getting to know new people and new artists. Still, with all the initial confusion, I don't know of any label that has broken so many acts of such high caliber, such as Jon Secada, Arrested Development, and Jeffrey Gaines. We also had a very good run with Roxette, Technotronic, and an album of the Chili Peppers' greatest hits."

Glass' first product decision since the announcement of his appointment has been to negotiate the rush-release on SBK of the soundtrack music to the offbeat, well-received Miramax release "The Crying Game." The album contains cuts by Boy George, Pet Shop Boys, and Lyle Lovett; a performance by Boy George, produced by the Pet Shop Boys, is due as a single.

Glass says the soundtrack deal signals his desire to work more with the Hollywood community; he is also interested, partly out of affection for the legitimate stage, in setting up Broadway cast album deals. Also on tap is increased mining of the EMI and Chrysalis vaults, to be realized in the form of CD singles compilations of material from the '80s.

Glass is also looking to break a number of developing acts this year, including Black 47 (SBK), Wendy Moten (EMI), Masters Of Reality

(Chrysalis), Tasmin Archer (SBK), and World Party (Chrysalis). Also in the next 90 days, releases are expected from Pat Benatar, Billy Idol, Caron Wheeler, and Arrested Development, as well as a "Ninja 3" soundtrack.

Although he finds the industry in good shape for a strong 1993, Glass, reflecting his longstanding role in promotion, has a harsh assessment of much of what youth-oriented radio is beaming to its target demographic.

"They've got to get back to pro-

gramming on a 24-hour basis rather than concentrate entertainment values for three hours in the morning. After that, the programming is stale, sterile, and has nothing to do with the audience's lifestyle or the station's format."

Back on internal label matters, Glass says two major executives will have their duties expanded soon in line with his own new role. They are Fred Davis, senior VP of A&R, and Ken Lane, VP of promotion.

## NMS MAY SPIN OFF KIDS SEMINAR

(Continued from page 12)

makes a lot of sense to combine [Leib's] knowledge with our technical ability. As we get closer to the [NMS] convention [in July], it's my anticipation that we're going to do this next year."

One of the determining factors, he explains, will be the reaction to a series of children's music panels and a professionals' symposium that will be held on one of the five days (July 20-24) of this year's New Music Seminar. While NMS did sponsor some kid-music sessions a couple of years ago, this is a more ambitious effort. It will probably include a day of children's music concerts, which Josephson hopes can be held outdoors, perhaps on Central Park's Summerstage.

With the daylong panels on children's music, he says, "We're going to attempt to shake the idea out and see if people are enthusiastic about it."

And if does work out, we'll try to develop it into a separate business."

The goals of NMS' kiddie show this year, he adds, will be to enable professionals in the children's field to network, to inform others in the music business who don't know much about the area, and do "something good" for New York City's children.

Leib, an attorney with the New York firm of Marshall, Morris & Platt, currently represents Karan & the Musical Medicine Show (BMG), indie act Vitamin 11, and Lightyear Entertainment, a prominent supplier of children's music and video. He also helped move leading children's artist Raffi from A&M to MCA. "I probably do more work in the children's field than any other lawyer," he says.

In addition, Leib recently began to co-host a weekly children's radio comedy show with his 5-year-old daughter. The program, "Laugh Track Ju-

nior," runs on WNYE here.

The burgeoning industry interest in children's music was evidenced by the big turnout for a Jan. 11 chapter meeting of NARAS, the recording academy, at the Lone Star Roadhouse here. Among the members of a panel that discussed various aspects of the children's field were Robby Merkin, musical director/arranger of "The Little Mermaid" and "Little Shop Of Horrors"; author, producer, and composer Christopher Cerf, a special consultant to the Children's Television Workshop and "Sesame Street"; Robert Kraft, VP of music for Jim Henson Productions and head of Jim Henson Records; and singer/actor Sam Wright, best-known as the voice of Sebastian in "The Little Mermaid." Grammy award winner Lucy Simon, composer of Broadway's "The Secret Garden," hosted.

## BIG BRIT NAMES TO PUT 'BUZZ' BACK INTO AWARDS

(Continued from page 6)

don's prestigious Alexandra Palace, and for the first time this year, a private TV company, Carlton, will broadcast the show (previously, it was telecast by the BBC). Also new is the use of the Electoral Reform Society to handle the voting, and the presence of Warner Music U.K. chairman Rob Dickens as chairman of the BPI committee overseeing the awards.

Announcing the nominations, Dickens said 1992 had been "a quiet year for new British artists coming to the fore." Established artists, such as Clapton, "have on the other hand reached a new peak."

Among the newcomers thought conspicuous by their absence were the Shamen.

Here are the nominees in the key categories:

**Best male artist:** Elton John, Eric Clapton, George Michael, Joe Cocker, Mick Hucknall, Phil Collins.

**Best female artist:** Annie Lennox, Kate Bush, Lisa Stansfield, Siobahn Fahey, Tasmin Archer.

**Best group:** The Cure, Erasure, Right Said Fred, Shakespear's Sister, Simply Red.

**Best newcomer:** Dina Carroll, K.W.S., Take That, Tasmin Archer,

Undercover.

**Best album:** Annie Lennox, "Diva"; Elton John, "The One"; Genesis, "We Can't Dance"; The Orb, "UF Orb"; Right Said Fred, "Up, Up, Up"; Shakespear's Sister, "Hormonally Yours."

**Best producer:** Paul Oakenfold/Steve Osborne, Peter Gabriel, Pete Waterman, Steven Lipson, Trevor Horn.

Complete Classical Grammy Nominations . . . see Page 33

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## OLD IS GOLD FOR NIRVANA, SPIN DOCTORS

(Continued from page 1)

Bloom" and Spin Doctors' "Two Princes" are in MTV rotation. Spin Doctors' "Jimmy Olsen's Blues" and "Two Princes" are Nos. 11 and 24, respectively, and "In Bloom" is No. 8 on this week's Album Rock Tracks chart. (A live version of "Little Miss Can't Be Wrong," which is at No. 31 on the Hot 100, is included on "Homebelly Groove.")

In addition, Nirvana and Spin Doctors are expected to have their "real" follow-up albums completed for 1993 release, possibly by spring.

### HAPPY TO SELL MORE

Retailers apparently don't mind a new title from a hot act, even if it contains old material.

"I don't think it helps their career, but I don't think it hurts it, either," says Joel Oberstein, director of retail marketing at the 10-store, Chatsworth, Calif.-based Tempo chain. "It tides the fans over while the band is writing new material."

However, Oberstein also notes that labels are putting out these albums while the bands are still hot: "Labels are trying to hold on to the audience, because there is always another big

thing around the corner and it happens so quick."

In the past, rarity collections such as "Incesticide" were usually issued much later in a band's career or included in a boxed-set retrospective.

For example, the Who's "Odds And Sods," a combination of hits and rarities, wasn't released until 1974, eight years after the group's debut album appeared. More recently, R.E.M.'s "Dead Letter Office" was issued in 1987, following the release of an EP and four studio albums, and five years after the release of the band's debut EP on I.R.S. Records.

By comparison, Nirvana has had only two full albums to date, 1989's "Bleach" and 1991's "Nevermind," and a handful of singles and EPs. "Pocket Full Of Kryptonite" is the Spin Doctors' first full album.

### 'GN' R LIES' TURNED HEADS

Geffen's release of Guns N' Roses' "GN' R Lies" in 1988, following the tremendous success of the band's 1987 debut album, "Appetite For Destruction," may have inaugurated a policy of fast follow-ups to big-selling debuts.

"GN' R Lies," which combined the band's independently released 1986 EP "Live?!@ Like A Suicide" with four acoustic tracks, bridged the four-year gap between "Appetite" and the "Use Your Illusion" albums, which weren't released until 1991. But "Lies," which sold close to 4 million units in the U.S. and spawned the gold single "Patience," also proved helpful in other ways.

"Part of what 'Lies' did was that it re-established that Guns N' Roses are a street rock'n'roll band that went from the street to enormous mainstream and commercial success," says Smith. "'Lies' showed where they came from."

Smith says "Incesticide" provides a similar function: "It's very important to establish with the core audience that this band is really authentic. The reason why Nirvana is where it is today is because of [the material featured on] 'Incesticide.'"

"Nirvana is not just a punk band that got really big," he adds. "There's a real route of progression to follow."

### LESS ACCESSIBLE MATERIAL

The 15-track "Incesticide" features B-sides, demo recordings and outtakes. Smith acknowledges that some of Nirvana's new fans may be put off by some of the less accessible material on "Incesticide": "It's possible, but that goes with the territory. You become an overnight fan of a true punk band and you better be prepared for

what comes with it."

Smith says DGC conducted a low-key campaign to promote the album: "We didn't do a video or single. We didn't advertise in People magazine, but only in the truly alternative magazines."

Adds Smith: "It would be easy to put the record out and have it sell a million copies quickly, but ultimately that would confuse the public and do a disservice to the band. Now that the record is taking hold and selling very well, we are planning to work it further." He adds there will likely be a single and a videoclip released to support "Incesticide."

Spin Doctors' "Homebelly Groove" includes eight tracks recorded live at a 1990 date and two other concert recordings from 1992. Four of the tracks on the album were included on Spin Doctors' debut 1990 EP "Up For Grabs," which is no longer in print.

According to Epic's Doelp, "Up For Grabs" was originally released as a marketing tool to help the band secure live dates and give the band's early followers a souvenir to purchase at retail. By the time Epic cut out the title in October 1992, it had sold approximately 65,000 copies. Epic decided to repackage the "Up For Grabs" EP with additional live material, to make "Homebelly Groove" a complete album.

Doelp says, "Now that the band is exploding, we thought, 'Why not offer the new fans that don't have the

EP a complete album?' This band is about performing live, and this captures the band's early performances."

In addition, Doelp notes, the release of "Homebelly Groove" is also attractive to fans who bought the "Up For Grabs" EP, because the album contains additional material.

"The most important thing to any artist is the fans," Doelp says. "We are not trying to take advantage of the fans, we are just trying to give them more."

### ADVERTISED TOGETHER

According to Doelp, "Homebelly Groove" is a companion piece to "Pocket Full Of Kryptonite," and the two albums are now being advertised together, while Epic continues to work tracks from the latter.

Doelp says Epic doesn't plan to release any singles or videoclips to promote "Homebelly Groove": "That's not what it's about. We're just trying to build off of the awareness generated from ["Kryptonite"]."

"The most important thing is to establish a career," he adds. "When we sell the 15th record, we want to still be selling the first one." He is also optimistic that the release of "Homebelly Groove" will instill consumer confidence in the band. "So when the next record comes out, they don't have to wait until they hear it on the radio to go out and buy it. They'll buy it immediately."

**BETWEEN THE BULLETS**



by Geoff Mayfield

**COUNTRY EXPLODES:** It has been well-documented that country titles have made a better showing on The Billboard 200 since we began using SoundScan to compile that chart in May 1991, but the chart in your hands today is historic. Of the 200 listed titles, 57 are country albums. Note that all but one bullet in the top 50, and all but four bullets in the top 100, belong to country titles. This dramatic showing, in part, reflects the fact that sales information from rackjobbers comes in more slowly than the data from traditional record stores. It also suggests racks rang more business than their retail counterparts during the tracking week.

**NO T-R-O-U-B-L-E:** Last week, at a time when most of the hot-selling Christmas albums were falling dramatically off the chart, "Travis Tritt Christmas" re-entered The Billboard 200 at No. 131. It looked weird, but was easy to explain; sales on the seasonal Tritt title had actually declined from the prior week, but it had not seen as much sales erosion as other albums in the marketplace. This week, it earns the chart's largest sales increase, and thus the week's Power Pick (No. 75), while Tritt's "T-R-O-U-B-L-E" makes a 16-place leap—to No. 54—on The Billboard 200. Tritt's power play, in part, is explained by pretour publicity for his Budweiser trek with Trisha Yearwood and Little Texas... This is also a big Doug Stone week (Nos. 107, 129, and 186), punctuated by the debut of his "First Christmas."

**IN BASEBALL,** it's said the best moves are often the ones you don't make, and that's true of Eric Clapton's "Unplugged." With his "Rush" soundtrack, and his contributions to the "Lethal Weapon 3" soundtrack as well as to albums by George Harrison and Elton John already in stores, Clapton worried he was risking overexposure, and wanted his MTV disc, à la Paul McCartney, to be a limited-edition title. Warner Bros. persuaded him otherwise, and the consequence is that it has never ranked lower than No. 6 and has been in the top five for all but two of its 20 chart weeks. With Cream's induction into the Rock and Roll Hall of Fame and Clapton's nine Grammy nominations, 1993 is already turning out to be quite a year for E.C.

**GRAB BAG:** Grammy nominations aren't usually a sales catalyst, but Warner Bros. says k.d. lang's Grammy nods—which prove she has successfully crossed over from country upstart to pop crooner—helped push her 20 places, to No. 97... Nirvana got the headlines in 1992, but another Seattle band, Pearl Jam, can now say that its "Ten" has spent two more weeks in the top 10 than Nirvana's "Nevermind"... Business is still settling back to a post-holiday pace. Sales on The Billboard 200 decline by 25%, and fewer than 20 of the titles on last week's chart show sales gains... The new catalog number for Michael W. Smith (No. 187) reflects the switch of distribution—from Geffen to RCA—that occurred when BMG bought the Reunion label (Billboard, Jan. 16)... On this week's unpublished Top Pop Catalog chart, we note that TV ads for a Ray Stevens longform video have invigorated sales for two of his albums.

## RAP-A-LOT PRESIDENT CLAIMS POLICE HARASSMENT

(Continued from page 14)

a shotgun, a pistol, and one Mandrax, or "ecstasy" tablet. Smith was then charged with possession of narcotics, a felony that could bring a two-to-five year term in a state prison.

Smith, who was released on a \$5,000 bond, insists the tablet was not in the car prior to his being stopped by the officer.

Hartley at the Houston Police Department says if Smith feels he was

wrongly arrested he should file a sworn complaint with the department's internal affairs division. David Dudley, Smith's attorney, says a decision about such a complaint will be made soon. Dudley says Smith plans to take an independent polygraph test.

According to Smith, in October 1991 officer Raymond arrested him on a weapons-possession charge

while he was eating at a restaurant with rapper Dana Dane. The case was thrown out when a judge ruled the officer did not have probable cause to search Smith. Hartley could not confirm Raymond had been the arresting officer in that case.

Dudley says Smith, through the success of his aggressive rap label, has become a recognizable and unpopular target among Houston police officers. He labels the latest arrest, along with what he calls a two-year, ongoing investigation by the IRS into Smith's Rap-A-Lot business dealings, as "harassment."

Smith's relations with the Houston police are likely to become even more tense with the release of the next Geto Boys' single, "Mr. Crooked Officer," which is due out Feb. 8 on Rap-A-Lot. ERIC BOEHLERT

## BOND SALE TO REDEEM COSTLY TIME WARNER STOCK

(Continued from page 6)

be redeemed first.

The new bond offer consists of long-term senior debentures (maturing in 2013) that carry a 9.125% interest rate. In recent weeks, the corporate bond market has been surging, as companies, betting that long-term interest rates will rise this year, rush to Wall Street to refinance their debt with new securities.

Time Warner has succeeded in reducing its burdensome long-term debt from \$14 billion to \$9.6 billion without having to resort to outright divestiture of its entertainment and publishing assets. But disputes over possible asset sales are said to have played a role in the resignation last year of Time Warner president N.J. Nicholas and the ascension of Gerald Levin to that post. With the recent death of chairman and co-CEO Steven Ross, Levin is now president and CEO of the company.

Before Ross became ill, he negotiated a deal in which Time Warner raised \$1 billion by selling a 12.5% stake in the company's television and movie operations to two Japanese companies, Toshiba Corp. and C. Itoh & Co.

In New York Stock Exchange trading at press time, Time Warner's

common stock closed 62.5 cents higher at a new 52-week high of \$30.75 a share. The two classes of preferred stock closed at \$50.625 and \$53.875, respectively.

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# The 'Cheaper' CD Lobby Gets U.K. Govt. Hearing

BY DOMINIC PRIDE

LONDON—CD prices in the British market are to be scrutinized once again, this time by a top-level government committee.

The Commons Select Committee on National Heritage, which monitors the work of the newly created National Heritage Department, has invited interested parties to submit information.

A senior member of the opposition Labour Party, Gerald Kaufman, will chair the committee. Kaufman is reported to have a personal interest in finding out the reasons for the gap between U.K. and U.S. prices.

At the current exchange rate of \$1.53 to the pound, front-line CDs range in price from \$16.82 to \$20.77, with titles such as the latest by Whitney Houston, Madonna, and Arrested Development retailing for \$18.47-\$19.23. By comparison, U.S. front-line CD prices fall roughly in the range of \$16-\$18, with sale prices going as low as \$11.

The British Phonographic Industry will be presenting its case to the all-party committee, which hopes to be-

gin work early in February. BPI director of communications Jeff Clark-Meads says senior officials of the trade group and prominent BPI council members will testify before the committee.

Press campaigns, most recently by the Independent On Sunday newspaper, have stepped up the pressure on record companies, although the reports have often been ill-informed.

"These are arguments we are prepared to face," says Clark-Meads. "Once we have corrected this misinformation, we hope it will take the heat out of the debate. Then we can have a reasoned argument."

Meanwhile, the Consumers Assn., an informational and lobbying group, has revived its campaign to reduce CD prices. Three years ago, its magazine, Which, produced a report comparing U.K. CD prices with foreign equivalents. Which's senior editor, Simon Hinde, says the Consumers Assn. will also be presenting evidence to the committee.

"We have compared CD prices with those overseas to show they are more expensive [here]," he says. "We also see that record companies have been using copyright laws to try and stop retailers importing, when we believe there is no real justification for this. As long as the country where they buy CDs respects international copyright conventions, there should be no problem."

Hinde claims record companies have been "reluctant to give a breakdown of the costs involved and profit margins."

The cheaper-CD lobby is also taking heart from measures announced in Australia last year, when the Prices Surveillance Authority gave the green light for retailers to import product from cheaper international sources. Such a move would be disastrous for the U.K. business, says the BPI.

Another government body also is investigating CD prices. The Office of Fair Trading consumer watchdog launched an inquiry last year but has yet to produce its report.

The BPI and OFT had a "useful meeting with a valuable exchange of ideas" before Christmas, says Clark-Meads. "We feel they have a better grasp of the matters at stake than before."

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## AN INAUGURAL MAC ATTACK

The Fleetwood Mac single "Don't Stop," which peaked at No. 3 on the Hot 100 Singles chart in 1977, is back in circulation this week, thanks to President-elect Bill Clinton. The Clinton campaign used the track to close the Democratic National Convention, and Fleetwood Mac will reunite Tuesday (19) for a performance at the pre-inaugural gala. Warner Bros. resericed "Don't Stop" to top 40, album rock, AC, and top 40/dance radio Jan. 15. A cassette single, backed with "Albatross," hits the streets Jan. 29. Meanwhile, a new L.A.-based indie label, Voice Of Reason, has marketed an open-letter-in-song to Clinton. Called "Get It Back To Where It Was," it's by singer/writer Jeff Saxon, who got a first airing of the song New Year's Day on a Little Rock, Ark., outlet, KMJX-FM.

## ARISTA SALES AT 6-MOS PEAK

Arista Records says it has set an all-time record for sales in a six-month period. In the fiscal-year period starting last July, it registered sales of more than \$167 million. Last November, the label set a monthly record with sales of \$42 million, a mark broken the following month with sales of \$63 million.

## WARNER PARTNER IN TAIWAN

Warner Music International has launched its joint venture in Taiwan—a dynamic music market—with UFO Records, its licensee there. Warner is thought to own

49% of the company, which retains the structure of UFO and its name.

## HICKORY MASTERS VIA SCOTTI

Look for Scotti Bros. Records to start issuing classic country material from the catalog of Hickory Records, the label established decades ago by music publisher Acuff-Rose, now owned by Opryland.

## NMS SITE TO CHANGE

The New Music Seminar, now owned and run by co-founder Mark Josephson, will move to the Sheraton New York for this year's go-round, July 20-24. For the past eight years, the largest U.S. music convention took place at the Marriott Marquis Hotel. Josephson switched the venue because the Sheraton has better meeting rooms for the seminar and because the Marriott had grown "excessively familiar."

## BILLY JOEL MAKES NEW FILING

Billy Joel has filed new documents with the New York State Supreme Court in an effort to get the singer's allegations of fraud, malpractice, and breach of contract against his former attorneys and their firm, filed last October, tried in conjunction with his 4-year-old suit against his former manager, Frank Weber. According to Joel's attorney, Leonard Marks, the new evidence further supports claims made in the initial filing that attorneys Allen Grubman and Arthur Indursky allegedly paid kickbacks to Weber in order to keep Joel as a client. Grub-

man's attorney, Bert Fields, says it does not affect the case should it be tried jointly with the Weber trial, because "there's no way [Joel's] going to prove his case against Grubman. The new evidence doesn't mean a thing."

## PAISLEY PARK EXECS NAMED

Paisley Park is naming key L.A.-based staffers: Harold Sulman moves to the label as VP/marketing & promotion manager after a stint as VP/national sales manager at MCA Records, John Dukakis, formerly with business manager Bob Woolf Associates, is named VP of business affairs, while Karen Lee, formerly VP at PR firm Rogers & Cowan, is VP of publicity. Sulman and Dukakis are to share responsibilities with an as-yet-unnamed head of artist development and A&R. Reporting to Sulman is Graham Armstrong, head of R&B radio promo.

## BOLES BOWS OUT AT LAFACE

Lamont Boles has resigned as VP/GM of Atlanta-based LaFace Records. Insiders say Boles and LaFace co-president Antonio "L.A." Reid clashed over the creative direction of the label. Boles says after stepping down Jan. 15 he will consult the label through August.

## PALMER EXEC VP/GM AT RELATIVITY

Harry Palmer, formerly president of Atco Records, later known as Atco/EastWest, has joined Relativity Records as executive VP/GM, a new title at the label.

## Colorado Not High On NARAS' List

LOS ANGELES—NARAS, the recording academy, says it is suspending all events it is associated with in Colorado, in protest of an amendment passed last November that repeals and forbids equal rights laws based on sexual orientation.

One immediate result is the cancellation of academy president Michael Greene's keynote at the Jan. 29 Colorado Music Educators Assn. convention. Also suspended are this year's Colorado Grammy In The Schools program and Grammy Colorado's All-Star Jazz Band, both slated to begin Jan. 28.

Greene says NARAS will be making Grammy In The Schools print and video materials available to students affected by the cancellation.

## NARM, British Retail Group Meeting To Map Global Issues

NEW YORK—The National Assn. of Recording Merchandisers' board of directors—including several major U.S. retail chiefs—will meet with representatives of the British Assn. of Record Dealers at the end of this month in London, according to NARM executive VP Pam Horovitz.

Impetus for the get-together, Horovitz says, is that the industry is "turning global" for retailers and suppliers alike. Source-tagging, bar-coding, and merchandising and packaging changes could all be topics of discussion, she adds. U.S. retailers are especially interested in finding out how British dealers merchandise CDs without longboxes.

Sources say that, for its part,

BARD is particularly interested in finding out how NARM organizes national retail promotions around events such as the Grammy Awards.

BARD is coordinating a retail promotion keyed to the Brits awards nominations and also supported a recent industrywide effort to promote the albums nominated for the Mercury Awards.

Overall, Horovitz says, NARM wants to develop "retailer dialogs on the international level." This first meeting, she adds, "is exploratory," with a primary goal of "finding out as much as we can about BARD and retailing in the U.K." KEN TERRY

## Duran Duran Leads Journey Back To '80s

FEELING NOSTALGIC for the '80s? Have I got a Hot 100 for you! Duran Duran, absent from the top 30 since early 1989, sails from No. 51 to No. 23 with "Ordinary World." The only group on the chart named after a villain in a Jane Fonda movie, the Durans racked up nine top 10 hits between 1983 and 1988 and look like they're headed in that direction for the first time this decade.

If the return of Duran Duran isn't enough for fans of the previous decade, check out the song at No. 77: "Lights" by Journey, the same group that had six top 10 hits between 1981 and 1986. More proof of the '80s revival: Sade, missing from the Hot 100 since 1988, leaps from No. 41 to No. 28 with "No Ordinary Love." It's her fifth top 30 hit.

## "A WHOLE NEW WORLD"

from "Aladdin," the Peabo Bryson/Regina Belle hit that Aretha Franklin is scheduled to cover at President-elect Bill Clinton's pre-inaugural gala Tuesday (19), flies into the top 10 on the Hot 100 and moves to No. 1 on the Hot Adult Contemporary chart. The single is already No. 9, matching the peak position of "Beauty And The Beast" by Bryson and Céline Dion last April. It's the third top 10 hit for Bryson and the first for Belle. It's the second top 10 hit for songwriters Alan Menken and Tim Rice. Menken wrote "Beauty And The Beast" and Rice was last in the top 10 in May 1985 with Murray Head's "One Night In Bangkok" from "Chess." Rice had one previous top 40 hit from a motion picture: "All Time High" by Rita Coolidge, from "Octopussy," went to No. 36 in August 1983.

Bryson has now appeared on the Hot 100 with four different female vocalists: Melissa Manchester, Roberta Flack, Dion, and Belle. Until now, only Marvin Gaye and Kenny Rogers could make that claim. Gaye had

chart singles with Mary Wells, Kim Weston, Tammi Terrell, and Diana Ross. Rogers has appeared on the Hot 100 with Kim Carnes, Dottie West, Sheena Easton, and Dolly Parton. But wait! Peter Cetera joins this exclusive club as he enters the chart at No. 88 with "Feels Like Heaven," a duet with Chaka Khan. Cetera's prior partners were Amy Grant, Agnetha Faltskog, and Cher.

## WHITNEY WATCH: "I Will Always Love You" by

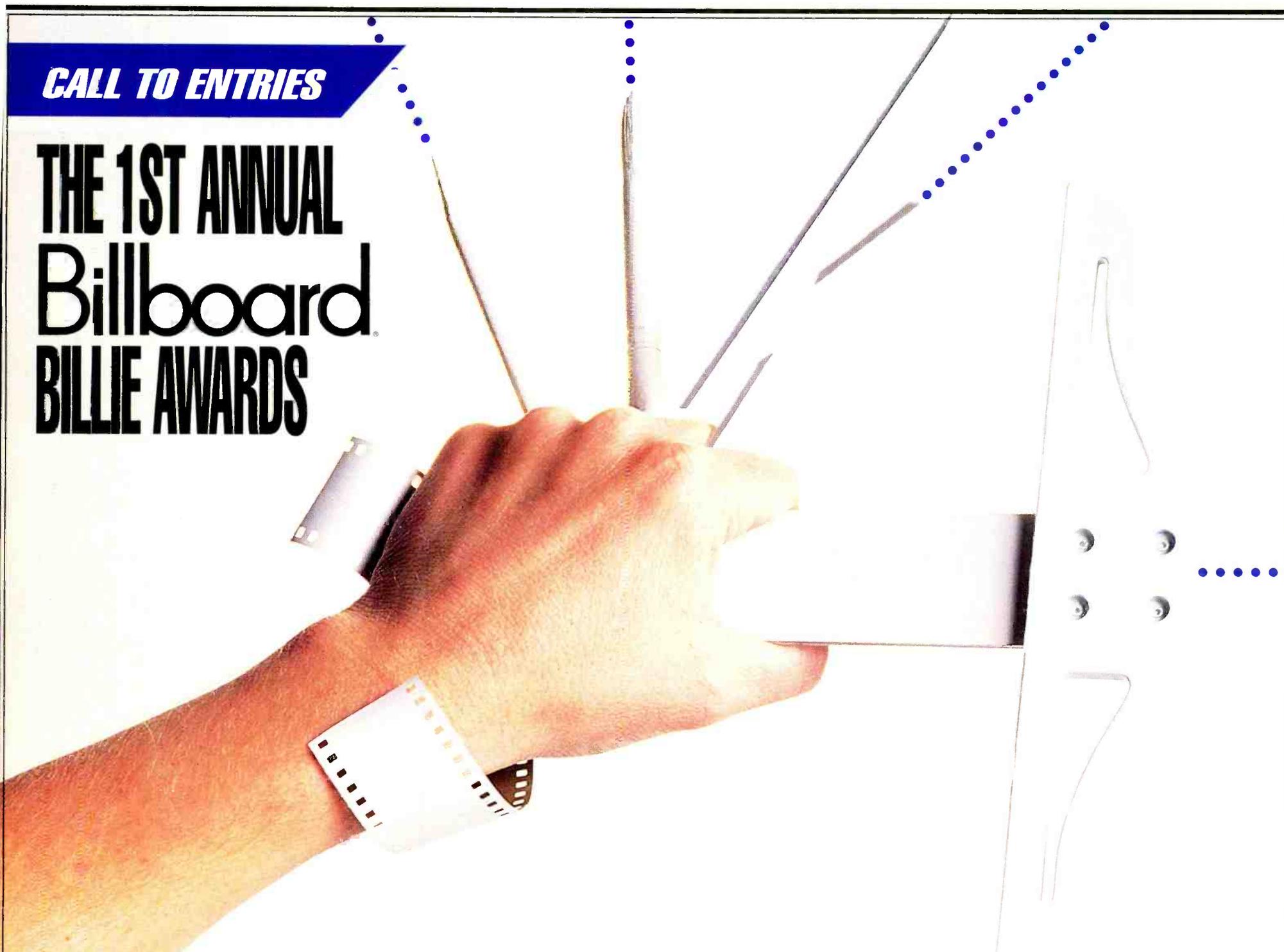
Whitney Houston tops the Hot 100 for a ninth week, making it one of only 11 songs to be No. 1 for nine weeks or longer in the rock era. In the U.K., Whitney is No. 1 for the seventh week. That's the longest run at the top for a solo female artist in the rock era. Only one other single by a female solo artist has had a longer run at No. 1 since the British chart began in 1952: "Secret Love" by Doris Day was No. 1 for nine weeks in 1954.

"I Will Always Love You" was the 12th and final No. 1 single of 1992. Reijo Sodergren of Finland notes that is the least amount of chart-topping singles in a calendar year since 1956, when there were 11 No. 1's. The years with the most No. 1 singles? Sodergren lists 1974 and 1975, both with a whopping 35.

JON SECADA's "Angel" debuts on the AC chart as "Just Another Day" drops off after 38 weeks. Richard Richman of Staten Island, N.Y., says that puts Secada's debut effort in a three-way tie with James Ingram's "I Don't Have The Heart" and Mariah Carey's "Love Takes Time" for the longest run of any single on the AC chart.



by Fred Bronson



**CALL TO ENTRIES**

# THE 1ST ANNUAL Billboard BILLIE AWARDS

## WHAT ARE THE BILLIE'S?

The Billie Awards are a salute to excellence in marketing. The first competition of its kind, The Billie Awards will be presented to creative departments and ad agencies to acknowledge and celebrate the best consumer and trade advertising for music, video, professional audio and retail.

Billboard recognizes the significant role the creative departments play, from conception to final product, in all phases of advertising. Billboard believes these behind the scenes people make an invaluable contribution toward the popularity and sales successes of an artist, group or company. It is with this sentiment that Billboard created The Billie Awards.

Awards are based upon excellence in all areas of the creative process, including graphic design, copy, production, audio and visual impact.

Winners will be selected by a panel of judges composed of highly acclaimed creative directors, art directors, designers and professionals in the advertising and entertainment industry.

## WHO

**CAN ENTER:** A record company, advertising agency, video company, design firm or any one responsible for the creation of pieces in the above categories is welcome to submit an unlimited number of entries, in any category in as many divisions as is appropriate.

Winners will be selected in the following areas: Music, Home Video/Music Video, Professional Audio, and Retail in all of the following medium:

- Consumer Print • Trade Print • Television/Cable • Radio
- Point of Purchase • Packaging & Cover Art • Outdoor Advertising

## HOW.

All print submissions should be sent in slide form. For radio submissions send audio cassettes and for video submissions send VHS tape.

The cost is \$35 per entry or \$100 per four entries (eight for \$185). Each piece is considered a separate entry.

Call for entries! Contact BILLIE AWARDS HOTLINE (212) 536-5019. Look for entry forms in upcoming issues of Billboard.

## WHEN:

The first annual Billie Awards Ceremony will be held in March of 1993. The Billie Awards will set the standard of advertising for today and tomorrow. Be a part of this prestigious event.

THE BILLIE AWARDS... *the only international advertising awards ceremony honoring the fields of Music, Video and Home Entertainment.*

# Billboard



# If Young Voters Speak To The Politicians, The Politicians Will Speak To Young Voters.

*Two years ago, an organization was founded on a remarkable principle: If young voters speak to the politicians, the politicians will speak to young voters. The organization was called Rock The Vote. From its inception, the charter of Rock the Vote was simple; reverse what had become a 20-year decline in voter turnout among 18-to-24-year-olds who had been abandoned by, and who had abandoned, the political system.*

*With an unparalleled non-partisan partnership, Rock The Vote was able to increase voter awareness and register over 350,000 new voters. When the final ballot was cast, the results were dramatic. 2,185,000 more young people pulled the lever in 1992 than in 1988. That's an astounding increase of 20%.*

*Thank you. To the artists and creative people who donated their time. To the volunteers on the front lines. To the networks and the corporations and professional organizations who contributed goods and services and money to keep it all going. And a most special thanks to all of those voters who did so for the first time this year.*

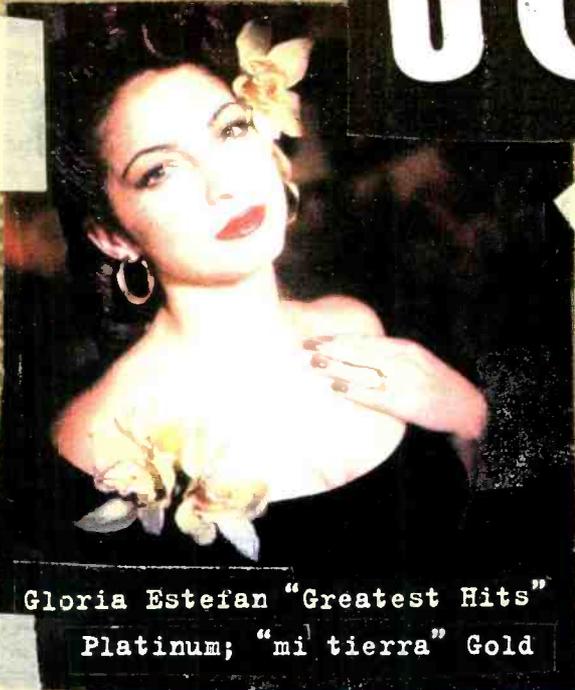
*But the work isn't done. In a democracy, it never is. Stay tuned for details regarding the Rock The Vote Washington bureau, the Rock The Vote Education Project and the 1993 Membership Drive.*

*And keep rockin'.*

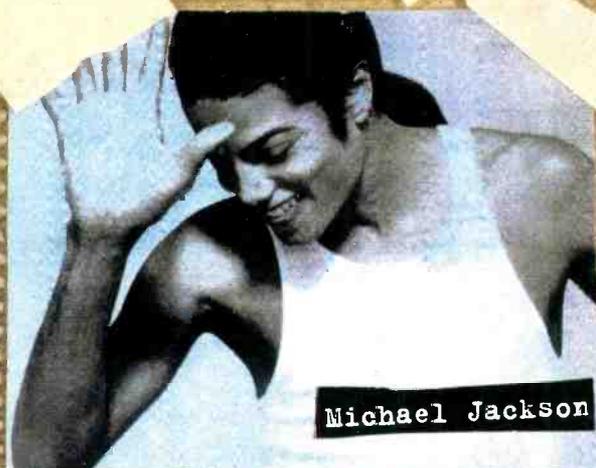


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# the cover story.



Gloria Estefan "Greatest Hits"  
Platinum; "mi tierra" Gold



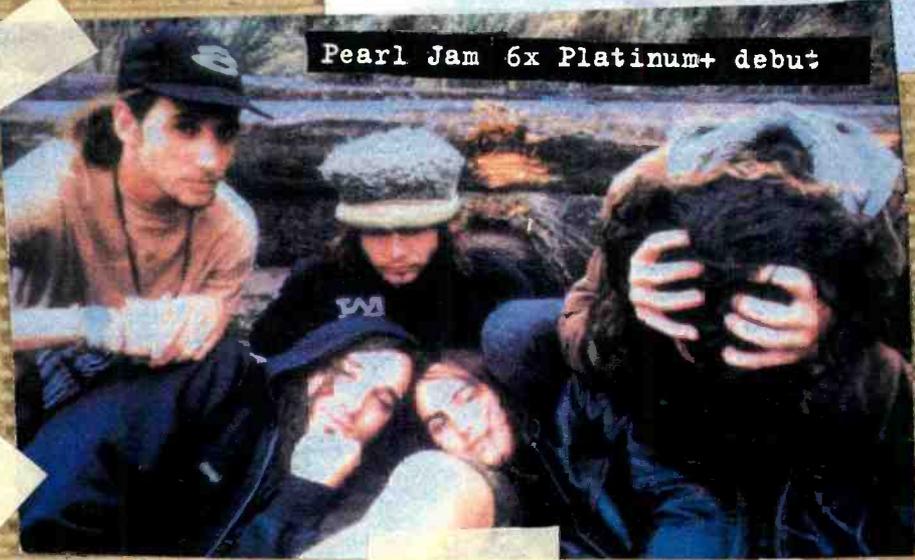
Michael Jackson  
"Dangerous" 20 million worldwide



Sade  
3x Platinum



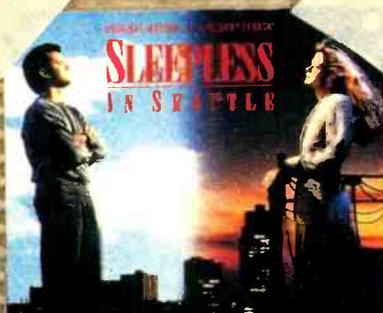
Poetic Justice  
Gold and building...



Pearl Jam 6x Platinum+ debut



FREE WILLY  
Gold MJJ debut



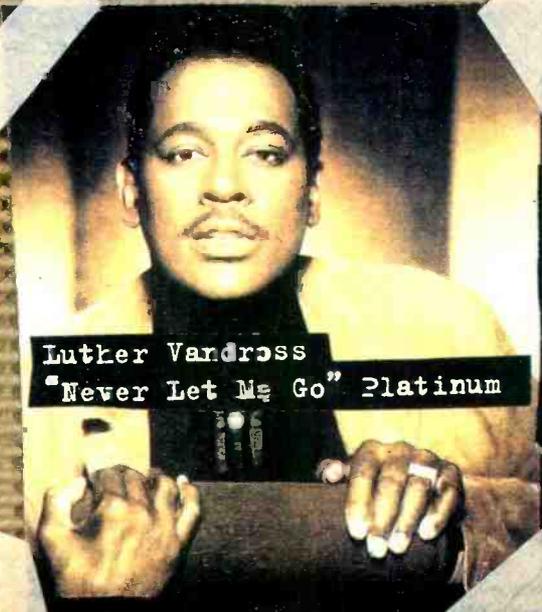
"Sleepless In Seattle"  
3x Platinum



Ozzy Osbourne  
"Live & Loud"  
album and home video Gold



Spin Doctors 4x Platinum debut

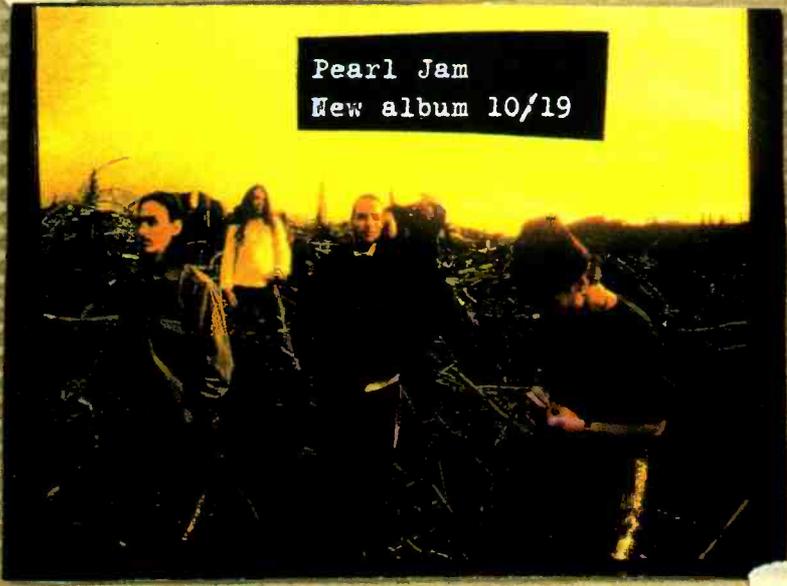


Luther Vandross  
"Never Let Me Go" Platinum

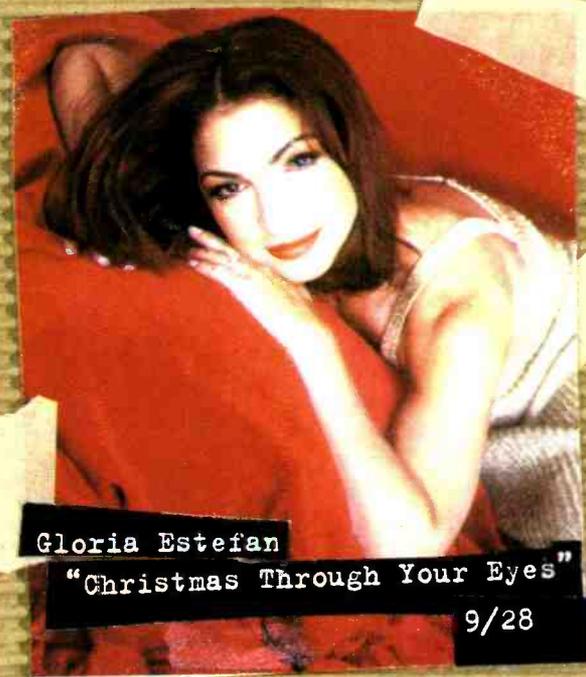


"Epic" Reg. U.S. Pat. & Tm. Off. Marca Registrada. is a trademark of Sony Music Entertainment Inc. © 1997 Sony Music Entertainment Inc. "Sleepless In Seattle" - Motion Picture Photography & Artwork Titles © 1997 TriStar Pictures, Inc. "Poetic Justice" - Motion Picture Photography & Artwork Titles © 1993 Columbia Pictures Industries, Inc. "Free Willy" - Motion Picture Photography & Artwork Titles © 1993 Warner Bros. All Rights Reserved.

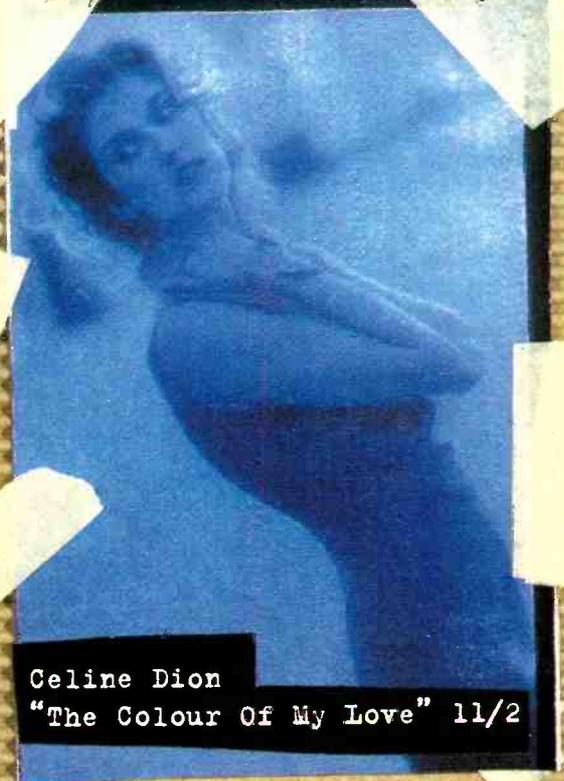
# the next issues.



Pearl Jam  
New album 10/19



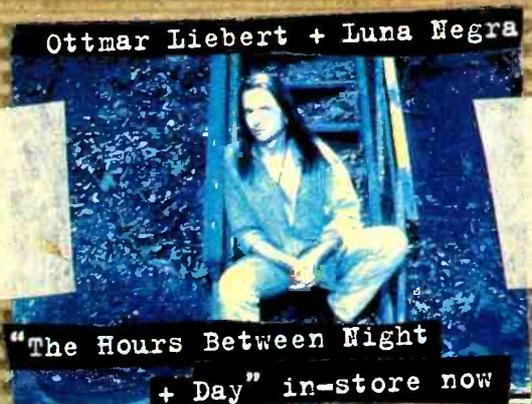
Gloria Estefan  
"Christmas Through Your Eyes"  
9/28



Celine Dion  
"The Colour Of My Love" 11/2



Rage Against The Machine  
400,000 and rising...



Ottmar Liebert + Luna Negra  
"The Hours Between Night  
+ Day" in-store now



Deep Forest  
200,000 and  
growing fast...

## JUDGMENT NIGHT

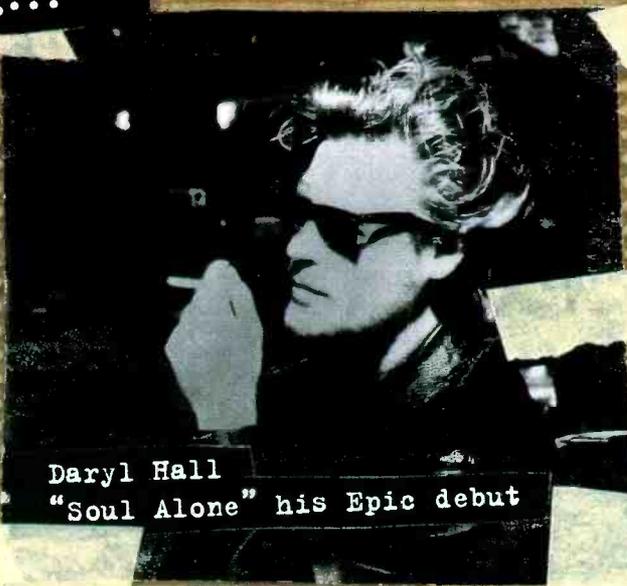
Epic Soundtrax: rock  
collides with hip hop  
on every track

## NICKELODEON

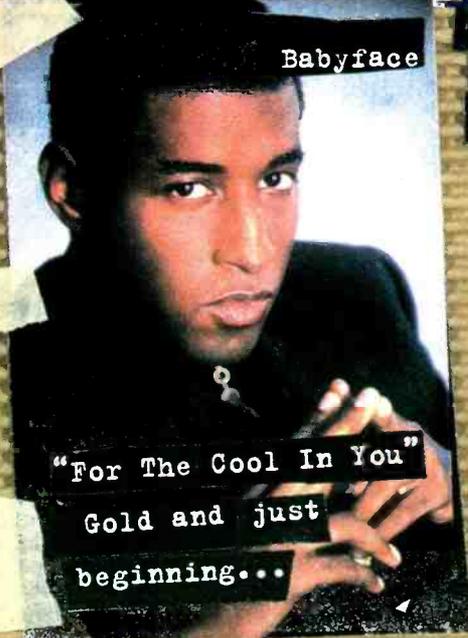
SONY  
WONDER



The No. 1 network  
for kids: 12 videos  
and albums out now



Daryl Hall  
"Soul Alone" his Epic debut



Babyface  
"For The Cool In You"  
Gold and just  
beginning...



Coming soon: Fight, Sepultura, and more...

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