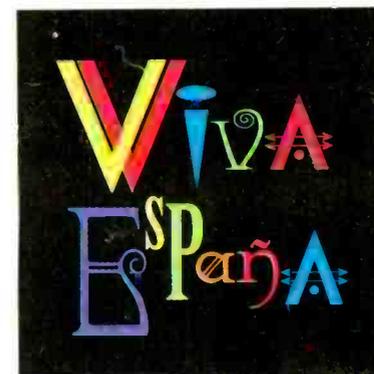


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FOLLOWS PAGE 46

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

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Bartoli Is Opera's Shooting Star

BY PHYLLIS STARK

NEW YORK—In the competitive opera world, dominated by mature, established artists, one of the fastest growing stars is 26-year-old Italian mezzo-soprano Cecilia Bartoli. What is particularly surprising about this young talent is that she has achieved such a high level of fame and esteem in the music community after performing professionally for only six years.

Her sales have also been impressive for a classical artist. Her current release, a collection of Italian love songs called "If You Love Me: 18th Century Songs," has been No. 1 on the Billboard Top Classical Albums chart for 10 weeks. "Mozart: Arias" peaked at No. 3 in March, and "Rossini Heroines," recorded with the orchestra and chorus of the Teatro La Fenice Ion Marin, peaked at No. 4 in April.

The factors that initially helped London Records break Bartoli in the

classical market were word of mouth among the opera cognoscenti and enthusiastic press notices. "The records were just very well-received by the critics," says Lynne Hoffman-Engel, VP of London. "We concentrated on getting those albums out, and the critics immediately went after them."



BARTOLI

From the start, London has used Bartoli's youth, style, and striking looks as selling points, just as other labels have done with artists like British violinist Nigel Kennedy, Israeli-born cellist Ofra Harnoy, and Russian baritone Dmitri Hvorostovsky.

An early marketing campaign played up Bartoli's love of sports cars and fashion, and she is perhaps the only classical artist to appear on an album cover wearing red leather gloves.

(Continued on page 19)

Group Dynamics: N.W.A Spawns Solo Successes

BY CHRIS MORRIS

LOS ANGELES—Add N.W.A to the elite list of groups like the Beatles, Crosby, Stills, Nash & Young, and New Edition that have spawned mul-

and M.C. Ren.

Label executives involved with the solo projects attribute the massive popularity of the individual group members to such factors as a steady

(Continued on page 95)

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tipple solo successes.

Although the future of the Compton, Calif.-based group is clouded by a lawsuit filed recently by Eazy-E against his band mate Dr. Dre, solo projects by both rappers rise on The Billboard 200 this week. These hot releases follow popular 1992 solo titles by charter N.W.A members Ice Cube

Spotlight on CANADA

FOLLOWS PAGE 56

Clearing House: EMI Music Uses Sampling Committee

BY JANINE McADAMS

NEW YORK—With an increasing number of artists borrowing snippets of existing recordings, music publishers are seeking to become more efficient in identifying and clearing samples that use their songs.

Each publisher approaches the task in a different manner. At MCA Music, for example, one point person "runs interference" on sampling requests, says executive VP Lance Grode. At

Warner/Chappell, copyright manager Steve Scott works with three other copyright specialists to handle the paperwork on clearances.

In comparison with other firms, EMI Music Publishing has adopted an especially aggressive approach to clearing samples: It has created an 11-member, interdepartmental sample clearance committee that meets twice a month under the chairmanship of Frederic Silber, the publisher's VP

(Continued on page 85)



Southeast Asia Talking Up Chinese Music

BY MIKE LEVIN

HONG KONG—For hundreds of years, Chinese have been leaving the mainland for better opportunities abroad, bringing their music with them. Recently, some of these emigrés have created large audiences for sweet ballads and glitter pop. These fans are among the industry's most predictable—and reliable—demographics.

This type of music, which includes a lot of cover versions, is often considered conservative and unoriginal. But it has been profitable, especially for the pop factories in Hong Kong, Asia's cultural center for Chinese repertoire, and in Taiwan, the newest

(Continued on page 37)

IN THE NEWS

Sammy Cahn, Master Lyricist, Is Gone

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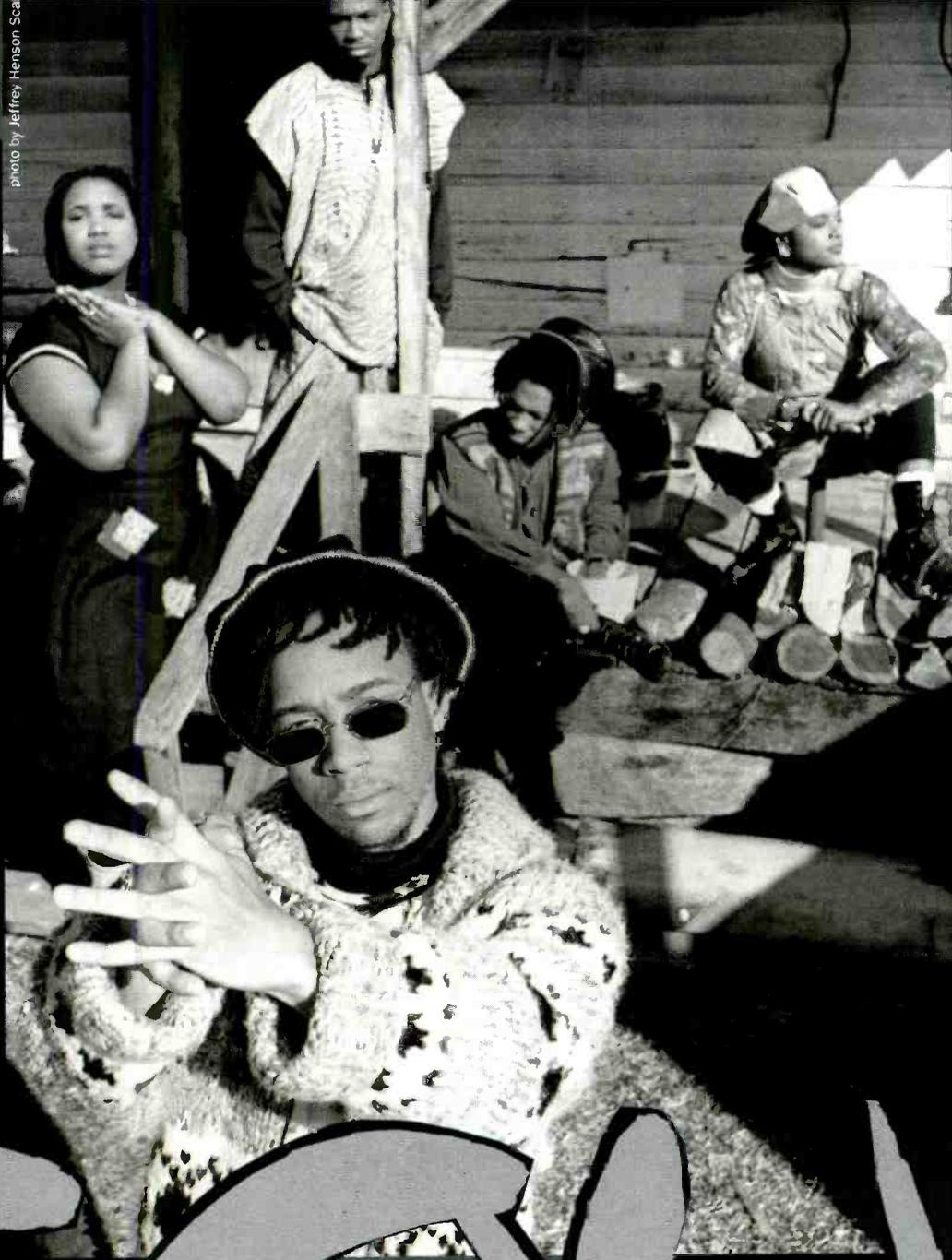
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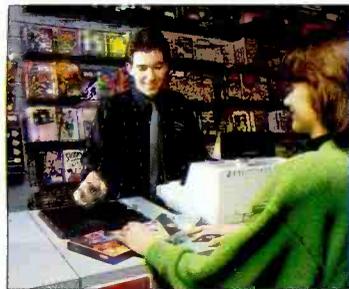


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Lord Kitchener Still Rules Calypso

The young relish the excitement of experience, and the old savor the might of remembrance, but it takes a true sophisticate-sage to fuse discovery and memory into a timeless new force.

Carnival season in Trinidad and Tobago is just commencing, yet 70-year-old living legend Lord Kitchener, aka Aldwyn Roberts, has already captured the loyalties and libidos of much of the populace with several songs from his just-issued "Longevity" album (J.W. Records). Chief among the singer/songwriter's candescent new crop of rug-cutters are "Mystery Band," a ligament-stretching soca yarn about an incorporeal rainy-day *mas* combo, and "Roll Your Abdomen," a torso-cosetting ode to carnal dance traction that's steamy enough to take the crease out of a cricket pitch.

"Calypso is like a news report, observant and universal," says Kitch, as he is affectionately known. "The story behind 'Mystery Band' is that in Port of Spain we have what we call the Dry River, which passes through the city. And I know for a fact that when there's a strong rainfall, a sound comes from it that seems like Carnival music." Or to quote the lyric: "Pan beating all night in the Dry River/Darling we all hearing but can't see this orchestra . . . /Some say the music sound like the late Forties/Some say it sound like a band from space/But however it sound every man was pleased/For it surely had we shaking we waist!"

Come sunup on the riverside, the perplexed/partying revelers peer out from under their crumpled umbrellas to solve the riddle of the torrential racket: "Milk tin coming down in the flood water/With all kind of old bottle and old can/A-tink-a-ling-a-ling, they bouncing off each other/And they'd mistaken it for a steel band!"

Kitchener's cagey stanzas are a gentle reproach to the tame generation of steel pan ensembles in the annual road march competitions, while also satirizing stagnant imaginations within the dance-obsessed ranks of the leading soca (i.e., "soul calypso") performers. But the triumph of Kitch's allegorical censure lies in the galvanizing gait of the track, its samba-like vigor sharpened by palpitating scat vocals ("Paloon-ting! Paloon-tong!") that are as pendulous as they are pungent.

Which brings us to "Roll Your Abdomen," a rapt cantata to lower-anatomy calisthenics (courtesy of an assertive character named Cindy) that might seem utterly profligate were it not so uproarious in its caricature of standard soca dance couplets: "Kitch, I don't want 'jamming,' I don't want no 'wine!'" So he counsels, "Roll your belly and cool your mind!"

As the Solomonic old calypsonian explains, "In the early days of calypso, you had more lyrics and less music. Today with the soca, you have more music but less lyrics. Soca excites the dancers, yes, but it doesn't say as much. For the last two, three years, all the calypsos were about nothing but the 'wine' and 'jam.' The whole thing was monotonous and unimaginative, so I decided," he says, giggling with sly glee, "that now 'the action is on the abdomen.'"

"Really, I wanted to create another big jump in the soca sound, in its brains and vitality, just like back in the '40s," Kitch assures, passing the afternoon in his comfortable home near Diego Martin on Trinidad's northwestern peninsula while wife Betsy Howell Roberts gets a meal under way. The veteran troubadour is referring to his revolutionary move in 1946 to organize his own calypso tent under the heading "The Young Brigade," he and compatriots the Mighty Killer, Spoiler & Viking, and Lord Ziegfeld electing to

intensify the rhythmic structure of calypso, adding more horn-accented Latin swing to its festive folk-based street tempos. He also sought to expand its post-World War II themes, featuring less of the old *picong* (improvised) judgments on local politics or domestic gossip (such as his own girlfriend-denouncing "Green Fig," 1944, and "Tie Tongue Mopsie," 1945), and increasing the apologues of ethnic pride and civil rights commentary, including an epochal song he first performed in 1947 during his extended (until 1964) stay in England—"White And Black."

That track and "Africa My Home" would later be huge hits circa 1953 on the U.K. Melodisc label, with the former, statesmanlike treatise on colonial racial stratification remaining one of the most admired in modern Caribbean history: "Your father is an African/Your mother may be Norwegian/You pass me when you say good-night/Feeling you are really white/ . . . No, you can never get away from the fact/If you not white you considered black."

Born on April 18, 1922, to blacksmith Stephen Roberts and wife Albertha, Aldwyn was raised with his two brothers and three sisters in the crossroads town of Arima, St. George parish. Taught guitar and the oral calypso tradition at the age of 10, they became his sole source of income four years later when the death of both parents compelled the 6-foot-2 teenager to seek full-time employment as a salaried serenader of Water Scheme laborers in Trinidad's San Fernando Valley. By 1939, Aldwyn (also known as "Bean" for his height) was able to score his first calypso hit, "Shops Close Too Early."

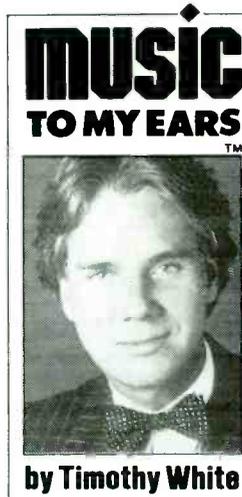
Come 1944, when the wartime ban on Carnival was rescinded, he won the celebrants' hearts with "Mary, I Am Tired And Disgusted." The Growling Tiger, greatest of the first golden era (1920-40) of folk calypsonians, saw that a new talent had seized the psyches of his countrymen, and Tiger christened him Lord Kitchener for the famed British field marshal and war minister.

In 1978, Kitch conquered calypso anew, notching the first international smash in the ascendant soca style with his "Sugar Bum Bum." He's enjoyed steady hits ever since with songs like "Iron Man" and "Parkway" (both 1990). In 1989, he was inducted into calypso's Sunshine Awards Hall of Fame. And since Lord Kitchener is one of the foremost living contributors to the literature of modern song, Caribbean observers trust the Univ. of the West Indies will one day bestow an honorary Doctorate of Humanities on this Woody Guthrie of the Lesser Antilles.

"In my time," says Kitch, "I've sung for Harry Truman at Walter Field in 1945, and for Princess Margaret at London's Chesterfield Club in the '50s. But in the early days at home, performers like me were outcasts. It's only in recent years that our own country has given official recognition to calypso, but I'm thankful."

Like the towering *immortelle* trees imported to Trinidad and Tobago in the 18th century to shelter its delicate coffee and cocoa shrubs, the calypso of Lord Kitchener has foreshadowed and nurtured key rhythmic and vocal strains of popular music in this hemisphere, from jump blues and dance to rap. Indeed the various lineages of these genres would make no logical sense without calypso, just as the 1993 Carnival would be poorer in spirit without "Roll Your Abdomen" and "Mystery Band."

"For 55 years, I've tried to make calypso more intelligent, and make soca more danceable," says Kitch quietly as his wife calls him for lunch. "Long ago, today, and tomorrow, that is my job."



by Timothy White

THIS WEEK IN BILLBOARD

DURAN DURAN IS HOT HOT

"Things that go out of style obviously do come back in style," says Duran Duran keyboardist Nick Rhodes, and his band is a stylish case in point. After a several-year cool spell that followed sizzling success in the '80s, Duran Duran is heating up again with a self-titled set on Capitol. Melinda Newman talks with the band about the new project. **Page 14**

CHILDREN'S NETWORK GROWING

The fledgling Children's Satellite Network is rapidly maturing into a force to be reckoned with, overcoming obstacles and gaining major-market affiliates and national advertisers. Carrie Borzillo and Moria McCormick report on its growing success. **Page 79**

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Commentary

Please Don't Shoot The Messenger

BY JERRY RUBINSTEIN

"The digital transmission of sound recording is no longer science fiction... it is here now... and it is here to stay."

So notes Recording Industry Assn. of America president Jay Berman in the Dec. 26 issue of Billboard. And he is absolutely right.

As former chairman of ABC Music and United Artists Records, a former RIAA director, and current chairman of International Cablecasting Technologies Inc.—parent of the Digital Music Express premium audio service—my concern for the profitable future of the music industry is second to none.

However, by incorrectly characterizing digital audio transmission as a threat to its existence, Berman does the music industry a huge disservice and diverts attention from far more pressing issues.

I join Berman in urging increased unity among the various groups that make up the music industry and in calling for standards that safeguard those groups and their interests. But it is misguided to target digital transmission when the real issue is the failure of current U.S. copyright law to recognize performance rights for sound recordings.

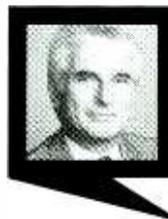
There is no fundamental or necessary reason for the established music industry and the emerging digital transmission business to be adversaries. Digital music transmission is not a threat to the music industry. Instead, rather than hurting recording artists, producers, composers, songwriters, music publishers, retailers, and others in the business, this innovative technology actually expands their audience, enhances their visibility, and will ultimately boost their revenues.

In his article, Berman also misrepresents services such as DMX.

Digital Music Express promotes the interests of performing artists, producers, and their colleagues. It does not engage in the practices to which Berman objects; the service already adheres to many of the RIAA standards. As the RIAA proposes,

we provide play information, but—also in line with RIAA guidelines—we do not publish a program guide, announce our programming in advance, transmit complete albums, or feature single-artist specials.

Moreover, we have long supported legislation establishing such RIAA guidelines. Before DMX had signed up its first subscriber, I met with the RIAA to express my support for appropriate legislative action,



'DMX can thrive only if the music industry thrives'

Jerry Rubinstein is chairman and CEO of International Cablecasting Technologies Inc.

as well as for regulations requiring providers of pay-per-listen, album or artist compilation programming to negotiate appropriate licenses with copyright owners. As I stated in a subsequent letter to the association some 24 months ago, these regulations would provide the protection and revenues that the music industry seeks, while fostering a cooperative, rather than combative, environment.

Advances in technologies or new uses for those technologies do not in themselves pose a threat to the music industry. Far from destroying the industry, the new technologies and innovative applications integral to digital audio sound delivery offer expanded access and increased opportunity.

Parallels to the growing presence of digital audio transmission on the contemporary music scene can be found throughout the history of entertainment media. Despite widespread fears, for example, live musicians were not ruined by the advent of broadcast radio. Instead, opportunities for musicians increased as radio opened up new audiences, new outlets, new opportunities.

Industry segments once featured as dangerously competitive have proven instead to be synergistic. Home video and cable

TV, for instance, heighten the awareness of motion pictures and increase theatrical ticket sales; television broadens the appeal of film actors, recording artists, and radio personalities; and a major broadcast television network recently aired a prime-time tribute to a cable competitor.

As Berman notes, DMX does indeed offer "subscribers more than 30 channels of 24-hour, commercial-free, CD-quality, pre-recorded music." But that exposure, far from stopping listeners from purchasing CDs or cassettes, is more likely to spur them to do so, much like listening booths did in the record shops of the '50s.

Imagine a consumer who hears a song she or he likes. The service provider—in this case, DMX—furnishes the song's name, the artist, the album name, and the record company and catalog ID number. Now, that consumer not only has heard a sample of the album, but also has the information needed to go out and buy it. To characterize digital audio transmission as a fatal threat to the music industry while ignoring its positive impact and influence is short-sighted at best.

No law can prevent consumers from copying materials. The computer software and videotape industries can attest to that, as can the entire music industry. But appropriate reforms in the copyright law could require both radio broadcasters and digital audio services to pay negotiated fees to copyright holders before transmitting certain programming, including albums.

From my vantage point as chairman of the leading digital audio service, I can assure you that International Cablecasting Technologies and DMX can thrive only if the music industry as a whole thrives. Therefore, it is in the interest of my company to ensure that record producers, performers, composers, and their colleagues continue to flourish.

As a critical player in the music industry with a vested interest in assuring that music continues to be recorded, we hope to be invited to participate in the upcoming RIAA meetings on performance rights.

EDITORIAL

May Rock The Vote Rock On To Victory

As a new President—and a new generation—take charge of the White House, it is worth reflecting on the role that Rock The Vote played in the election and the function it could serve in the future.

The industry-supported voter-registration and lobbying group claims to have registered more than 350,000 new voters—mostly in the 18-24-year-old group—and to have influenced many more to register and vote through its PSAs on MTV and other attention-getting devices. While these new voters could not have determined the outcome of the Presidential race, 20% more of those in this age category pulled the lever in 1992 than did in 1988.

Rock The Vote and its industry supporters—especially MTV and the National Assn. of Recording Merchandisers, which coordinated registration efforts at retail—deserve at least some of the credit for this happy turn of events. Even if the majority

of the new registrants had voted for George Bush and other pro-censorship candidates—and all indications are that the opposite was true—the mere fact that the music industry helped bolster democracy is a positive harbinger. And Rock The Vote is continuing its efforts to enlist and educate voters. By creating a more informed and politically active citizenry, such efforts could help stymie the attempts by far-right groups to impose their socially regressive views on the rest of us.

Despite last year's attacks by those elements and some public officials on artists such as Ice-T and Sister Souljah, America still has the best environment for free expression in the world—but it should not be taken for granted. Since free speech is essential to the health of the media and entertainment industries, they have a vested interest in safeguarding that liberty. Due to their immense influence, both here and

around the world, they also bear a special moral responsibility to ensure that speech remains free in this country.

Rock The Vote is helping in that task, and it deserves our support. Aside from its campaign for passage of the Motor Voter Bill, which was vetoed by Bush last year, Rock The Vote has a vital role to play in making more young people aware of the importance of voting. While they may be more conservative than their counterparts were 20 or 30 years ago, the younger generation can positively influence the thinking of politicians on free-speech issues.

As Rock The Vote continues its effort, industry organizations should also keep up the pressure to expand the electoral franchise. In addition, don't forget that Congresspeople *do* pay attention to constituent mail. Everyone must pitch in to protect our precious right to express ourselves freely.

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—*Newsweek*

"Shawn Colvin epitomizes the diversity of quality music... an artist whose time has come."

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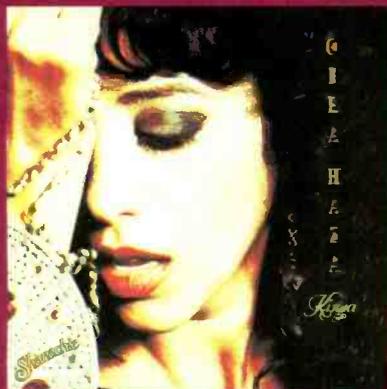
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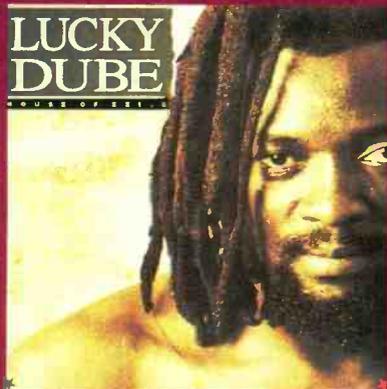
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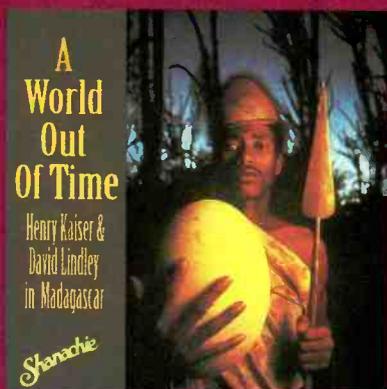
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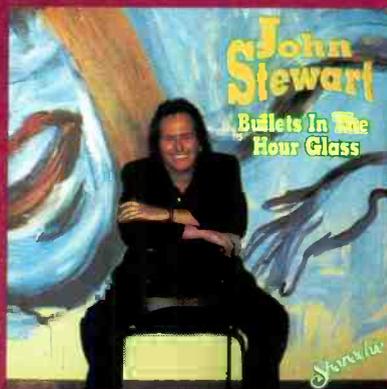
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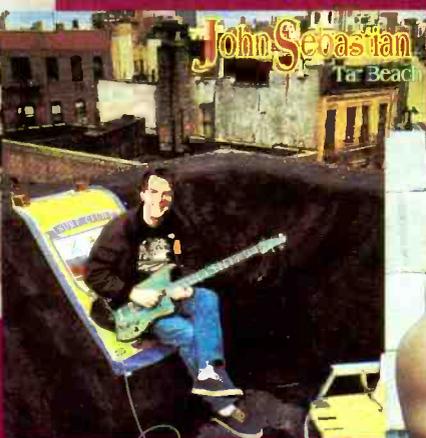
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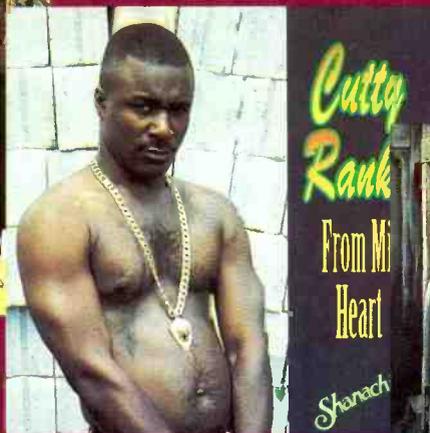
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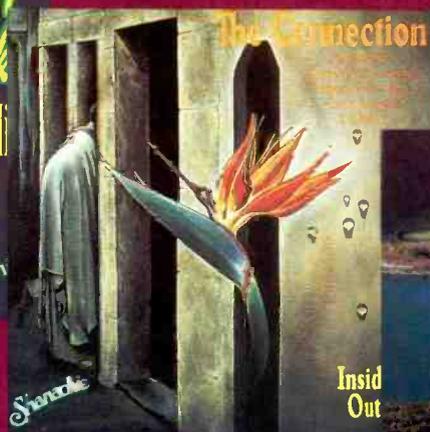
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Video Treasures Polishes Up Stevens To Focus On Acquisitions

NEW YORK—Video Treasures has bolstered its management team as part of an effort to replenish its larder of prerecorded programs. The budget video supplier, based in Troy, Mich., hired David Stevens to fill the new post of VP of product licensing and acquisitions.

Stevens had been buying in another capacity—he was VP of video purchasing for rackjobber Handleman Co., which owns Video Treasures. His place is being taken by Mario DeFilippo, who has been promoted to senior VP and video product manager, reporting to senior VP of merchandising

Lawrence Hicks. Jerry Adams takes over DeFilippo's responsibilities as VP and music product manager.

Everyone is supposed to win in the move. Stevens comes aboard to shoulder some of the burdens handled by Video Treasures president George Port. "George was wearing a lot of hats," notes a competitor. By taking better advantage of supply-side margins, Video Treasures could become a major contributor to Handleman's bottom line. Right now, though, "it's not that important" in Handleman's profit picture, claims Lad-

(Continued on page 85)

Blockbuster Sizes Up PPV Potential Talks Home Delivery With Bell Atlantic

■ BY SETH GOLDSTEIN

NEW YORK—Blockbuster Entertainment, the video retailing giant that has long downplayed the competitive threat of pay-per-view, now appears ready to jump into the PPV business itself.

The chain reportedly is discussing an electronic delivery service with Bell Atlantic, which would use phone lines to transmit movies to subscribing VCR owners. Bell Atlantic recently announced plans to introduce this kind of service to home owners in northern Virginia next year, although the phone company lacks the software support Blockbuster could supply.

Blockbuster might be the missing link, even at the expense of its corporate and franchised stores, which generated revenues in excess of \$1.6 billion in 1992. In fact, says one Wall Street analyst, Blockbuster is champing at the bit. "They feel Bell Atlantic [won't be] quite ready" for a full-blown national service for four or five years, he says.

Blockbuster won't deny it's talking to Bell Atlantic, but company spokesman Wally Knief says, "We're not prepared to discuss any specifics." Bell Atlantic's Larry Plumb confirms only that the telephone company is in discussion "with a wide range of suppliers."

One home video supplier executive

wonders why Bell Atlantic would "partner up" with Blockbuster, noting that the studios prefer dealing with as few middlemen as possible. One answer, according to a Wall Street source, is that Blockbuster has the database technology, knows Hollywood, and presents a friendlier face to the public than a telephone company.

Another possibility: Bell Atlantic might see a need for a partner like Blockbuster that has expertise in gauging public demand for a wide range of new and older movies.

If a partnership develops, it is unlikely that Blockbuster could rely on the first-sale doctrine—which allows

(Continued on page 85)

New U.S. Trade Rep Brings Entertainment Experience

■ BY BILL HOLLAND

WASHINGTON, D.C.—Los Angeles lawyer Michael (Mickey) Kantor, who was confirmed by the Senate Jan. 19 as the new U.S. Trade Representative, is familiar but not intimate with entertainment industry trade concerns, according to industry sources who know him.

In recent years, Kantor, who was President Bill Clinton's national campaign chairman, has worked primarily as a government-relations lobbyist. But his former law firm, Los Angeles-based Manatt, Phelps, Phillips & Kantor, has a large number of entertainment industry clients.

Kantor's firm, according to a source there, has a division of 15 lawyers and staffers working with more than 250 music-industry clients, including Hammer, Barbra Streisand, Guns N' Roses, Bobby Brown, and Giant Records, the joint venture between entertainment mogul Irving Azoff and Warner Bros. Records. Former label clients include Geffen and Elektra Records, both of which now have in-house legal counsel.

According to disclosure papers filed with the U.S. Office of Government Ethics, several of Kantor's former clients include offshoots of TV and movie entertainment companies, although most are rail and oil companies.

Kantor's main area of expertise is in "legislative advocacy," or lobbying the causes of clients at the state and federal level. However, he has worked with lawyers in the firm on music-related cases in several instances, according to a source.

RIAA'S VIEW

"I suspect Mickey knows something about what goes on and the problems we face in this industry," says Jay Berman, president of the Recording Industry Assn. of America, who has known Kantor for many years through mutual involvement in Democratic politics. "But I don't think he's been involved in the trade aspects of our business."

Sources say that Kantor has friends and business associates in

(Continued on page 29)



Mann About Town. Terry Ellis, president of the Imago Recording Co., announces the signing of singer/songwriter Aimee Mann, former lead singer of Til Tuesday. Mann's solo debut album, "Whatever," is due out on Imago in April. Shown, from left, are Ellis; Patrick Rains, Mann's manager; Mann; and Kate Hyman, VP of A&R, Imago.

Musicland Basks In \$1 Billion Year

■ BY DON JEFFREY

NEW YORK—Musicland Stores Corp. reports that 1992 brought the music and video retailer its first \$1 billion year in sales and a healthy increase in profits.

Sales for the year that ended Dec. 31 rose 9.5% to \$1.02 billion from \$932.2 million the year before.

Same-store sales, which measure the average receipts from units open at least one year, increased 3.1% during the year.

The company attributes the comparable-store gains to double-digit increases in sales of CDs and home video product.

Keith Benjamin, a securities analyst with Ladenburg, Thalmann, says, "The comps could have been a little better, but they made up for them with slightly better margins." The analyst says Musicland did well selling catalog music titles, which yield higher profit margins than current hits.

The company, which is the biggest music retailer in the U.S., increased its number of stores in 1992 to 1,135, a net gain of 94. Music units operate under the names Sam Goody and Musicland, while the sell-through video outlets are called Suncoast Motion Picture Co. Two newer concepts are On Cue (13 music, video, and book stores set in small towns) and Media Play (one 40,000-square-foot full-service store).

Benjamin says, "The Suncoast stores continue to perform quite well and this year they made a reasonable amount of money."

As for profitability, Musicland's net income for 1992 rose 95.5% to

\$15 million from \$7.7 million the year before.

Although operating profit (before taxes, interest payments and depreciation charges) jumped 10.4% to \$94.4 million from \$85.6 million the year before, a big reason for the strong rise in net income was the sizable reduction in Musicland's interest payments on debt. The company used the \$137 million it raised in an initial public offering of stock last March to redeem \$122.6 million worth of high-interest bonds. Its long-term debt stood at \$188.4 million at year's end.

Musicland's common shares, however, have not returned to the \$17.125 high they attained after the stock offering. At press time they closed at \$12, up 62.5 cents, in New York Stock Exchange trading.

AFRAID OF BLOCKBUSTER

Benjamin believes the stock is undervalued for two reasons: "The comps are in the lower end of people's expectations. And people are afraid Blockbuster is going to put competitive pressure on Musicland." Last year Blockbuster, the leading video retailer in the U.S., entered the music business by acquiring two chains, Sound Warehouse and Music Plus. But Benjamin adds,

(Continued on page 95)

Int'l Music Vids Return to Japan Via DBS, Cable

■ BY STEVE McCLURE

TOKYO—Foreign music is slowly but surely returning to television in Japan, following a long drought in which there was hardly a non-Japanese videoclip to be seen on the airwaves here.

In recent months, the country's leading commercial satellite broadcast company has boosted its foreign-music programming; two satellite-TV stations specializing in music have started broadcasting; and "Juliana's Tokyo Live," featuring rap/R&B artists performing in a popular Tokyo disco, has returned to the air.

After the demise in June 1991 of "MTV Japan," a magazine-style program on the Tokyo Broadcasting System featuring material culled from the U.S. network as well as videos of Japanese bands, there was little opportunity to see foreign videoclips on Japanese TV. This made life especially difficult for anyone trying to promote overseas product in this market. Satellite TV has done a lot to change that, but it suffers from a dearth of subscribers, and questions are being asked about the future of the satellite channels.

Music consortium-owned Space Shower, a 20-hours-a-day all-music station previously available only on cable, started satellite broadcasts this spring on a free, introductory basis. Since Oct. 1, it has been charging subscribers a monthly fee of 900 yen (\$7.25).

But Space Shower's satellite service has proved something less than a hit with Japanese TV viewers. Currently, slightly more than 3,700 households have signed up in a country of 123 million, compared with 620,000 households nationwide that see Space Shower on cable.

So far Music Channel, the Japanese licensee for MTV owned by Pioneer Electronic Corp., TDK Corp., and advertising firm Tokyu Agency, has signed up only 6,000 subscribers since it opened in October. However, it hopes to reach the 30,000 mark by March. Besides satellite subscribers, about 550,000 people nationwide have been able to see the service via cable since Oct. 1.

Like Space Shower, Music Channel

(Continued on page 50)

Many Formats Love 'Always Love You' Houston Hit Revives Parton Paean

■ BY ERIC BOEHLERT

NEW YORK—Is there a finite number of times the same song can be a radio hit? In the case of Dolly Parton's anthem of devotion, "I Will Always Love You," the answer seems to be no.

As Whitney Houston's version continues its dominance on several charts, Parton's own rendition of the love song is stirring radio interest for the third time. According to Broadcast Data Systems, more than 80 country stations have added it to their playlists in recent weeks. The song has not

been an automatic hit for everyone, though; yet another version of "I Will Always Love You," by John Doe, recently failed to ignite radio interest.

The single has traveled down an unusual path. In 1974, the song was released as a single from Parton's "Jolene" album. Eight years later, in an updated version, "I Will Always Love You" landed on both the "Best Little Whorehouse in Texas" soundtrack and Parton's "Greatest Hits" release. The second time around, the single garnered major airplay at country radio, going to

(Continued on page 78)

Artists & Music

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

Sammy Cahn: A Legacy Of Hits Late Lyricist's Work Spanned Styles, Eras

BY IRV LICHMAN

NEW YORK—Sammy Cahn, who wrote lyrics for dozens of pop standards, died Jan. 15 of congestive heart failure at Cedars-Sinai Medical Center in Los Angeles at the age of 79.

In the course of his 60-year career, Cahn penned a range of hit songs, including "Three Coins In The Fountain," "Love And Marriage," "High Hopes," "Call Me Irresponsible," and "My Kind Of Town." Combining a Tin Pan Alley simplicity and directness with the craft and discipline of

Broadway's best wordsmiths, Cahn chronicled the swing era, the romantic longings of the World War II years, and the well-being and optimism of postwar America.

In recent years, Cahn, a winner of four Academy Awards, dedicated much of his energies as president of the Songwriters Hall of Fame to the opening of a Hall museum in New York. It is expected to open sometime this year.

An ASCAP board member and VP, Cahn's most creative years were in the '40s and '50s. His chief collaborators were composers Jule Styne and James Van Heusen, with whom he wrote a string of hits, many of which were sung by Frank Sinatra.

In describing Cahn's skills as a lyricist, Sinatra once called him "gifted, expressive, original, commercial, tireless, funny; all come out in his lyrics. I've never known, never sung a Cahn song that didn't say something. Maybe a few words or a line or two, but he made his point. . ." Sinatra described the lyricist in liner notes that accompanied the recording of Cahn's 1972 appearance at New York's 92nd Street Y, which was recently reissued by DRG Records.

SPEED DEMON

Cahn was legendary for the speed with which he could complete a lyric. Styne, his collaborator on 19 films and three Broadway shows—one of

them the classic "High Button Shoes"—told his biographer, Theodore Taylor, ". . . [Cahn] could write things in a minute. He was incredibly fast. Sammy wanted to stay in action, not sit in creative loneliness like a [Frank] Loesser or Alan [Jay] Lerner . . . He never wanted to leave me without an idea for a song. So out came the laundry slips, any time of day or night."

When Styne and Cahn began working together in 1942, shortly after the start of World War II, they penned material that took romantic note of
(Continued on page 87)



Columbia's Newest. Columbia executives congratulate singer/songwriter/guitarist Jeff Buckley on his signing to the label. Shown, from left, are Paul Rappaport, VP of artist development, Columbia; George Stein, attorney; Don Ienner, president, Columbia; Buckley; David Kahne, senior VP of A&R, Columbia; Jonathan Polk, East Coast director of business affairs, Sony Music; and Steve Berkowitz, director of A&R/marketing, Columbia.

Letterman-Leno Battle Could Impact Music Acts More Competition Seen For Top Entertainers

BY CRAIG ROSEN

LOS ANGELES—The Dave vs. Jay talk-show battle, coming to a TV near you this summer, is likely to heat up the jockeying for music acts on late-night exposure. As David Letterman's CBS show goes head-to-head with Jay Leno's NBC gabfest in the 11:30 p.m. time slot, acts may be forced to choose one show or another.

In the past, it has not been too uncommon for a musical act to hit both "The Tonight Show" and "Late Night With David Letterman" within a period of weeks, or even to appear more than once on one of the shows. For example, Geffen act Arc Angels played "The Tonight Show" Nov. 24. Less than two months later, on Jan. 6, the band made its second appearance on "Late Night."

While this apparently did not ruffle the producers of "The Tonight Show," the switch of Letterman to the earlier time slot is certain to heat up the competition for acts, whose record sales often benefit from talk-show appearances.

An indication of how fierce the talent battle might become was seen in September, when "Tonight Show" executive producer Helen Kushnick

was ousted after crossing swords with manager Ken Kragen. Kushnick was allegedly so upset about "Tonight Show" guest Travis Tritt's planned performance on "The Arsenio Hall Show" that she canceled a scheduled "Tonight Show" performance by Trisha Yearwood, another of Kragen's clients.

According to Robert Morton, co-executive producer of "Late Night," who will make the move with Letterman to CBS, the new show will have a slightly different booking policy than did "Late Night."

"We'll broaden it a little, keeping in mind that there is a different audience at 11:30 p.m. than there is at 12:30 a.m., but we will basically maintain the same overall philosophy," he says.

Some in the music industry hope the booking policy of Letterman's new show will not hew too close to the mainstream. Says one major-label publicist: "If [Letterman] continues the way it's going now, it would be really great. Everyone will have a place to go. But if they go more mainstream, it's going to be more competitive. How could it not?"

That publicist adds that, in the past, the Letterman show may have

tolerated not getting the first shot at some big-name acts because of its 12:30 a.m. time slot. But once the program moves to 11:30 p.m., Letterman will want the big names first.

Morton says the earlier time slot may give Letterman access to a number of artists that didn't appear on "Late Night." "A lot of acts that didn't do the show in the past will know that they will be exposed to a larger audience and [that] we will likely have larger and updated studio facilities," he says.

"Tonight Show" co-producer/head of talent Bill Royce says the Leno show will not attempt to counter-program to fend off Letterman. He notes that, since Leno took over the show, guests have ranged "from Morrissey and Randy Travis to Motorhead in between."

Adds Royce, "Every show wants every big name first and that's my job to get them."

SHAFFER STILL A FIXTURE

Morton notes the new Letterman show will probably continue the practice, established on "Late Night," of having all the acts that appear on the show perform with band leader Paul Shaffer and the house band, which will also make the move to CBS. Several insiders suggest the "Tonight Show" may have a slight edge over the new Letterman show because that policy doesn't sit well with some artists.

Says one major-label publicist, "People are going to go to the show where they can do what they want as artists."

Royce says, "I think the artist should do what's best for the artist." He adds that "Tonight Show" guests are given the opportunity to perform with Branford Marsalis and the band or by themselves.

NEW YORK, NEW YORK

Some publicists say a big factor in the upcoming battle between Leno and Letterman is where Letterman and CBS decide to locate the new
(Continued on page 87)



Sammy Cahn listens to composer Jule Styne play a tune.

Capricorn Brings Fire/Fury Classics To Light In CD Set

BY DEBBIE HOLLEY

NASHVILLE—Capricorn Records is readying "The Fire/Fury Records Story," the label's third release from its Capricorn Records Presents series. The Fire/Fury project is a double-CD longbox set that features 51 cuts of classic blues and R&B material, along with a number of rare sides from one of the first black-owned independent labels of the '50s and '60s.

The project was produced by Diana Reid Haig, and follows Capricorn's release of the "Scepter Records Story" and "Elmore James—King Of The Slide Guitar" boxed sets. Available in CD only, the set is slated for release Feb. 23 and will carry a \$24.98 list price.

The collection includes Wilbert Harrison's "Kansas City," Buster Brown's "Is You Is Or Is You Ain't (My Baby)," Lee Dorsey's "Eenie Meenie Miny Mo," Mighty Joe Young's "Why Baby," Gladys Knight & the Pips' "Every Beat Of My Heart," King Curtis' "Soul Twist," Elmore James' "Dust My Broom," Bobby Marchan's "There Is Something On Your Mind, Parts 1 And 2," and Lightnin' Hopkins' "Mojo Hand."

Among the other acts featured on the package, which offers multiple

cuts by some artists, are Tarheel Slim and Little Ann, Titus Turner, Sam Myers, Don Gardner and Dee Dee Ford, Arthur "Big Boy" Crudup, and Noble "Thin Man" Watts, Les Cooper & the Soul Rockers, and Bobby Porter. The rare material includes cuts that were never before released in the U.S. or never available on CD, along with two previously unreleased
(Continued on page 87)

Brown Seeks MCA/N'ville Presidency

BY DEBBIE HOLLEY

NASHVILLE—If contract negotiations go as expected, country music's super producer, Tony Brown, will become president of MCA Records/Nashville, and current president Bruce Hinton will become chairman of the label. If the talks do not lead to this resolution, Brown, now executive VP/head of A&R, apparently intends to leave the label.

John Mason, the attorney representing Brown, says he expects "Tony Brown's status as an employee or executive of MCA Records to

be resolved within the next week" and that an announcement will be made shortly thereafter.

Mason, who handled Jimmy Bowen's much-talked-about Liberty deal last year, confirms Brown is negotiating with MCA Records, but declines comment on whether Brown's contract is up. However, he notes, "When the opportunity arises, you can renegotiate a contract ahead of time."

Mason, who hopes to complete the negotiations while in Los Angeles this week, says speculation that Brown's status will change to presi-

dent of MCA/Nashville is correct: "If he stays there, he will be the president," says Mason. "Bruce will be the chairman."

While it has been reported that Brown was negotiating with Sony Entertainment, Mason says much of the information that has been reported is not valid and "there is no deal with Sony." He adds Brown never had any discussions with Sony.

Sony representatives could not be reached for comment by press time. MCA Records declined to comment
(Continued on page 96)

'Friday Night Vids' Clips Titles In Bid For More Variety

■ BY DEBORAH RUSSELL

LOS ANGELES—The production team at "Friday Night Videos," the late-night music video program airing weekly on NBC, has bowed to industry pressure and revised the show's format for the second time since the beginning of the year.

The Jan. 9 and Jan. 16 editions of the hourlong program, which actually airs early Saturday morning from 1:30 a.m., featured a slate of excerpted music videos, edited and tied together in genre-specific "mixes." Only about four clips were played in their entirety, or near entirety.

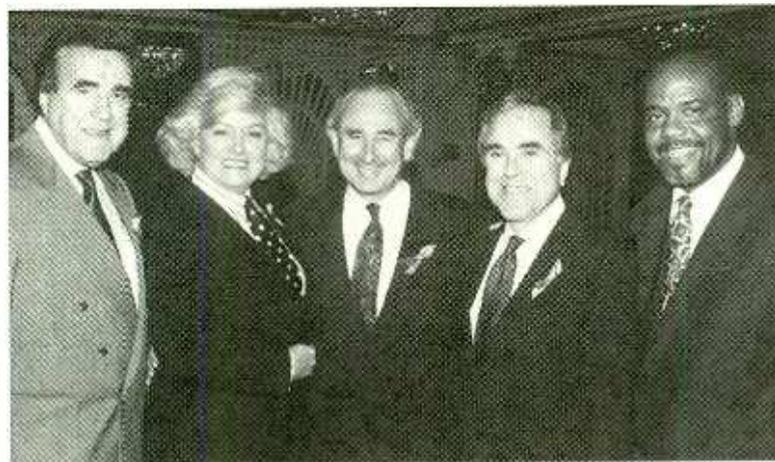
The new format appeared with no prior warning, and Gary Considine, senior VP and executive in charge of production at NBC Productions, contacted labels by letter following the Jan. 9 broadcast. Considine's letter detailed his vision for "Friday Night Videos" as he explained to the labels his method to increase the number and variety of music videos represented weekly on the program.

But while the show's usual eight-clip playlist appeared to more than double, a number of major labels, including Columbia, Epic, and Warner Bros., communicated to Considine their displeasure about the appearance of edited videos. Some labels threatened to pull service if the show did not begin to air all videos in their entirety.

Considine met with executives at Columbia and Epic, and says he has communicated with a number of other majors about his future plans for the show.

"We plan to work in sync with the labels," says Considine. "Our objective is to make the show as energetic as possible. We are still trying to find a means of showing as many videos either in full, or in some special cases, excerpted format."

The latest episode of "Friday Night Videos," set to air Jan. 23, was
(Continued on page 90)



Heartfelt Campaign. Tony Martell, left, president of the T.J. Martell Foundation, announces that the theme of this year's campaign is "The Heart of Music" and that Recording Industry Assn. of America president Jason Berman will be T.J. Martell's 1993 honoree. The announcement was made at a kickoff luncheon in Los Angeles. Shown, from left, are Martell; BMI president/CEO Frances Preston, last year's honoree; Berman; Floyd Glinert, chairman of the T.J. Martell board of directors; and Motown Records president Jheryl Busby.

Questions Arise About Old 'Young' Tapes

■ BY WILLEM HOOS

AMSTERDAM—An album released in the Netherlands, purportedly comprised of lost tapes from an early Neil Young session, has been challenged as a fake by Warner Music Holland. The album, "Neil Young—The Lost Tapes," was released on Blaricum CD (BCD), and has sold more than 20,000 copies, according to its distributor.

Neil Young has personally denied his involvement in the recordings, supposedly made in Nashville in 1967. His denial has sparked off further speculation as to whose voice is on the tapes.

Warner Music Holland has taken legal action against Blaricum CD (BCD), the company that issued the 17-track compilation, demanding its complete withdrawal. The action was taken after the Dutch subsidiary contacted Warner Music International, which, in turn, approached Young.

In Young's sworn affidavit to Warner Bros., he states: "None of the solo guitar instrumental performances on the record are [mine]. None of the vocal renditions [are

mine]. None of the musical compositions embodied on the record were written by me."

A top Dutch expert and author on Neil Young, Lucien van Diggelen, says the music and vocals have nothing to do with Young. "It's just fake," he says.

BCD counters the main allegations made by press and experts—that the voice is too high for Young—by saying that it used a Sonic Solutions No Noisesound restoration system to clean up the master.

Rob Schouw, marketing manager

EMI Sets Prod'n Unit, Grows Publishing Base

■ BY IRV LIGHTMAN

NEW YORK—EMI Music Publishing is stepping up nontraditional avenues of exposure for its writing talent and plans to broaden its services this year with the establishment of a separate record production company.

The expansion is spearheaded by John Sykes, newly appointed executive VP of talent acquisition and marketing.

"Copyrights are our stars," says Sykes, previously EMI Music Publishing's executive VP of operations. "We want to create a synergy between the creative and marketing areas that will allow us to support our

writers and artists from song creation to its sale at the cash register."

The new company, EMI Music Publishing Record Production, is slated to start sometime this year, according to Sykes, although the acts with which it will be working have not yet been chosen.

Among the outlets the company is exploring for its talent are off-Broadway plays, supported through catalog promotions, on-air giveaways, and record retailer tie-ins.

One such project, an off-Broadway revue called "Tapestry," set to open in February, will enlist standard pop songs written or co-written by Carole King. According to Sykes, EMI Music Publishing is partially backing the revue, and EMI Music has an option to release the original cast album on one of its labels.

"We've teamed with Sony Music to set up Carole King catalog promotions and on-air giveaways, as well as tie-ins with Tower Records," Sykes says, adding that, if successful, the show could serve as a "blueprint" for similar future involvements.

In addition, EMI Music publicity chief Jennifer Bandier will hire an independent publicity firm to work with EMI's writers and artists on a consumer and trade basis.

In his new capacity, Sykes will now also interface with Virgin Music, an EMI Music-owned entity that operates autonomously under Kaz Utsunomiya.

Sykes will continue to report to Martin Bandier, chairman/CEO of EMI Music Publishing Worldwide. "Our mandate comes from Marty, who is both progressive and aggressive," says Sykes. "He wants us to think like managers and record labels on every level."
(Continued on page 90)



SYKES

Camilleri Takes Baton At Sony Canada

TORONTO—Rick Camilleri has been appointed president, Sony Music Canada, effective immediately.

Camilleri, 32, joined Sony Music in 1988 and was most recently VP of business affairs. Reporting to Tom Tyrell, executive VP of Sony Music International, he will oversee Sony's Canadian operation, which employs 270 people with seven of-

fices nationally.

"Rick has a keen understanding of the dynamics of the Canadian recording industry," says outgoing president Paul Burger, now chairman and CEO of Sony Music Entertainment U.K. "I have every confidence that he will continue to aggressively pursue and promote Canadian talent at home and abroad."

(Continued on page 95)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Rick Camilleri is promoted to president of Sony Music Canada. He was VP of business affairs. (See story, this page.)

Don Rubin is named executive VP of A&R for EMI Records Group North America in New York. He was senior VP of A&R for SBK.

Bruce Resnikoff is promoted to senior VP/GM of special markets and products for MCA Music Entertainment Group in Los Angeles. He was senior VP of special markets and products for MCA Records. In other appointments, **Mark Rose** is named Northwest regional promotion manager for MCA Records in Seattle. He was local promotion manager for Ato.

Alan Mintz is appointed senior VP, West Coast, for Epic Records in Los Angeles. He was a partner in the law firm of Ziffren, Brittenham & Branca.

Michael Linehan is promoted to



RUBIN



RESNIKOFF



MINTZ



LINEHAN



HOROWITZ



SHAKER



JENKINS



FUNDERBURG

VP of album promotion for Reprise Records in Los Angeles. He was national album promotion director.

Stephen K. Peeples is named national director of press and editorial for Rhino Records in Los Angeles. He was head of his own production company.

Bernie Horowitz is appointed director of sales and marketing for BMG Kidz in New York. He was VP of sales with Select Records.

PUBLISHING. John Sykes is promoted to executive VP of talent acquisition and marketing for EMI Music Publishing Worldwide in New York. He was executive VP of creative operations for EMI's U.S. music publishing operation. (See story, this page.)

John M. Shaker is appointed senior VP of licensing at BMI in New York. He was senior VP at MTV Networks.

Andrew Jenkins is named GM of BMG Music Publishing International Ltd. in London. He was GM of Polydor Records.

Paul McKibbins is named direc-

tor of publishing for Riltig Music Inc. in New York. He was director of publications at Tommy Valando Publishing Group.

Kim Jackson is appointed associate director of writer/publisher relations for BMI in New York. She was a paralegal at the entertainment law firm of Denise Brown-Noel.

Ramon Arias is named Latin professional manager at Peermusic in New York. He was promotions assistant for Joey Boy Records.

DISTRIBUTION. Sparrow Distribution in Nashville promotes **Mark Funderburg** to VP of sales and marketing, **Linda Klosterman** to director of marketing, **Steve Sano** to director of customer service and telemarketing, and **Kyle Fenton** to manager of national promotion. They were, respectively, senior director of sales and marketing, manager of marketing, manager of customer service and telemarketing, and coordinator of national promotion.

Duran Duran Makes Grand Re-Entrance Multiformat 'World' Single Hails Diverse Set

BY MELINDA NEWMAN

NEW YORK—It would seem that Duran Duran has come back into fashion. After a three-year dry spell, the British band that burst into prominence in the early '80s is exploding on the charts with "Ordinary World."

Not only has the song reached the top 20 of the Hot 100 in four weeks, it is turning into a multiformat smash as it climbs both the Adult Contemporary and Modern Rock Tracks charts.

"When flairs came back we knew," says bassist John Taylor, laughing. "We said, there's a '70s revival going on; it's only a matter of time before they hit the '80s and get to us."

Keyboardist Nick Rhodes adds, "When we first came out, we were a fashionable English band, and things that go out of style obviously do come back in style, thank goodness."

Or it could all be as simple as Capitol Records director of artist development Rob Gordon states: "The time is right for Duran Duran again."

Good timing aside, the band's success has more to do with the fact that it has made its strongest and most diverse record in years. The self-titled album, due from Capitol Feb. 23, contains an unlikely collaboration with Milton Nascimento on the acoustic, soaring "Breath After Breath," as well as a cover of the Velvet Underground's "Femme Fatale."

Phish Aiming To Hook Wider Fan Base Via New Elektra Set

BY BRUCE BUCKLEY

SYRACUSE, N.Y.—When Elektra Entertainment reeled in Phish a few years ago, the band came along with its own ready-made following based on almost a decade of touring. As the label prepares to release Phish's second effort, "Rift," Feb. 2, its mission is simply to widen the path cut by the band.

"It's not often that you can sign a band that can already sell out shows to 6,000 or 7,000 fans, so we just want to continue whatever they are doing right," says Danny Kahn, Elektra's senior director of product development. "As long as they continue to make progress, there's no reason for us to interfere with what works."

Ever since Phish first spawned its unique fusion of rock, jazz, funk, and



PHISH: Mike Gordon, Trey Anastasio, Jon Fishman, and Page McConnell.

Despite the stasis of the last few years, any doubts Taylor, Rhodes, and singer Simon LeBon had about their abilities were gone by the time they stepped into guitarist Warren Cuccurullo's studio to record "Duran Duran."

"We went through our second-guessing period when things first started to go wrong, shall we say, around [1986's] 'Notorious' or [1988's] 'Big Thing' because we were thinking, 'What did we do wrong?' Previously, we'd put out records and people would start to buy them, and then suddenly there was a big rebuff," says Taylor. "After [1990's] 'Liberty' wasn't a success, we said we've just got to go and do better. It's got to be stronger, the writing, the playing, whatever... We actually second-guessed ourselves a lot less on this record."

However, once the band finished the album, it temporarily lost some momentum by parting ways with longtime manager Peter Rudge and signing with Left Bank Management. "The split was very amicable," Rhodes says. "It was just time to change. We needed another situation and so did he."

Or, as Taylor puts it, "Peter stuck with the band through seriously hard times. He's great, but we just ran each other into the ground."

New management and the band decided to delay the album's release for six months to set up the record. A big component was generating excitement

at Capitol Records, the group's home since its first record.

"When you've been with the same record company for as long as we have, unless you're consistently selling, they peter out a bit," Taylor says. "We had to come on like a new band to rekindle that excitement and it definitely happened with Capitol, they've been so supportive."

"It was really just getting people interested in the first place," Rhodes says. "We have been sitting on the shelf there for a while and all they needed was motivating."

The label in turn set its motivation machines in order. "We worked hard on changing people's minds," says Gordon. "Some people, press, retail, didn't want to hear about Duran Duran. A big part of the job was sitting down and getting them to listen to it."

When the single first began to take off, Capitol wanted to move up the album's U.S. release but couldn't be-

(Continued on page 20)



Elvis Is Everywhere. The Popinjays, purveyors of the song "Vote Elvis," used the U.S. Postal Service's launch of the Elvis Presley stamp as a media opportunity to promote the duo's first Epic album. Shown, from left, at the Beverly Boulevard post office in Los Angeles, are former Monkee Peter Tork, Popinjays Wendy Robinson and Polly Hancock, and guitarist Ben Kesteven.

Jennifer Warnes' Emotional Rescue; Imago Gets Its Mann; Pixies Go Sour

THE START OF a new year ushers in the promise of a fresh beginning and renewed hope, but often those promises prove false. So it has seemed with 1993 as we've already seen the deaths of such luminaries as Dizzy Gillespie and Rudolf Nureyev, as well as of several acquaintances. With this weighing heavily on our mind, we found some solace in "True Emotion," the current single by Jennifer Warnes, partially written as a dedication to another departed soul, Stevie Ray Vaughan. "It was going to be a love song," recounts Warnes during a visit to New York to tape a segment for "CBS This Morning." "Then my niece called me and told me Stevie Ray had died. I should point out that I wasn't a good friend of his, we didn't hang out in bars together, but he did play on my album and I revered him the way others did. When I heard the news I was frozen to the spot. In 1974, I had a similar loss when my fiancé died suddenly. Since that time, I have experienced half a dozen other sudden deaths of close friends. The time I spent in Austin [working with Vaughan] was idyllic and very sweet. And so it turned into a song about loss because that's what I know about."

The song, a slow swelling of emotion, was No. 44 on Billboard's Jan. 23 Adult Contemporary chart. It follows AC hit "Rock Me Gently" as the second single from Warnes' "The Hunter" album. The record, on Private Music, has been nominated for a Grammy in the best-engineered-album field.

Commercial success has certainly recognized Warnes, from 1975's "Right Time Of The Night" to her 1981 duet with Joe Cocker, "Up Where We Belong," and her 1988 pairing with Bill Medley, "(I've Had) The Time Of My Life" (both of which won Grammys and Oscars), but its visits have been sporadic. However, her reputation as one of today's top song interpreters has been on a steady course upward. That regard reached a near fever pitch among critics and fellow artists with "Famous Blue Raincoat," her 1986 collection of Leonard Cohen covers. On "The Hunter," which she co-produced, she brings her considerable skills to such songs as "Pretend You Care"

by Todd Rundgren and Mike Scott's "Whole Of The Moon."

In an era in which performers who don't write their own material are often considered inferior to singer/songwriters, Warnes is a constant reminder that the ability to interpret and express others' works is an art within itself. "The point here is not who sang it, produced it, or wrote it," she says. "The point is, does the music connect with the life of the listener? Does it function? Everything else should sublimate to that."



by Melinda Newman

NIPPER NOTES: Last week's BMG convention unveiled a few talent tidbits. Former Til Tuesday singer Aimee Mann has signed with Imago Records... Imago is getting into the soundtrack business with "Shortcuts," the album from Robert Altman's next film. Both movie and record will be released later this year... Rickie Lee Jones is producing

Leo Kottke's next album for Private Music... Private Music has signed A.J. Croce, son of Jim... Dionne Warwick's upcoming Arista album contains the first collaboration in 20 years between Burt Bacharach and Hal David... "Boomerang" soundtrack sensation Toni Braxton's solo debut will be one of the first records released by LaFace in 1993... Zoo Records is now distributing SRC Records. Among the projects coming through that pipeline will be a new David Clayton Thomas release.

UPDATE: Though it's been rumored for awhile, the breakup of the Pixies is now official. Leader Black Francis is working on a solo album, to be released in March by Elektra, under the clever moniker Frank Black. David Lovering is recording with Nitzer Ebb, and Kim Deal is continuing on with her other group, the Breeders... Allen Toussaint has replaced Barrett Strong on the upcoming "In Their Own Words" singer/songwriter tour.

Assistance in preparing this column was provided by Ed Christman.

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Nat'l Music Foundation Centers Itself

■ BY TRUDI MILLER

NEW YORK—The National Music Foundation, a nonprofit organization dedicated to preserving American music, has announced plans to build a National Music Center in Lenox, Mass. The center will include a museum, a library/archive of American music, and a retirement home for people in the music industry.

At a Jan. 24 fund-raiser, the foundation is scheduled to honor Emilio and Gloria Estefan for their aid to victims of Hurricane Andrew in Miami. (The Estefans organized a benefit concert and handed out food to the victims, as well as making large personal monetary dona-

tions.) The dinner, to be held at the Universal City Hilton near Los Angeles, will be hosted by foundation chairman of the board Dick Clark. Estefan protégé Jon Secada will perform.

The foundation, which started five years ago as the Foundation For the Love of Rock and Roll, changed its name two years ago to broaden its scope, according to president/CEO Gloria Pennington. Shortly thereafter, it began making plans for the museum. "There have been museums for certain types of music—the Delta Blues Museum, the Country Museum—but this will be the first devoted to all of American music, from opera to bluegrass," says Pennington. "We will

have mentor programs and scholarships to help people with talent who don't have funds. We will also have a residence for people in the music and radio industries to retire."

The 63-acre, \$18 million site was donated by a private benefactor, says Pennington, and includes a \$6.5 million theater. Lenox was chosen from 60 other potential cities, in part, because of its past. "The town of Lenox has a rich musical history—we have the Boston Symphony on one side and Arlo Guthrie on the other side," says Pennington.

In February, more than 100 radio stations will participate in "National Music Foundation" month, with special events and public-service

(Continued on page 18)

ARTIST DEVELOPMENTS

KOWANKO'S QUEST

On Jan. 12, the day Morgan Creek Records released his debut album, Chris Kowanko sat down to reflect on his life—all 12,888 days of it.

"I figured out how many days I'd lived—give or take a few—and that, even if I'd sat in the same room [my entire life], I'd still have a lot of experiences to draw on," explains the singer/songwriter. "The hard part is



KOWANKO

zeroing in on something."

The 12 songs on "Kowanko" span a variety of topics, from the plight of the homeless on "My House" to the real or imagined delirium of being in love on "Wallflower" to the loneliness of childhood on first single "Grey Crayon." Taken as a whole, they

represent Kowanko's "wary" outlook on the world.

"I just feel very aware of the great chasm between what's being put over on us as a good way to live and the things you should want out of life and, well, life," he says.

While he bashfully jokes about being a Renaissance man "who sleeps only two hours a day and writes music on the toilet," the Brooklyn, N.Y., resident's talents also include acting and painting. The cover art for his album, a broad-stroke painting of a man's face, is a piece he completed several years ago.

The songs on "Kowanko" also have been in the works for a few years. Kowanko describes his writing process as "building and subtracting with clay rather than chipping away at a stone."

Fittingly, it was his writing that served as Kowanko's entry into the music industry. His demo tape caught

(Continued on page 20)

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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE B-52'S JULIANA HATFIELD	Radio City Music Hall New York	Jan. 14-15	\$319,685 \$50/ \$35/ \$30/ \$25	8,837 11,148, two shows, one sellout	Radio City Music Hall Prods.
BOBBY BROWN SHABBA RANKS TLC MARY J. BLIGE	Palace of Auburn Hills Auburn Hills, Mich.	Jan. 2	\$242,472 \$40/ \$30/ \$23.50	9,604 12,000	Belkin Prods. Cellar Door Prods. Glass Palace Promotions
BOBBY BROWN SHABBA RANKS TLC MARY J. BLIGE	Target Center Minneapolis	Jan. 4	\$223,745 \$22.50	10,670 11,000	A.H. Enterprises
"CACHAO MAMBO DESCARGA" ISRAEL "CACHAO" LOPEZ & HIS MAMBO ORCHESTRA ANDY GARCIA PAQUITO D'RIVERA NESTOR TORRES	Radio City Music Hall New York	Jan. 16	\$138,285 \$50/ \$35/ \$30/ \$25	3,763 5,763	Radio City Music Hall Prods.
SAWYER BROWN CHRIS LEDOUX	Joplin Memorial Hall Joplin, Mo.	Jan. 16	\$110,945 \$18.50	5,997 2 sellouts	Stonebridge Prods.
SAWYER BROWN CHRIS LEDOUX	St. Joseph Civic Arena St. Joseph, Mo.	Jan. 15	\$80,588 \$17.50	4,605	Stonebridge Prods.
SAWYER BROWN CHRIS LEDOUX	Convention Hall Century II Wichita, Kan.	Jan. 14	\$67,073 \$16.50	4,065 4,800	Stonebridge Prods.
MEGADETH STONE TEMPLE PILOTS	Special Events Center Univ. of Texas-El Paso El Paso, Texas	Jan. 5	\$55,980 \$22.50/ \$18.50	3,046 5,000	Stardate Prods. PACE Concerts
DAMN YANKEES JACKYL	Cincinnati Gardens Cincinnati	Jan. 11	\$43,237 \$18.50/ \$17.50	2,460 4,500	Belkin Prods. The Echo Concert Company
MEGADETH STONE TEMPLE PILOTS	Freeman Coliseum San Antonio	Jan. 6	\$40,433 \$19.50/ \$17.50	2,461 5,000	462 Concerts PACE Concerts

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Hubert-Félix Thiéfaine
Kat Onoma
Manu Dibango
Jean-Luc Ponty
Linton Kwesi Johnson
Calvin Russell
Elliott Murphy
Arthur Lee
Peter Hammill
Nino Ferrer...

Tommy Boy
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Messidor
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Nimbus...



PHISH

(Continued from page 14)

Nectar" last year, Kahn says Elektra concentrated on introducing album-rock radio and retailers to Phish's phenomenal live success in hopes of translating high ticket sales into significant record sales figures. Although the band remained only a buzz on album-rock radio in many markets and no video was released, the album still reached sales of more than 100,000 units.

This summer, Elektra helped bring the band's live show to a new audience by pairing it with Santana. "Not only was Carlos a great guy, but he really respected us," McConnell recalls. "He would bring us out every night to jam during his set, so consequently we were able to earn the respect of his older audience as well."

The band also took part in the H.O.R.D.E. tour, which featured other alternative acts such as Spin Doctors and Blues Traveler.

Since last summer's touring activities, Phish's efforts have been focused on honing its studio abilities for "Rift." "We've always struggled with translating our live show to the studio," admits McConnell. "So this time around, we tried to learn how to work with the studio in its own way and exploit its advantages rather than trying to capture our live sound."

To help facilitate that goal, Phish used a producer for the first time. The band recruited Barry Beckett, who is noted for his work with Dire Straits, Bob Dylan, and Aretha Franklin. "It was good to have someone else worrying about whether we got the right take for a change," McConnell says.

After nearly two months of recording, the band has emerged with an album that still stresses its light-hearted approach to serious musicianship, while showing a new interest in serious lyric content. "The songs are just a little bit more about something, instead of using fantasy or nonsense words. It just gives the album a more mature feel," says McConnell.

Another first for the band will be the release of a single from the album, the ballad "Fast Enough For You." Meanwhile, Kahn says Elektra will continue its strong emphasis on album-rock outlets and retail display to break "Rift."

NAT'L MUSIC CENTER

(Continued from page 16)

announcements, Pennington says. On Feb. 8, the foundation will sponsor an event at New York's Hard Rock Cafe.

The foundation's board of directors includes Herb Alpert, Johnny Cash, Clark Hammer, Charles Koppelman, Reba McEntire, Robert Morgado, Bruce Morrow, and Smokey Robinson, among others. The organization was founded by Dr. Allen Haimes, Judith Haimes, Joey Dee, and Lois Lee.

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CECILIA BARTOLI IS OPERA'S SHOOTING STAR

(Continued from page 1)

But Hoffman-Engel says the original image strategy was quickly abandoned once label reps realized they were dealing with a true talent. "Once we saw how, in this very difficult marketplace, the consumers were grabbing on to her, we knew that we could trust Cecilia and her concert recordings and her appearances to do the job," she says.

The positive press on Bartoli reached a crescendo earlier this month, when "Rossini Heroines" took the top spot on Time magazine's best music of 1992 critics poll, beating out such artists as Mary-Chapin Carpenter, Tony Bennett, Arrested Development, and Eric Clapton. In its description, Time called Bartoli "one of the phenoms who bubble up every few years to keep excitement alive in vocal music."

CARVING A NICHE

Although she possesses an almost three-octave range, Bartoli has carved out her niche by sticking primarily to the works of two composers, Rossini and Mozart, whose music best suits her lyric coloratura voice. But she is slowly broadening her repertoire and hopes to include some French and Spanish songs on her next recital album.

Bartoli says that careful selection of music has been an important element in her success. When she began singing, she says there were few other performers singing the works of Rossini and Mozart. "This gave me the possibility of becoming known perhaps a bit faster... because I was able to perfect my craft in a repertory that allowed me some attention," she says.

Bartoli also feels a special affinity with the works of those composers, particularly Rossini's heroines. "I always sought to do roles that were a match for my live personality," she says. "And I feel the public appreciates the credibility I bring to the roles I perform [as a result of that]."

Among the productions Bartoli has

appeared in so far are "Le Nozze di Figaro," at the Opera Bastille in Paris, Rossini's "Le Comte Ory" at La Scala in Milan, and "Don Giovanni" at the Zurich Opera. She has also performed in "The Barber of Seville" in Barcelona and "Cosi fan tutte" at Florence's Maggio Musicale Festival.

At her Carnegie Hall debut last year, she performed Ravel's "L'Heure espagnole." Other concert appearances have included collaborations with Andras Schiff, Charles Dutoit, and the Montreal Symphony and Philadelphia orchestras.

London has carefully nurtured not only Bartoli's image, but also her career. Her much-anticipated debut at the Metropolitan Opera, now scheduled for the 1995-96 season, was deliberately delayed by the label in an effort to "keep her from suffering from early burnout that often happens to young performers," according to Hoffman-Engel. "What we have done was carefully nurture those early years of recording," she adds. "We didn't overexploit her."

Bartoli will make her operatic debut in Houston in "The Barber of Seville" April 23, and will perform there for a month. In October, she will move the production of "Barber" to Dallas for another month. She is also scheduled to perform a recital in Ann Arbor, Mich., April 10.

Bartoli was practically born into her trade. Both of her parents were professional opera singers, and her mother is the only teacher she has ever had. But family business notwithstanding, Bartoli's original ambition was to be a flamenco dancer, a dream she discarded after deciding she had more talent for singing.

She made a splash on Italian television at the age of 19 when she appeared on a program called "Fantastico." A bit later she was asked to participate in another televised concert, a tribute to Maria Callas at the Paris Opera. That performance caught the attention of label reps and several prominent conductors and

performers and led to her professional operatic debut, at the age of 20, in her native Rome. She sang the part of Rosina, the female lead in Rossini's "The Barber of Seville."

She made her first recordings for London Records in 1989 and was soon signed to an exclusive contract with the label. Her New York recital debut at Alice Tully Hall took place just two years ago.

WNCN New York PD Mario Mazza, who was at that Tully Hall debut, says he came away "very positively impressed" with Bartoli. "She had a lot of depth to her singing. It's just a single unbroken line of a voice, and you usually do not get young artists with that much vocal maturity."

In addition, Mazza says, "she has a real charisma that reaches out beyond the footlights."

Although a few critics have described her voice as somewhat small, even they say part of her appeal is her natural dramatic flair as a performer.

Bartoli says she carefully cultivates those performance skills by watching her colleagues at work. "When I am free, I go to the opera and see the other singers and I listen," she says. "I want to absorb that which is useful to me that I can incorporate into my own [performance]."

PLAYING UP THE YOUTH

With the critical bandwagon rolling, London initially opted to promote Bartoli with a low-key approach that relied primarily on word of mouth, with very little advertising.

Although there was a bit of what Hoffman-Engel calls "the normal image advertising to consumers," such as ads in The New York Times, as well as retailer parties with the artist, "there was not a big image campaign for this artist," she says. "It was very low-key at first and that worked for us. We're spending a lot more money marketing her now."

The serious marketing push began about the time of her U.S. tour last

February. "We decided to create maximum awareness of that tour from a press and retailer standpoint," says Hoffman-Engel. "We did a tremendous amount of promotion... and it created a tremendous buzz."

Two other marketing projects included a sampler cassette that was made available to retailers as a consumer giveaway last February, and a direct marketing campaign done in conjunction with certain key retailers last spring.

In an effort to expand Bartoli's fan base beyond core opera buffs, most of the label's efforts lately have been directed at mainstream consumer

publications like USA Today and what Hoffman-Engel calls "the fashion rags" like Vogue, which featured a story about Bartoli last September. "Because of her looks, she is suitable to fashion magazines, [and that gives] us the ability to market her to a wider audience," she says.

In March, London will release a "Barber" highlights album comprised of selections from the full recording Bartoli has already released on the label. Due next fall is her recording of Rossini's "La Cenerentola," and London has also tentatively scheduled another recital album for the fall.

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WW1 LICENSING CONCERT MATERIAL TO RHINO RECORDS

(Continued from page 1)

certainly help raise revenue as well as help, in certain instances, to merchandise existing programs."

WW1 CEO Norm Pattiz says, "Given the explosive growth of the audio publishing field and the rapid technological advances in interactive computer software, we have found a new marketplace for our production expertise and vast audio resources."

Garner says existing WW1 syndicated shows will not be released for retail sale. However, WW1 has teamed with Rhino Records to release on CD and cassette some of the concert recordings that the radio network has syndicated over the past 17 years. The audio books, which will be marketed through an as-yet-unnamed publisher, will consist of new material.

Garner and Weiss say the final details of the Rhino partnership, including the choice of artists to be featured, are still being negotiated.

Artists featured on WW1 broadcasts, such as the "In Concert" programs and the "Superstar Concert

Series," include Eric Clapton, Michael Jackson, John Mellencamp, Nirvana, David Bowie, the Who, Madonna, and Guns N' Roses.

"Rhino will have access to our concert material, and, together with Rhino, we will look at the material and decide what to release," says Weiss. "Rhino will be responsible for licensing material from artists and record labels to put out live products."

Rhino Records VP/A&R Gary Stewart says he has just begun assessing the hundreds of concert recordings. It has not yet been determined whether the first release will be a compilation or an individual artist set, he says.

WW1 says it is shooting for a spring release date for the first Rhino concert albums.

The new-programming thrust of the audio products division will initially focus on audio books, the first of which will be a documentary on Elvis Presley, set for August release.

In an effort to help promote WW1's personalities, Garner says

some may host audio programs, such as documentaries or other audio books, further down the road.

"We will announce a deal with an audio publisher shortly," says Garner. "We're exploring everything from books on tape to interactive CD-ROM products."

This isn't the first time a WW1 radio program will be released to consumers. In 1991, Warner/Reprise released the WW1 special "Jimi Hendrix: Live & Unreleased" as a four-CD-boxed set titled "Lifelines: The Jimi Hendrix Story." The Who's 1990 live album "Join Together" was also taken from WW1 and DIR Broadcasting programs.

In addition, several other labels have released compilations with material culled from various radio shows, including DIR's "King Biscuit Flower Hour," Global Satellite Network's "Reelin' In The Years," American Public Radio's "Mountain Stage," and the British Broadcasting Corp.'s "Peel Sessions."

"The earth is but one country and mankind its citizens."

Bahá'u'lláh

*Bahá'ís worldwide
 mourn the loss of
 Dizzy Gillespie
 a fellow Bahá'í
 and
 true world citizen.*

DURAN DURAN MAKES GRAND RE-ENTRANCE

(Continued from page 14)

cause a simultaneous worldwide re-release date had already been set. However, Gordon says the extra time and strong setup by the radio promotion department has helped tremen-

dously. "This has led the way for retail," he says. "[Senior VP of promotion] John Fagot wanted to give CEMA people enough ammunition to sell the record and enough time for re-

tail to believe the band is back. When the album hits the stores next month, we're looking for big things."

"Ordinary World" took off so quickly the band and label found themselves playing catch-up when it came to making a video. "It's quite nice that the record has gone to radio so far in advance of [a video] going to MTV so that it's proven itself via that medium," says Rhodes. "I'm quite glad it happened that way, accidental as it was."

In fact, for a band whose early success is so closely linked with massive exposure on a nascent MTV, Rhodes and Taylor both show surprising ambivalence toward the video medium. They even take a swipe at the music channel on rocker "Too Much Information," a diatribe against television's constant barrage of information that includes the line "Destroyed by MTV/I hate to bite the hand that feeds me."

"Do we like doing videos? Sometimes. It depends," says Rhodes. "If it's going to turn out really well, yeah."

"It seems a bit of a chore, you know, unless you're in a really inspired situation," Taylor says.

What excites the band more is playing live. After some promotional dates around the album's release, Duran Duran will embark on a tour that will bring them to the U.S. in late spring.

On the tour, the band hopes to stay clearly out of harm's way—a task it has found is easier said than done. A few months ago, the London Times reported Duran Duran averted getting blown up as part of an I.R.A. plot to kill the Prince and Princess of Wales during a 1984 Princes' Trust concert only because the terrorist planting the bomb had a change of heart.

"The first time we even knew about it was when it was in the Sunday Times [a few weeks ago]. We had no idea," Rhodes says. "Maybe the moral is everybody gets a second chance."

ARTIST DEVELOPMENTS

(Continued from page 16)

the ear of Don Rubin, who signed him to a publishing deal with SBK Record Productions and introduced him to Lenny Kaye, who went on to produce "Kowanko," and Morgan Creek heads Jim Mazza and the since-departed David Kershenbaum.

"I just kind of went with what was working," Kowanko says. "Don seemed to have a real understanding and taste for this kind of music." As for Kaye, whom he didn't know before beginning work, he says, "There was no point in interviewing a bunch of other producers because I liked Lenny."

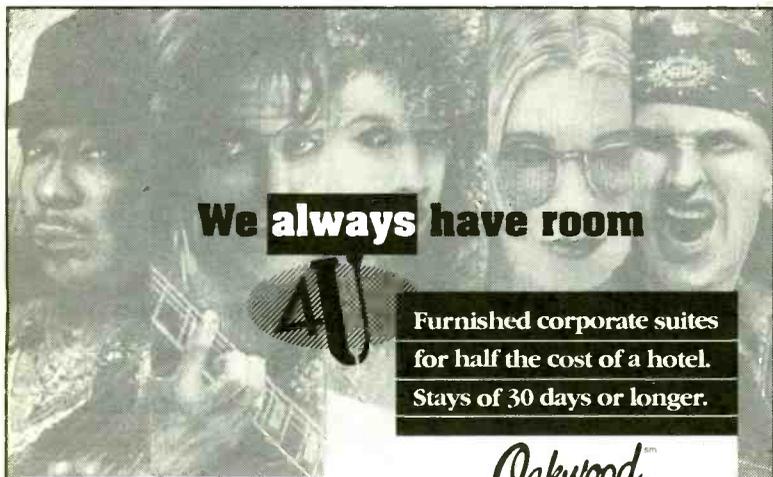
While Kowanko notes he is not "publically oriented," Mazza feels the music will speak very loudly.

"Only time will tell with something like this, but I really believe we are in the early stages of exposing a modern poet," Mazza says.

In keeping with Kowanko's special kind of artistry, Mazza promises Morgan Creek's promotional efforts will be "a little left of center." Among the label's plans are the printing and distributing of signed lithographs of the album cover to select media outlets.

Kowanko will perform at the BMI showcase at the South By Southwest conference in March in Austin, Texas.

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Songwriting Craft Had A True Friend In Sammy Cahn

THE MAN AND THE MUSEUM: Sammy Cahn, who left an indelible mark on the world as a lyricist, not only loved the songwriting craft but all who pursued it with dedication and professionalism. This was most manifest in his role as president, since 1973, of the Songwriters Hall of Fame. His great wish, one within realization sometime this year, was to cut the ribbon to officially open the Songwriters Hall of Fame in New York. He did not live to see it, but at least he had the confidence over the past year or so that it was finally going to happen.

It will—and it will be a tribute to man of great words and deeds. (See story, page 12.)



by Irv Lichtman

ON JAN. 14, the Songwriters Hall of Fame announced the tunesmiths who officially will be inducted at the hall's 24th annual ceremonies, June 2 at the Sheraton Hotel & Towers in New York. The honorees are Mick Jagger & Keith Richards, Paul Anka and Bert Kaempert, and Herb Rehbein. In addition, a special song citation will go to Hy Zaret for his lyrics to the late Alex North's tune for "Unchained Melody." Recipient of the Johnny Mercer award is veteran composer **Julie Styne**.

The Jan. 14 event also saw the presentation of 1993 **Abe Olman Scholarships** from ASCAP, BMI, Songwriters Guild of America, and the hall itself. Winners are Gregory Cohen and Matthew Lewis (BMI), Anika Peress (ASCAP), Mike Flynn (SGA), and Ilene Angel (Hall).

EMI/NIKKODO KARAOKE Ties: In what is believed to be a first for a music publisher, **EMI Music Publishing Worldwide** has made a deal, said to be worth \$10 million, with karaoke software manufacturer **Nikkodo U.S.A.** that will see top 40 songs from the EMI Music library made available on the karaoke laserdisc, CDG, and VHS formats. Production of video and music tracks for the first 280 songs begins immediately at EMI Music, with initial shipments set for this spring/summer. Sales of some 200,000 per year are projected. Nikkodo U.S.A. Inc. will manufacture software, while Nikkodo will market the finished products worldwide.

The deal is also said to include songs and sounds unknown to the karaoke market, such as performances by **Technotronic**, **Queen**, **Bon Jovi**, **Simply Red**, **C&C Music Factory**, **Nirvana**, **Wilson Phillips**, and **New Kids On The Block**. Also part of the deal are works by country stars **Mary-Chapin Carpenter**, **Willie Nelson**, and **Alan Jackson**.

The Osaka, Japan-based **Nikkodo** does more than \$300 million in annual sales, offering a full line of professional and home karaoke components, including laserdisc and compact disc plus graphic players. It also publishes laserdisc and CDG software in 15 languages.

SUIT DISMISSED: A pending lawsuit surrounding **ZZ Top's** song "La Grange" has been dismissed, while a new action regarding the blues-rock tune has been filed by the band.

On Nov. 23, Los Angeles U.S. District Court Judge **Mariana R. Pfaezler** granted a motion to dis-

miss a suit filed by publisher **La Cienega Music**, which had claimed "La Grange" had infringed on the copyright of **John Lee Hooker's** 1948 blues hit "Boogie Chillen" (*Billboard*, June 27, 1992). On Dec. 30, ZZ Top filed its own action in the same court against Mitsubishi Motor Sales of America Inc. and Gray Advertising, alleging a series of sound-alike TV ads run by the car maker in 1990-91 infringed on its "La Grange" copyright. The group seeks \$115 million in damages.

EXITS PUB: **Jon Bonci** is leaving his post as creative director at **BMG Music Publishing**. He can be reached at 914-337-9445.

DEAL IS OFFICIAL: As previously reported in *Words & Music*, **Hal Leonard Publications** will distribute the **Cherry Lane Music** catalog worldwide, effective Jan. 1. In fact, Cherry Lane product was displayed in the Hal Leonard booth at the recent **National Assn. of Music Merchants** convention in Los Angeles, where Hal Leonard sales reps were taking orders. Among the Cherry Lane executives to be seen at the booth was **Peter Primont**, president/CEO. For the past six years, **Alfred Publishing Co.** had handled the Cherry Lane catalog, which includes printed works by **Harry Chapin**, **John Denver**, **Guns N' Roses**, **Bruce Hornsby**, **Richard Marx**, **Bonnie Raitt**, **Metallica**, **Slaughter**, and **Ugly Kid Joe**, as well as Broadway shows. The company produces a line of video magazines covering country, metal, and rock plus instructional guitar and bass videos.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publications:

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2. Soundtrack, Aladdin
3. Enya, Watermark
4. Elton John, The One
5. Annie Lennox, Diva

Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

LITTLE ROCK: Judging from the wealth of talent that appeared at the first **Arkansas Musicians Showcase**, Little Rock may soon be known for a lot more than being the home state of **Bill Clinton**. The showcase/competition, which ran over the course of five weeks of playoffs, culminated with an evening of finals featuring each round's finalists. More than 60 local bands submitted tapes for the event. "There is a groundswell of great talent, unlike anything I've ever seen here before. It's amazing," remarked **Benny Turner**, who organized the event with ex-**Gunbunnie** lead singer/songwriter **Chris Maxwell**. The performances, which were held at a packed **Juanita's**, were judged by an illustrious panel that included critic **Robert Palmer**, **Ardent Recording Studios'** production director **Jody Stephens**, **Dragon Street Records** owner **Patrick Keel**, **Waldoxy Records** president **Tommy Couch**, and producer **Jim Dickinson**, who is currently working with the **Spin Doctors**. Of the five finalists, **Substance** won out with a highly charged performance of originals that synthesized punk and thrash with pop smarts. First prize was a slot at Austin's South By Southwest and Memphis' Crossroads conferences, as well as studio recording time and an \$800 gift certificate. Placing a very close second was **Techno Squid Eats Parliament**, which delivered an appealingly offbeat mix of Anglo-smart power pop with punk undertones. Runners-up included the bare-boned alternative folk-rock of the **Figeaters**, the U2-inspired **2 Minutes Hate**, and **Hanover Fist**, whose lead guitarist, **Jerry Cravens**, provided one of the evening's musical highlights with his off-center take on slide and hard roots rock. After the showcase, Dickinson enthused, "This was proof, as **George Bush** found out in the Presidential election, that there is more to Arkansas than chicken pluckers." **RICK CLARK**

ST. LOUIS: The recent recipient of Riverfront Times 1992 People's Choice Music Award for best local funk artist, the **Urge**, wanted to set the record straight from the start. After the group's name was announced as the winner, six of the seven members converged to accept the award on the Mississippi Nights stage in a display of practiced irreverence; spilling beer from pitchers and holding themselves in a way that would make **Madonna** proud, they proclaimed, "We're not a funk band. We're a punk band." In that same poll, the Urge came in second for best local alternative artist, right behind **Pale Divine**.

Actually, the Urge's nasty dance-floor mix of ska, dance, rock, metal guitar riffs, and rap/punk vocal intensity is as akin to funk as it is to any other genre. With the manic energy of madness—complete with its own live Muffler "You're not going to pay a lot for these" Horns—the band throws in a splash of **Living Colour** and a dash of **Beastie Boys** to achieve its sound. Its latest indie CD,



THE URGE

"Magically Delicious," jumped to the top of a local sales chart for **Streetside Records** when released last October, only to find two previous efforts, 1989's "Bust Me Dat Forty" and 1990's "Puttin' The Backbone Back," still holding slots in the top 20. The Urge's party music has been filling Mississippi Nights for the last year as the band of choice for college and high school alternative music devotees. Committed fans even packed the club on Thanksgiving and Christmas. Among local music watchers, the Urge is the next St. Louis band expected to sign with a major label, with some record companies already expressing interest. **BRIAN Q. NEWCOMB**

CLEVELAND: Jazz has a high profile on the coasts, but how many associate that most American of musical forms with the Midwest? A cultural corrective is on the way via "Thunder From The Heartland: The Great Lakes Jazz Summit," a precedent-setting event slotted for four Cleveland dates, starting Feb. 12. Organized by the great Cleveland saxman **Ernie Krivda** and the **Northeast Ohio Jazz Society**, the event will feature musicians who live and work in an area stretching roughly from Buffalo, N.Y., to Chicago. On Feb. 12, "Midwest Saxophone Legends" will feature Krivda, Chicago luminaries **Ira Sullivan** and **Von Freeman**, bassist **Jeff Halsey** (head of the Bowling Green State Univ. jazz studies department), Cleveland native **Joe Hunter** on piano, and Detroit-based drummer **Randy Gillespie**. Krivda's own compositions will be featured March 19. On June 25, "The Piano Connection" will showcase Detroit **Johnny O'Neal**, Clevelander **Neal Creque** (who used to play for **Mongo Santamaria**), and **Bill Dobbins**, an Akron, Ohio, native who heads Eastman School of Music's jazz department. All but the April 16 date will take place in the Cleveland Museum of Art. That show, featuring an all-star Midwestern jazz band and the **Leaders** (trumpeter **Lester Bowie**, tenor saxman **Chico Freedman**, alto saxman **Arthur Blythe**, pianist **Kirk Lightsey**, drummer **Don Moye**, and bassist **Cecil McGee**), will be held at Cuyahoga Community College. "People go where the work is," says Krivda, who records for **Cadence Records**. "The work is everywhere now, and it's a lot easier to live in places other than New York and Los Angeles." **CARLO WOLFF**

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BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



Incurable. A series of Nike commercials and MTV bits threw Denis Leary's rapid-fire delivery and acerbic wit into the national spotlight. His "No Cure For Cancer" album enters Heatseekers at No. 23; a Showtime special of the same name hits cable Feb. 20. He also has roles in four movies slated to hit theaters between the spring and the fall.



Sweet Dreams. Advance planning helped get the second Every Mother's Nightmare album off the ground. Although the new album wasn't released until Jan. 12, Arista launched the new set with the Halloween release of "House Of Pain," the set's first single. Strongest markets to date are Minneapolis, Chicago, and Phoenix.



Holiday Cheer. "Christmas In My Heart," an independently produced single, scored airplay during the holiday season on more than 150 top 40 and adult contemporary radio stations for pop vocalist Lori Ruso. Ruso, who was signed to erstwhile Cypress label, recently signed overseas with PolyGram Hong Kong and is shopping for a U.S. deal.

IMPROVED CLIMATE: We add four more graduates—Stone Temple Pilots, Dream Theater, Lemonheads, and SWV—to the Heatseekers honor roll this week, further indication that the first quarter is a fertile time for developing artists to grow chart positions. Since the start of January, eight acts have graduated from Heatseekers.

R&B rookie SWV marks RCA's first graduating act. The other three acts each are distributed by Atlantic Group and have each found a video home in stress rotation on MTV.

Stone Temple Pilots, known as STP in the House of Atlantic, fly 111-72 on The Billboard 200. On that same chart, Dream Theater jumps 118-82 and Lemonheads move 149-85. Of the 200 acts that were on the big chart last week, Lemonheads and STP see the third- and fifth-largest sales gains, respectively, on this week's list.

SWV, whose acronym stands for Sisters With Voices, leaves the Heatseeker pack with a 27-22 jump on Top R&B Albums. At the same time, the vocal trio makes a 193-156 move on The Billboard 200. Like its first clip, "Right Here," the group's "I'm So Into You" is getting play on The Box. The song also is running on BET and stirring up adds at R&B radio. On Jan. 18, SWV were featured on BET's "Video LP," and the Sisters already have taped appearances for upcoming editions of "Soul Train" and "Showtime Live At The Apollo."

BACK ON TOP: Returning to the top slot on the Heatseekers chart is Jackyl, which has moved on from the chainsaw-inflected "The Lumberjack Song" to "Down On Me," which is starting to make noise at album radio. The Atlanta-based band continues to tour the U.S. with **Damn Yankees** through March.

PROPER FOUNDATION: There's a saying that "advance planning in the music industry means you know where you're going to have lunch next week," but, in the case of **Every Mother's Nightmare**, Arista began setting up the band's sophomore al-

bum, which was released Jan. 12, back in October.

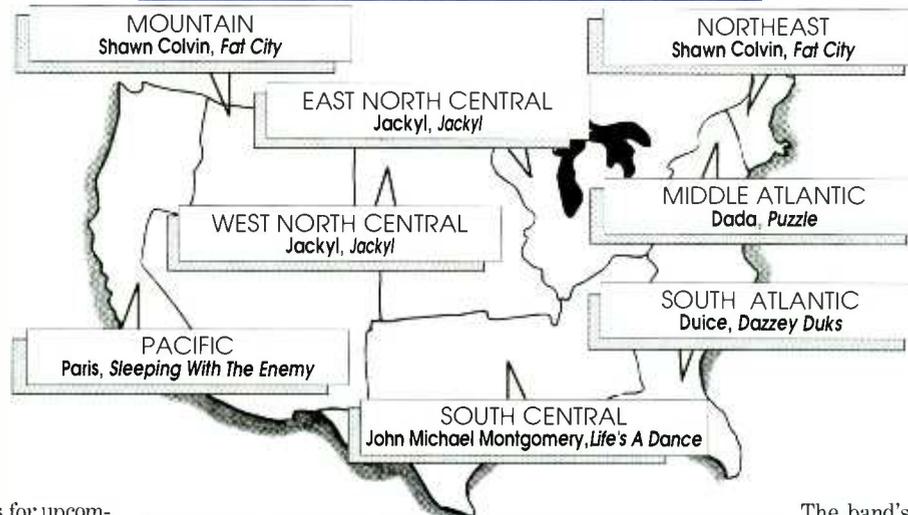
A Halloween promotion orchestrated with Concrete Marketing, which tied in several Z Rock stations, saw the release of the album's first single.

The participating stations devoted hourlong blocks to EMN

music, and helped distribute a three-cut sampler that featured that single, "House Of Pain," and two unreleased tracks. A response card attached to the sampler allowed Concrete to compile a mailing list on EMN fans.

The band's new single is "Already Gone" and a video is being prepared.

REGIONAL HEATSEEKERS #1's



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

PACIFIC	SOUTH CENTRAL
1. Paris, <i>Sleeping With The Enemy</i>	1. John Michael Montgomery, <i>Life's A Dance</i>
2. A Lighter Shade Of Brown, <i>Hip Hop Locos</i>	2. Confederate Railroad, <i>Confederate Railroad</i>
3. Dada, <i>Puzzle</i>	3. Utah Saints, <i>Utah Saints</i>
4. Shawn Colvin, <i>Fat City</i>	4. Underground Kingz, <i>Too Hard To Swallow</i>
5. Screaming Trees, <i>Sweet Oblivion</i>	5. Jackyl, <i>Jackyl</i>
6. Jackyl, <i>Jackyl</i>	6. Mark Collie, <i>Mark Collie</i>
7. 2 Unlimited, <i>Get Ready</i>	7. McBride & The Ride, <i>Sacred Ground</i>
8. R.B.L. Posse, <i>A Lesson To Be Learned</i>	8. Lee Roy Parnell, <i>Love Without Mercy</i>
9. Utah Saints, <i>Utah Saints</i>	9. Bass Outlaws, <i>Illegal Bass</i>
10. Charles & Eddie, <i>Duophonic</i>	10. dada, <i>Puzzle</i>

SEEN: Heatseeking acts have been plentiful on late-night television this month. "The Tonight Show With Jay Leno" hosted G.E. Smith Jan. 5 and Charles & Eddie Jan. 11. "The Arsenio Hall Show" welcomed dada Jan. 11. "Late Night With David Letterman" featured Arc Angels Jan. 6, Jayhawks Jan. 12, Dan Baird Jan. 13, and Blues Traveler Jan. 14... Can you imagine a Grammy category in which GWAR would be nominated with Annie Lennox, the Swiss Radio Symphony Orchestra, Hammer, and Public Enemy? Well, it has happened, as GWAR's "Phallus In Wonderland" has been included in the field of best music video—longform. Metal Blade is thrilled to see the thrash-splash band receive a Grammy nomination... The folks at Hollywood have been talking up the **Poorboys** for more than a year and a half.

The band's "Guilty" has been added by MTV. MTV has also picked up "Everybody" by Stardog/Mercury's **Animal Bag**.

HOT TCHATCHKAS: This still-young New Year already has seen two clever tchatchkas hit Popular Uprisings' desk. Virgin shipped out advances of the forthcoming **Jellyfish** album, "Spilt Milk," in a mock milk carton. From Epic comes a packet of seeds that says, "Plant these seeds now! Soon we'll be growing **Screaming Trees**." Sure enough, the Trees have entered The Billboard 200 at No. 178.

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

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FOR WEEK ENDING JAN. 30, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			★ ★ ★ No. 1 ★ ★ ★	
1	3	23	JACKYL GEFFEN 24489* (9.98/13.98)	JACKYL
2	5	10	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE
3	7	9	DADA I.R.S. 13141* (7.98/11.98)	PUZZLE
4	6	38	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD
5	11	12	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
6	8	6	UTAH SAINTS LONDON 28374*/PLG (9.98 EQ/13.98)	UTAH SAINTS
7	13	19	SCREAMING TREES EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
8	12	9	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS
9	21	2	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE
10	15	30	2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
11	10	14	IZZY STRADLIN AND THE JU JU HOUNDS GEFFEN 24490* (10.98/15.98)	IZZY STRADLIN
12	14	38	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND
13	18	8	PARIS SCARFACE 100 (10.98/16.98)	SLEEPING WITH THE ENEMY
14	16	18	CHARLES & EDDIE CAPITOL 97150* (9.98/13.98)	DUOPHONIC
15	19	40	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
16	26	9	DAN BAIRD DEF AMERICAN 26999*/WB (9.98/15.98)	LOVE SONGS FOR THE HEARING IMPAIRED
17	23	9	KOOL G RAP & D.J. POLO COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE
18	20	16	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ
19	17	67	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
20	24	12	MOODSWINGS ARISTA 18619* (9.98/13.98)	MOODFOOD

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	22	19	SUGAR RYKODISC 10239* (10.98/15.98)	COPPER BLUE
22	—	1	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS
23	—	1	DENIS LEARY A&M 0055* (10.98/15.98)	NO CURE FOR CANCER
24	25	8	LEE ROY PARNELL ARISTA 18684* (9.98/13.98)	LOVE WITHOUT MERCY
25	31	4	POSITIVE K ISLAND 51405*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS
26	35	8	MARY KATE & ASHLEY OLSEN ZOOM EXPRESS 35016*/BMG KIDZ (9.98/13.98)	BROTHER FOR SALE
27	28	32	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE
28	29	13	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
29	27	24	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME
30	34	13	JUDE COLE REPRIS 26898*/WARNER BROS. (9.98/15.98)	START THE CAR
31	33	57	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
32	30	20	MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT
33	36	66	PRIMUS INTERSCOPE 91659*/AG (9.98/13.98)	SAILING THE SEAS OF CHEESE
34	37	14	THE MOVEMENT SUNSHINE 18261*/ARISTA (6.98/9.98)	THE MOVEMENT
35	—	6	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW
36	38	40	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
37	—	1	EVERY MOTHER'S NIGHTMARE ARISTA 18639* (9.98/13.98)	WAKE UP SCREAMING
38	39	39	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
39	—	1	GIBSON/MILLER BAND EPIC 52980* (9.98 EQ/13.98)	WHERE THERE'S SMOKE
40	40	13	A LIGHTER SHADE OF BROWN PUMP 19114*/QUALITY (9.98/14.98)	HIP HOP LOCOS



**TERRI ROSSI'S
RHYTHM
SECTION**

WEST COAST STYLEE: "Ditty" by Paperboy (Next Plateau/FFRR) has been bubbling under the Hot R&B Singles chart for two weeks and now it explodes onto the chart from an incredible sales week. It also has a great week on the Hot 100. Bred in Los Angeles, Paperboy started his career writing rhymes for schoolmates and rapping in school competitions. Paperboy makes good use of a 1982 release written by Roger and Larry Troutman, "Doo Wa Ditty (Blow That Thing)" on Warner Bros. from the Zapp II album. Incidentally, there are approximately 40 songs by rappers that contain Troutman samples.

TOP-FIVE WINNERS: Two new records break into the top five. "Quality Time" by Hi-Five (Jive) moves up 6-4, with its strongest gains in both monitored and small-market radio points. It has garnered No. 1 airplay status at four stations: WQMG Greensboro, N.C.; KPRS Kansas City, Mo.; KMJJ Shreveport, La.; and WVKO Columbus, Ohio. It has also reached top-five status at 15 other stations. "Don't Walk Away" by Jade (Giant) moves into the top five. It ranks No. 1 in airplay at three stations: WROU Dayton, Ohio; WEDR Miami; and WNOO Chattanooga. At nine other stations, "Walk Away" has top-five airplay rankings.

TOP-TEN WINNERS: "Reminisce" by Mary J. Blige (Uptown/MCA) makes strong radio gains. This tune ranks No. 1 in airplay at WAMO Pittsburgh and top five at six other stations. Blige continues to overwhelm radio with multiple cuts from her "What's The 411?" debut album. "Sweet Thing" ranks No. 6 on the R&B Radio Monitor chart. Arrested Development continues its reign of hits as "Mr. Wendal" (Chrysalis) easily moves up 14-10. It is the airplay fave at WXYV Baltimore and KJMQ Houston, with top-five airplay rankings at seven other stations.

GOIN' TO THE BANK: "Get Away" by Bobby Brown (MCA) vaults 22-11. It shows a sales increase of almost 90% over last week. It ranks No. 2 in airplay at both WTLC Indianapolis and WQOK Raleigh, N.C. At WOWI Norfolk, Va., it is No. 4 in airplay.

THIS WEEK'S BIG RADIO winner is "Hip Hop Hooray" by Naughty By Nature (Tommy Boy). Its monitored radio points increase by more than 100%, moving it 60-39 on the R&B Radio Monitor chart. On the singles chart it zooms 84-65. It is No. 1 in airplay at WUSL Philadelphia and WOWI Norfolk.

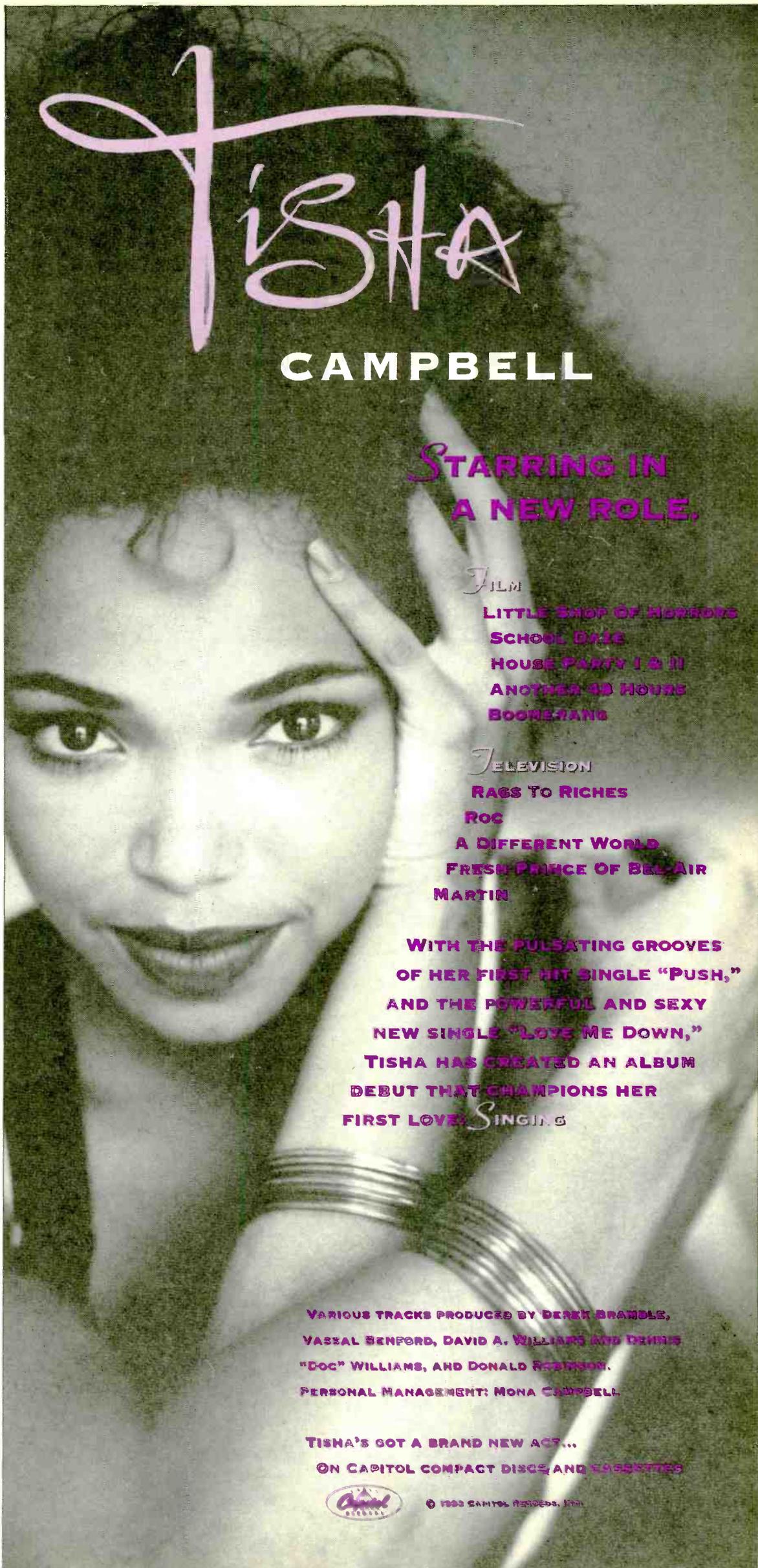
TWO RECORDS on the Hot R&B Singles chart are able to maintain bullets even though both experienced small decreases in BDS monitored airplay and SoundScan sales. Both records benefit from strong increases in small-market playlist points. "Damn U" by Prince & the New Power Generation (Paisley Park) holds at No. 32. "Heal The World" by Michael Jackson (Epic) moves up 64-62.

NEW KIDS ON THE BLOCK: Moet and Keith Shocklee have formed Mo' Entertainment. The first act in development is an 11-year-old rapper, Fensta Baby, from Newark, N.J. He hails from the same neighborhood as Treach from Naughty By Nature. They are currently seeking new talent. Demo tapes should be sent to 137-20 45th Ave., Suite 2K, Flushing, N.Y. 11355.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	TELLIN' ME STORIES BIG BUB (ATCO EASTWEST)	14	20	2	ACTION POISON CLAN (LUKE)
2	6	7	OH MY GOSH DON-E (GEE STREET/ISLAND/PLG)	15	11	2	TOSS-UP N2DEEP (PROFILE)
3	1	8	WIGGLE WIGGLE DISCO RICK (LUKE)	16	22	8	LATIN LINGO CYPRESS HILL (RUFFHOUSE/COLUMBIA)
4	4	8	GIMME WHAT YOU GOT! FM (AVENUE)	17	—	1	MUSCLE GRIP SHABBA RANKS (EPIC)
5	13	5	A.D.A.M. XCLAN (POLYDOR/PLG)	18	23	5	FREEDOM GOT AN A.K. DA LENCH MOB (STREET KNOWLEDGE)
6	10	3	HEAVEN AND EARTH AL JARREAU (REPRISE)	19	17	9	FAT POCKETS SHOWBIZ & A.G. (LONDON/PLG)
7	5	9	HUMPIN' THE COLLEGE BOYZ (VIRGIN)	20	—	1	APPARENTLY NOTHIN' YOUNG DISCIPLES (TALKIN' LOUD)
8	8	5	SOMEDAY WE'LL ALL BE FREE ARETHA FRANKLIN (QWEST/WB)	21	—	1	RAKIN' IN THE DOUGH ZHIGGE (POLYDOR/PLG)
9	18	5	YABADABADOO CHUBB ROCK (SELECT/ELEKTRA)	22	—	1	TRUE CONFESSIONS SLAPBAK (REPRISE)
10	—	1	SPIRITUAL HIGH MOODSWINGS (ARISTA)	23	—	1	THROW YA GUNZ ONYX (CHAOS/COLUMBIA)
11	—	1	IF I WERE YOU WAILING SOULS (CHAOS/COLUMBIA)	24	—	1	TIME 4 SUM AKSION REDMAN (RAL/CHAOS/COLUMBIA)
12	15	9	SOMETHING GOOD U.G.K. (JIVE)	25	19	9	ICE CREAM DREAM MC LYTE (PERSPECTIVE/A&M)
13	14	5	GETTIN IT ON SHAWNEE RANKS (ATLANTIC)				

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



TISHA

CAMPBELL

**STARRING IN
A NEW ROLE.**

FILM

- LITTLE SHOP OF HORRORS
- SCHOOL DAZE
- HOUSE PARTY I & II
- ANOTHER 48 HOURS
- BOOMERANG

TELEVISION

- RAGS TO RICHES
- ROC
- A DIFFERENT WORLD
- FRESH PRINCE OF BEL-AIR
- MARTIN

**WITH THE PULSATING GROOVES
OF HER FIRST HIT SINGLE "PUSH,"
AND THE POWERFUL AND SEXY
NEW SINGLE "LOVE ME DOWN,"
TISHA HAS CREATED AN ALBUM
DEBUT THAT CHAMPIONS HER
FIRST LOVE SINGING**

**VARIOUS TRACKS PRODUCED BY DEREK BRADBLE,
VASEAL BENFORD, DAVID A. WILLIAMS AND DENNIS
"DOC" WILLIAMS, AND DONALD ROBINSON.
PERSONAL MANAGEMENT: MONA CAMPBELL**

**TISHA'S GOT A BRAND NEW ACT...
ON CAPITOL COMPACT DISCS AND CASSETTES**



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Billboard[®] TOP R&B ALBUMS

FOR WEEK ENDING JAN. 30, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★ ★ ★ No. 1 ★ ★ ★			
1	1	1	9	SOUNDTRACK ▲ ⁶ ARISTA 18699* (10.98/15.98) 8 weeks at No. 1	THE BODYGUARD	1	
2	2	2	5	DR. DRE DEATH ROW/INTERSCOPE 57128/PRIORITY (9.98/16.98)	THE CHRONIC	2	
3	4	6	9	KENNY G ▲ ² ARISTA 18646* (10.98/15.98)	BREATHLESS	2	
4	3	3	4	SHAI GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3	
5	6	5	11	SADE EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	2	
6	5	4	25	MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1	
7	NEW ▶		1	HEAVY D. & THE BOYZ UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	7	
8	13	19	9	SILK KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	8	
9	9	8	8	WRECKX-N-EFFECT MCA 10566 (9.98/15.98)	HARD OR SMOOTH	6	
10	7	7	10	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1	
11	11	11	21	BOBBY BROWN ▲ MCA 10417 (10.98/15.98)	BOBBY	1	
12	8	9	42	ARRESTED DEVELOPMENT ▲ CHRYSLIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...		3	
13	12	14	3	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	12	
14	10	10	29	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1	
15	14	12	46	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98) OOOOOHHH...ON THE TLC TIP		3	
16	15	16	5	EAZY E RUTHLESS 53815/PRIORITY (4.98/6.98) 5150 HOME 4 THA SICK		15	
17	16	15	14	PRINCE AND THE NEW POWER GENERATION PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)		8	
18	18	22	11	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	18	
19	17	13	43	EN VOGUE ▲ ² ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1	
20	20	26	9	JADE GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	20	
21	22	25	16	SHABBA RANKS EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11	
22	27	36	12	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	22	
23	19	20	87	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1	
24	30	30	15	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	23	
25	24	17	25	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	16	
26	23	24	15	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	5	
27	26	23	17	DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST	4	
28	29	34	14	LO-KEY? PERSPECTIVE 1003*/PLG (9.98/13.98)	WHERE DEY AT?	18	
29	21	18	8	SOUNDTRACK SIRE 26978/WARNER BROS. (10.98/15.98)	TRESPASS	16	
30	25	21	42	KRIS KROSS ▲ ⁴ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1	
31	31	38	10	GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98) GETO BOYS THE BEST UNCUT DOPE		31	
32	28	32	21	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8	
33	37	43	9	KOOL G RAP & D.J. POLO COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE	18	
34	33	35	30	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29	
35	32	31	51	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98) BORN INTO THE '90'S		3	
36	35	29	69	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4	
37	42	52	15	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	37	
38	36	27	84	JODECI ▲ ² UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1	
39	45	42	8	PARIS SCARFACE 100 (5.98/8.98)	SLEEPING WITH THE ENEMY	23	
40	43	45	18	MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	7	
41	40	44	8	STEPHANIE MILLS MCA 10690 (10.98/15.98)	SOMETHING REAL	22	
42	NEW ▶		1	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	42	
43	41	41	19	MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	17	
44	55	85	28	MEN AT LARGE ATCO EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24	
45	39	39	16	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY	20	
46	34	33	17	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	2	
47	49	46	23	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9	
48	44	37	27	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16	
49	62	70	14	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34	

50	38	28	13	GRAND PUBA ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	14
51	59	61	21	FATHER M.C. UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34
52	50	58	73	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
53	46	56	39	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
54	58	62	10	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
55	48	53	10	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	48
56	53	40	10	PATTI LABELLE MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	18
57	54	49	58	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
58	56	60	27	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
59	51	50	16	BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	15
60	57	54	56	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
61	63	75	26	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
62	47	51	17	CHUCKII BOOKER ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WILD	13
63	52	48	11	BOB MARLEY ▲ TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	24
64	65	72	11	POSITIVE K ISLAND 514057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	64
65	66	47	41	DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	1
66	76	82	10	D.J. JIMI AVENUE 9105* (9.98/14.98)	IT'S JIMI	66
67	61	68	61	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
68	60	57	48	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	19
69	72	71	23	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	7
70	77	69	15	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	32
71	67	55	25	EPMD ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	5
72	69	65	26	DJ QUIK ● PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	13
73	81	80	28	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
74	68	79	48	CECE PENISTON ● A&M 5381* (9.98/13.98)	FINALLY	13
75	79	76	32	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
76	71	77	4	SOUNDTRACK MCA 10671* (10.98/15.98)	LEAP OF FAITH	71
77	70	84	35	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37
78	74	78	28	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
79	78	63	27	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	37
80	75	66	9	SOUNDTRACK QWEST/REPRISE 45130*/WARNER BROS. (10.98/15.98)	MALCOLM X	23
81	80	81	11	MAXI PRIEST VIRGIN 86500 (9.98/13.98)	FE REAL	46
82	91	95	22	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	60
83	86	88	33	LIONEL RICHIE ▲ MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	7
84	87	—	11	DIAMOND AND THE PSYCHOTIC NEUROTICS CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98)	STUNTS, BLUNTS & HIP HOP	47
85	83	87	18	WILLIE D RAP-A-LOT 57188/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	27
86	73	73	18	PUBLIC ENEMY ● DEF JAM 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	10
87	93	74	18	MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT	28
88	88	83	37	ICE CUBE ▲ PRIORITY 57155 (9.98/15.98)	DEATH CERTIFICATE	1
89	98	96	9	THE 2 LIVE CREW LUKE 122 (9.98/15.98)	THE 2 LIVE CREW'S GREATEST HITS	62
90	89	92	6	THE PHARCYDE DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	82
91	99	—	2	E-40 SIC WID IT 711* (9.98/13.98)	FEDERAL	91
92	85	91	60	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
93	84	67	11	VARIOUS ARTISTS TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	67
94	64	59	24	EAST COAST FAMILY ● BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	12
95	90	86	24	MC REN ▲ RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	10
96	82	—	13	CHUBB ROCK SELECT 61299/ELEKTRA (9.98/15.98)	I GOTTA GET MINE YO!	24
97	92	99	3	DJ FURY JOEY BOY 3006* (9.98/15.98)	BASS MAN	92
98	RE-ENTRY		57	GERALD LEVERT ● ATCO EASTWEST 91777*/AG (10.98/15.98)	PRIVATE LINE	1
99	97	—	9	BOB JAMES/EARL KLUGH WARNER BROS. 26939* (10.98/15.98)	COOL	88
100	NEW ▶		1	JACCI MCGHEE MCA 10291* (9.98/15.98)	JACCI MCGHEE	100

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

ARTIST DEVELOPMENTS

YBT TAPS IN

Some rap groups get respect. Others, like S.O.U.L./MCA stylists Young Black Teenagers, have to earn it. The group's current single, "Tap The Bottle," was released last November, but from way back in August MCA started waging a campaign to counteract negative connotations about a trio of white rappers calling themselves black. "We sent out mailings that explained to people that rap is from the black culture and that

these kids are involved in it," offers Brute Bailey, national director of rap music marketing and promotion. (Group member Kamron explains, "We represent the fact that hip-hop is the dominant form of expression no matter the race.")

YBT (Kamron, ATA, and Firstborn) are on the first leg of a promotional tour of college and commercial radio stations, and black-independent retail and chain stores. It kicked off in December, and continued through the

month, hitting such cities as New York, Boston, Chicago, and Philadelphia before winding down. Leg No. 2 will begin Feb. 1 and visit San Francisco, New Orleans, Houston, and other cities for a month. The group has been and will continue doing club performances in all the spots in which it touches down. Bailey says, "It's unfortunate we've got to go all across America, get on radio stations, and explain why they're calling themselves black—but that's the way it is in America."

The frothy "Tap The Bottle,"

produced by Public Enemy's DJ Terminator X, is now bulleted on both the Hot Rap Singles and Hot R&B Singles charts. "It's really doing well," says Bailey. "We started off trying to build a base for the group and this single in the streets. We're going for adds now, and we started off gaining WPGC Chicago, WKYS Washington, D.C., WOWI Norfolk, Va., WHYK Memphis, and KJMZ Miami. Three or four stations came to this record without any solicitation, and," adds Bailey, "we appear to be doing

impressive numbers, according to SoundScan."

YBT will drop its second album, "Dead Enz Kidz Doin' Lifetime Bidz," Feb. 2. A more confident and mature work than its predecessor (which spawned the goofball single "Nobody Knows Keli" and more serious tunes like "Proud To Be Black" and "Daddy Called Me Nigga Cause I Liked To Rhyme"), "Dead Enz Kidz" is being primed to pump. "All that we're doing now is focused on pushing the album," Bailey says. **HAVELOCK NELSON**

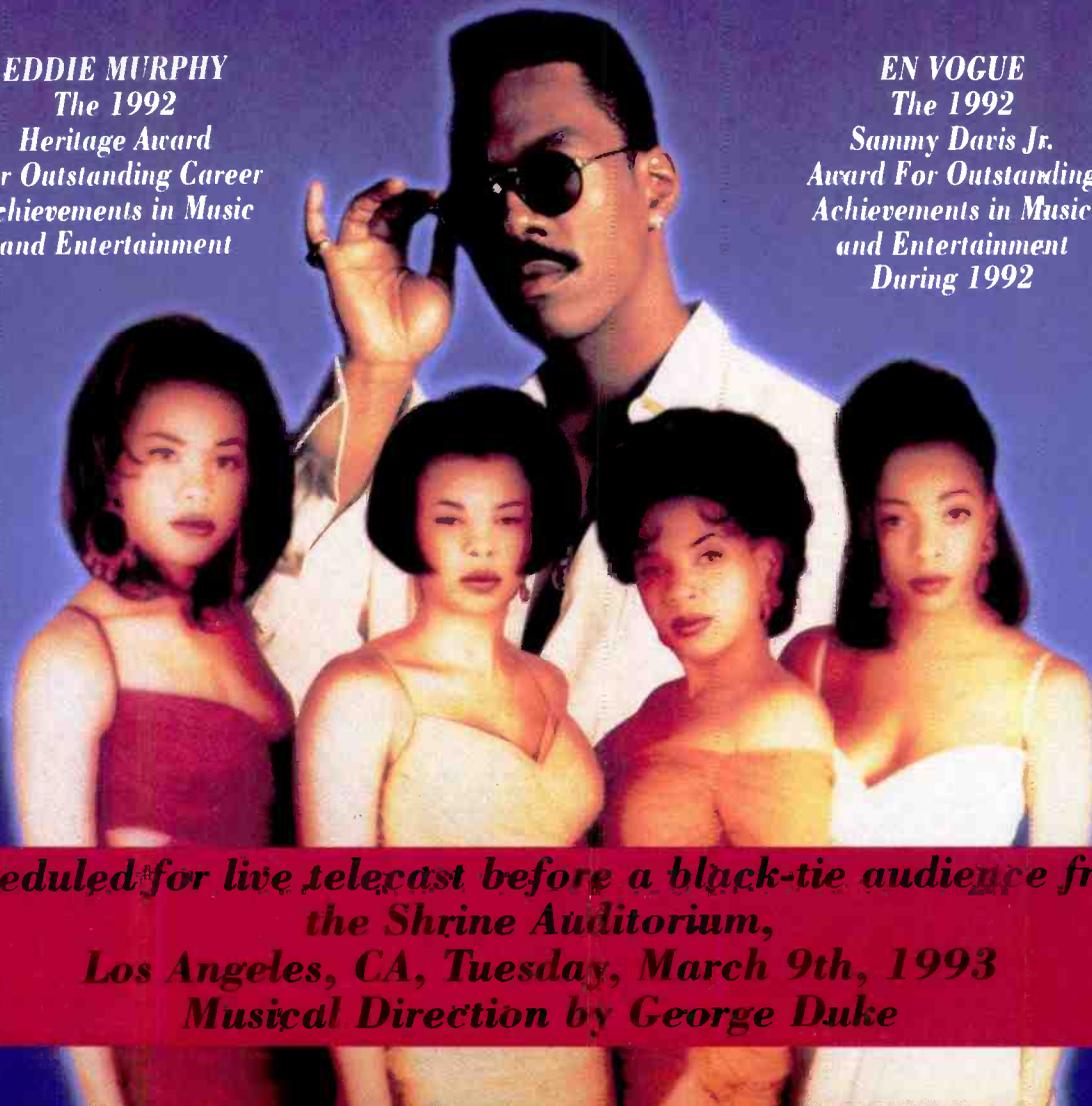
*Tribune Entertainment Company and Don Cornelius Productions
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*Co-hosted by Luther Vandross, Patti LaBelle and Natalie Cole
with Special Awards to
Eddie Murphy and En Vogue*

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*The 1992
Heritage Award
For Outstanding Career
Achievements in Music
and Entertainment*

EN VOGUE
*The 1992
Sammy Davis Jr.
Award For Outstanding
Achievements in Music
and Entertainment
During 1992*



*Scheduled for live telecast before a black-tie audience from
the Shrine Auditorium,
Los Angeles, CA, Tuesday, March 9th, 1993
Musical Direction by George Duke*



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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
★ ★ NO. 1 ★ ★									
1	1	12	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)	38	34	13	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
2	2	17	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	39	60	3	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
3	4	18	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)	40	36	12	DAMN U	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
4	3	25	LOVE SHOULDA BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)	41	39	7	RELEASE ME	MIKI HOWARD (GIANT/REPRISE)
5	8	11	DON'T WALK AWAY	JADE (GIANT/REPRISE)	42	51	4	I'M SO INTO YOU	SWV (RCA)
6	6	8	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)	43	38	10	CONFUSED	TEVIN CAMPBELL (QWEST/WARNER BROS.)
7	12	13	QUALITY TIME	HI-FIVE (JIVE)	44	59	2	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
8	14	12	REMINISCENCE	MARY J. BLIGE (UPTOWN/MCA)	45	45	5	SO ALONE	MEN AT LARGE (ATCO EASTWEST)
9	5	20	BABY I'M FOR REAL/NATURAL ...	AFTER 7 (VIRGIN)	46	42	8	IT'S GONNA BE A LOVELY DAY	THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
10	15	11	GET AWAY	BOBBY BROWN (MCA)	47	49	5	SAVING FOREVER FOR YOU	SHANICE (GIANT/REPRISE)
11	7	18	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)	48	50	7	IT MUST BE LOVE	GOOD GIRLS (MOTOWN)
12	9	20	GAMES	CHUCKI BOOKER (ATLANTIC)	49	62	2	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
13	13	20	GOOD ENOUGH	BOBBY BROWN (MCA)	50	47	7	GO AHEAD AND CRY	RUDE BOYS (ATLANTIC)
14	22	4	LOVE MAKES NO SENSE	ALEXANDER O'NEAL (TABU/A&M)	51	53	7	IT HURTS ME	JACCI MCGHEE (MCA)
15	11	21	RUMP SHAKER	WRECKX-N-EFFECT (MCA)	52	46	8	PUSH	TISHA (CAPITOL)
16	10	21	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)	53	48	13	NO RHYME, NO REASON	GEORGE DUKE (WARNER BROS.)
17	18	11	GIVE IT UP, TURN IT LOOSE	EN VOGUE (ATCO EASTWEST)	54	52	5	DAZZEY DUKS	DUICE (TMR/BELLMARK)
18	20	12	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSLIS)	55	43	14	WHERE DO WE GO	SIMPLE PLEASURES (REPRISE)
19	17	22	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	56	54	6	SHOO SHOO	MICHAEL COOPER (REPRISE)
20	23	12	HAPPY DAYS	SILK (KEIA/ELEKTRA)	57	56	2	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
21	16	15	NO ORDINARY LOVE	SADE (EPIC)	58	61	5	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
22	26	9	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	59	41	17	RIGHT HERE	SWV (RCA)
23	19	14	HEY LOVE (CAN I HAVE A WORD)	MR. LEE/R. KELLY (JIVE)	60	—	1	HAT 2 DA BACK	TLC (LAFACE/ARISTA)
24	21	17	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)	61	69	7	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
25	24	16	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	62	63	3	IT'S A SHAME	KRIS KROSS (RUFFHOUSE/COLUMBIA)
26	28	13	ALL DAY, ALL NIGHT	STEPHANIE MILLS (MCA)	63	68	4	GANGSTA BITCH	APACHE (TOMMY BOY)
27	31	7	CRAZY LOVE	CECE PENISTON (A&M)	64	—	1	LOVE THANG	INTRO (ATLANTIC)
28	27	13	ALL RIGHT NOW	PATTI LABELLE (MCA)	65	75	2	INFORMER	SNOW (ATCO EASTWEST)
29	25	19	FLEX	MAD COBRA (COLUMBIA)	66	57	17	I WANT TO LOVE YOU DOWN	KEITH SWEAT (ELEKTRA)
30	30	8	ME & MRS. JONES	FREDDIE JACKSON (CAPITOL)	67	55	7	SO WHAT!	II CLOSE (TABU/A&M)
31	29	11	MAKE LOVE 2 ME	LORENZO (ALPHA INT'L/PLG)	68	73	2	COME A LITTLE CLOSER	GENE RICE (RCA)
32	37	11	I GOT A MAN	POSITIVE K (ISLAND/PLG)	69	—	16	SOMETHING IN COMMON	BOBBY BROWN (MCA)
33	33	5	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	70	67	6	WHO'S THE MAN?	HEAVY D. & THE BOYZ (UPTOWN/MCA)
34	35	8	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO/ISLAND)	71	64	14	PICK IT UP	HOME TEAM (LUKE)
35	40	6	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)	72	—	1	NEVER DO YOU WRONG	STEPHANIE MILLS (MCA)
36	32	14	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)	73	66	9	REVOLUTION	ARRESTED DEVELOPMENT (CHRYSLIS)
37	44	4	FREAK ME	SILK (KEIA/ELEKTRA)	74	—	1	LOSE CONTROL	SILK (KEIA/ELEKTRA)
					75	—	2	COME IN OUT OF THE RAIN	WENDY MOTEN (EMI/ERG)

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

R&B RADIO RECURRENT MONITOR

1	4	4	AIN'T NOBODY LIKE YOU	MIKI HOWARD (GIANT/REPRISE)	14	18	17	COME & TALK TO ME	JODECI (UPTOWN/MCA)
2	1	2	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSLIS)	15	12	7	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE)
3	2	4	THERE U GO	JOHNNY GILL (LAFACE/ARISTA)	16	14	4	RIGHT NOW	AL B. SURE! (WARNER BROS.)
4	3	6	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	17	16	5	SWEET NOVEMBER	TROOP (ATLANTIC)
5	6	7	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)	18	19	9	I COULD USE A LITTLE LOVE ...	FREDDIE JACKSON (CAPITOL)
6	5	5	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	19	23	16	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
7	7	7	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	20	—	1	SOMEONE TO HOLD	TREY LORENZ (EPIC)
8	8	11	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)	21	21	17	MR. LOVERMAN	SHABBA RANKS (EPIC)
9	15	14	KEEP ON WALKIN'	CECE PENISTON (A&M)	22	25	20	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)
10	9	2	INSIDE THAT I CRIED	CECE PENISTON (A&M)	23	20	7	I'M STILL WAITING	JODECI (UPTOWN/MCA)
11	13	2	WORK TO DO	VANESSA WILLIAMS (WING/MERCURY)	24	17	25	MY LOVIN' (YOU'RE NEVER ...)	EN VOGUE (ATCO EASTWEST)
12	11	14	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)	25	—	28	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
13	10	13	BABY-BABY	TLC (LAFACE/ARISTA)					

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 63 7 (Controversy, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Budget, BMI/Bug, BMI)
 - 48 AIN'T NOBODY LIKE YOU (Virgin, BMI/Buffalo Music Factory, BMI) HL/WBM
 - 20 ALL DAY, ALL NIGHT (MCA, ASCAP/Geffen Again, BMI/Music Corp. Of America, BMI)
 - 30 ALL I SEE (EMI April, ASCAP/Across 110th Street, ASCAP/DeSving Mob, ASCAP/Babydon, ASCAP) WBM
 - 31 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)
 - 6 BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP
 - 61 COME A LITTLE CLOSER (Big Giant, BMI/Count Chuckula, BMI/Seventy-Ninth Street, BMI)
 - 69 COME IN OUT OF THE RAIN (Square Lake, ASCAP/M. Squared, ASCAP/WB, ASCAP/Cotton Row, BMI/Radijo, BMI) WBM
 - 58 COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
 - 39 CONFUSED (Willaire, ASCAP/AI B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) WBM
 - 35 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
 - 41 DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI)
 - 70 DEDICATED (Willesden, BMI/R.Kelly, BMI)
 - 26 DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
 - 5 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
 - 28 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
 - 36 FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadows Int'l, BMI) CPP
 - 82 FOREVER IN LOVE (Kenny G, BMI)
 - 22 GAMES (Count Chuckula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI/Willesden, BMI) WBM
 - 51 GANGSTA BITCH (Forked Tongue, ASCAP)
 - 57 GANGSTA (Hip City, ASCAP/Hi Frost, ASCAP)
 - 11 GET AWAY (Zomba, /Donril, /WB, /B Funk, /Polygram Int'l, /Toe Knee Hangs, /MCA, /Bobby Brown, /ASCAP) CPP/WBM/HL
 - 91 GET THE POINT (Rags To Riches, BMI/C.E.B., BMI/Gold Forever, BMI)
 - 89 GIVE IT TO YOU (Bam Jams, BMI)
 - 16 GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Trving, BMI) CPP
 - 43 GO AHEAD AND CRY (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI/Rude News, BMI) CPP
 - 12 GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)
 - 15 HAPPY DAYS (E/A, ASCAP/WB, ASCAP/Large Giant, ASCAP/Wokie, ASCAP) WBM
 - 95 HEAD BANGER (Paricken, ASCAP/WB, ASCAP)
 - 62 HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI/Hudmar, ASCAP) WBM
 - 94 HELL OF A SITUATION (Stanton's Gold, BMI/April Joy, BMI)
 - 3 HEY 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
 - 24 HEY LOVE (CAN I HAVE A WORD) (Zomba, ASCAP/Jobete, ASCAP/Black Bull, ASCAP) CPP
 - 65 HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)
 - 76 HOMIES (Hip Hoc Loco, BMI/Jams R Us, BMI/Jobete, ASCAP) CPP
 - 2 IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI)
 - 21 I GOT A MAN (Step Up Front, BMI/Willesden, BMI)
 - 17 I GOT A THANG 4 YA! (New Perspective, ASCAP)
 - 99 I'M CALLING YOU (Kharatroy, /B.Black, /Chrysalis, /Fair-Elm, ASCAP)
 - 34 I'M EVERY WOMAN (Nick-O-Va!, ASCAP)
 - 53 I'M SO INTO YOU (Bam Jams, BMI)
 - 54 INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP)
 - 14 IN THE STILL OF THE NITE (FROM THE JACKSONS) (Lee, BMI) HL
 - 92 I SHOULD HAVE LOVED YOU (Big Giant, BMI/Count Chuckula, BMI)
 - 49 IT HURTS ME (WB, ASCAP/Keith Sweat, ASCAP/E/A, ASCAP/Sony Tunes, ASCAP/Maestro B., ASCAP) WBM
 - 60 IT MUST BE LOVE (Careers-BMG, BMI/Hudnall, BMI/In Flight, ASCAP)
 - 97 IT'S ALRIGHT (FROM SOUTH CENTRAL) (Buff Man, BMI/Screw Box, BMI/Fat Hat, BMI)
 - 66 IT'S A SHAME (So So Def, ASCAP/Artistic Control, ASCAP/Saja, BMI/EMI April, ASCAP)
 - 44 IT'S GONNA BE A LOVELY DAY (FROM THE BODYGUARD) (Unichappell, BMI/Golden Withers, ASCAP) HL
 - 78 I WANT TO LOVE YOU DOWN (Keith Sweat, /E/A, /WB, /Wokster, ASCAP) WBM
 - 87 I WAS KING (Eddie Murphy, ASCAP/Rayco, ASCAP/Perfect Ten, ASCAP/Pushy, ASCAP/Dub Plate, BMI/Aunt Hilda, ASCAP/Zomba, BMI)
 - 1 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP
 - 88 JANET (Sin-Drome, BMI/EMI Blackwood, BMI/Rightsong, BMI/Franne Golde, BMI/Del Zorro, BMI/All Nations, BMI)
 - 27 LOVE MAKES NO SENSE (Avante Garde, ASCAP/New Perspective, ASCAP)
 - 9 LOVE SHOULDA BROUGHT YOU HOME (Saba Seven, /Kear, /Ensign, /Greenskirt, BMI) CPP
 - 19 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM
 - 85 LOVE THANG (Frabensha, /MCA, /Frank Nitty, /Velle, /Ness, Nitty & Capone, /Warner Bros., /Geffen, /Edie Brickell, ASCAP)
 - 38 MAKE LOVE 2 ME (Pejjo, BMI/Scottsville, BMI/Walter Simmons, BMI)
 - 37 ME & MRS. JONES (Warner-Tamerlane, BMI)
 - 77 M.M.D.R.N.F. (Ma'Phii, ASCAP)
 - 10 MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI) WBM
 - 42 MURDER SHE WROTE (Island, BMI/1xat, BMI) HL
 - 56 NATALIE (AI B. Sure!, /EMI April, /Willaire, /Across 110th Street, ASCAP) WBM
 - 93 NEVER DO YOU WRONG (MCA, ASCAP/Geffen, ASCAP/Music Corp. Of America, BMI/Geffen Again, BMI/Duboc, BMI/Rodsons, ASCAP/Almo, ASCAP)
 - 18 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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
★ ★ NO. 1 ★ ★									
1	1	11	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)	38	35	6	WHO'S THE MAN?	HEAVY D. & THE BOYZ (UPTOWN/MCA)
2	2	16	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	39	63	2	SO ALONE	MEN AT LARGE (ATCO EASTWEST)
3	—	1	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)	40	43	14	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)
4	3	20	RUMP SHAKER	WRECKX-N-EFFECT (MCA)	41	39	6	DAMN U	PRINCE (PAISLEY PARK/WARNER BROS.)
5	6	8	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)	42	41	6	HOMIES	A LIGHTER SHADE OF BROWN (PUMP)
6	11	5	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSLIS)	43	38	11	HEY LOVE (CAN I HAVE A WORD)	MR. LEE/R. KELLY (JIVE)
7	4	8	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)	44	34	25	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
8	5	15	GOOD ENOUGH	BOBBY BROWN (MCA)	45	42	12	WICKED	ICE CUBE (PRIORITY)
9	22	12	DAZZEY DUKS	DUICE (TMR/BELLMARK)	46	46	11	RIGHT HERE	SWV (RCA)
10	15	11	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)	47	53	3	IT'S GONNA BE A LOVELY DAY	THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
11	14	13	SAVING FOREVER FOR YOU	SHANICE (GIANT/REPRISE/WB)	48	49	8	SHAMROCKS AND SHENANIGANS	HOUSE OF PAIN (TOMMY BOY)
12	10	16	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)	49	50	15	PICK IT UP	HOME TEAM (LUKE)
13	16	7	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)	50	44	17	SOMEONE TO HOLD	TREY LORENZ (EPIC)
14	7	15	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)	51	51	26	I'M STILL WAITING	JODECI (UPTOWN/MCA)
15	9	16	LOVE SHOULDA BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)	52	47	30	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
16	20	9	I GOT A MAN	POSITIVE K (ISLAND/PLG)	53	58	7	GIVE IT UP, TURN IT LOOSE	EN VOGUE (ATCO EASTWEST/AG)
17	8	9	QUALITY TIME	HI-FIVE (JIVE)	54	60	2	NOT GONNA BE ABLE TO DO IT	DOUBLE XX POSSE (BIG BEAT/ATLANTIC)
18	13	16	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)	55	55	2	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
19	40	2	GET AWAY	BOBBY BROWN (MCA)	56	—	1	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
20	25	5	DON'T WALK AWAY	JADE (GIANT/REPRISE)	57	59	8	STRAIGHT OUT THE SEWER	DAS EFX (ATCO EASTWEST/AG)
21	26	7	GANGSTA BITCH	APACHE (TOMMY BOY)	58	61	27	WHERE THEY AT	D.J. JIMI (AVENUE)
22	17	21	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	59	57	20	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)
23	18	18	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)	60	52	23	RIGHT NOW	AL B. SURE! (WARNER BROS.)
24	19	10	GANGSTA	BELL BIV DEVOE (MCA)	61	54	25	HUMPIN' AROUND	BOBBY BROWN (MCA)
25	21	13	BABY I'M FOR REAL/NATURAL ...	AFTER 7 (VIRGIN)	62	—	1	IT HURTS ME	JACCI MCGHEE (MCA)
26	24	30	BACK TO THE HOTEL	N2DEEP (PROFILE)	63	72	5	FOREVER IN LOVE	KENNY G (ARISTA)
27	27	14	NO ORDINARY LOVE	SADE (EPIC)	64	66	9	ALL DAY, ALL NIGHT	STEPHANIE MILLS (MCA)
28	12	21	FLEX	MAD COBRA (COLUMBIA)	65	56	20	FREE YOUR MIND	EN VOGUE (ATCO EASTWEST/AG)
29	30								

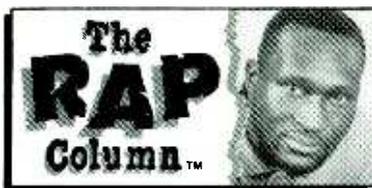
G.U.R.U. Dazzles With Street-Smart N.Y. Set; Paris' 'Days' Brings Inner-City Decay To Light

GOTTA GET OVER: The man with the microphone announced, "I got some friends right here and we gonna do dis!" Fronting "a little side project" away from Chrysalis hard-core technician Gang Starr, rapper G.U.R.U. was backed up by vibraphonist Roy Ayers, keyboardist Lonnie Liston-Smith, a guitarist, and turntable operator Jazzy Nice. He was about to perform Jan. 14 at Metropolis Cafe in Manhattan.

What followed was a set that revealed the sort of hip-hop excellence that comes from time and experience. G.U.R.U. communicated street attitude with confidence and reasoned enthusiasm, bopping through a booming jazz-funk swish with one of the best (icy, menacing, compelling) rap voices.

Part of the popular Giant Step series, the gig also featured multi-culti singer/B-girl Neneh Cherry and was captured for an upcoming Chrysalis album project, "Jazzmataz," and video documentary. Nothing compares with a good live hip-hop show, but there's no way this one could be whittled down to dull sod. More cuts for "Jazzmataz" have been tracked in Los Angeles and cities around Europe.

AT A TIME WHEN more than a lot of rappers want to be gangstas, perpetrating casual violence as statements of self and art, Paris' promotional video for "Days Of Old" (Scarface) uses hard-rock imagery but avoids glorifying gunplay among the young and streetwise. Full of color-packed urban scenes,



by Havelock Nelson

this poetic clip juxtaposes gruesome and disturbing snapshots of black-on-black crime with sad faces from a shattered world. It gives expression to the statistic that blacks are more endangered than dangerous. As a sorrowful groove (wailing sax tones over a minor-key shuffle) plays, Paris reminisces about "care-free times." He fast-forwards to the present and remarks, "America's black holocaust continues and I just hope we wake up soon before we fold." Then, using the voice of former President George Bush, he confronts white America's indifference to the decay that is occurring. The point: It's time for *everyone* to stop treating inner-city brutality as an accepted social practice.

Continuing his advocacy for social change, Paris wrote an op-ed piece in the Jan. 3 Washington Post (the first, we're told, by any musical performer, far less a "radical" rapper) titled "Yo! A Rapper's Domestic Policy Plan." The artist outlined several lucid proposals to aid Bill Clinton in helping "those poor blacks, whites and people of color who live in our nation's inner-cities and who for too long have been nobody's special interest."

INDUSTRY ASSESSES NEW U.S. TRADE REPRESENTATIVE

(Continued from page 11)

the entertainment industry and that he brought several unnamed entertainment industry executives into the Clinton fold as contributors.

Earlier in his political career, Kantor was national campaign manager for Jerry Brown in his 1976 bid for the Presidency. He was also state chairman for both Jimmy Carter's 1980 Presidential campaign and Walter Mondale's unsuccessful Presidential bid in 1984.

The Clinton transition team kept a firm lid on Kantor's disclosure documents until the day of the hearing, and Kantor himself refused all interviews.

Officials at his former law firm would not discuss any aspects of his recent business activities, government relations, or lobbying for corporate clients.

DIRECTION NOT YET CLEAR

What Kantor will bring to the new administration's stance on trade policy is not yet clear. Competing factions within the Democratic party are still jostling to put their stamp on trade policy in various areas, notes Berman.

Regardless of how President Clinton decides to approach international trade, however, Kantor will face some "monumental tasks," Berman says.

His first task, in addition to focusing the administration's trade policy, will be to bring the still-uncompleted Free Trade Agreement with Mexico and Canada to a successful conclusion.

Trade officials close to the stalled Uruguay round of the General Agreement on Tariffs and Trade (GATT) have said there is little chance of striking an overall agreement this winter.

Kantor has no previous international trade negotiating background, but neither have most U.S. trade reps in the past.

"The tasks [Kantor] faces are not the same as starting the job by sitting down for some bilateral negotiations with, say, the Australians or the Germans. These are major, major issues," the RIAA's Berman added. "But he's a smart guy."

Jack Valenti, president of the Motion Picture Assn. of America, who also knows Kantor, told The Hollywood Reporter he considers him to be "a tough negotiator" and "a man who's good with people—an important characteristic for the job."

BIG SHOES TO FILL

Officials involved in entertainment and copyright-oriented industries say Kantor will have to work hard to

ONE FOR ALL: With their bring-a-body-bag single "Funky Child," Pendulum Records' Lords Of The Underground have metamorphosed into a more rhythmically and lyrically unique act. Cuts on the crew's debut album, due March 16, include title track "Here Come The Lords," "Grave Digger," and "The Bricks"—all kinetic rap works that should strengthen the hip-hop nation and terrorize its listeners... The upcoming "Who's The Man" soundtrack on Uptown will feature cuts by Redman, Father MC, Pete Rock & C.L. Smooth, Heavy D. & the Boyz, Mary J. Blige, Jodeci, Timbo King, and Horace Brown. Also: an ensemble piece by Onyx, Big E. Smalls, and 3rd Eye... Jive newcomers Underground Kingz have a loopy, incandescent single, "Use Me Up," that features the soul stirrings of smooth crooner Bill Withers... Artist manager Tony Rasaan called recently to say that one Billy Sharod is not associated with him or his company Black Moon Enterprises... Producers Rolando Hudson and Arn Ashwood, co-founders of 2 Black Filmworks, have inked a development deal with Andre Harrell's Uptown Entertainment to produce a weekly variety-music television show titled "Uptown Raw: Where Hip-Hop Meets The Funk." According to a press handout, the show will "take a look at the music and lives of some of the hottest personalities in the business."

match the success of Carla Hills, President Bush's U.S. Trade Representative.

Hills gained the respect of those industries because she put intellectual property issues such as massive overseas pirating and counterfeiting on the same footing as other major trade concerns. She strove to settle copyright issues in bilateral talks; but, when other nations failed to comply with their commitments or refused to protect intellectual property, she did not hesitate to use the tough negotiating tools forged by Congress, including the threat of the loss of favored-nation trading status.

In negotiations with such nations, Hills made it clear that the U.S. would no longer tolerate the laissez-faire policies of countries that simply ignored or were tolerant of pirate companies that bled the profits of U.S. copyright industries.

During her tenure, she was able to convince several nations, including Thailand, India, Singapore, China, and Malaysia, that the U.S. would withdraw favored-nation trade status if intellectual property problems were not remedied.

Hills was also primarily responsible for Mexico's decision to upgrade its copyright laws.



Shaq Fu & The Schnickens. Basketball rookie superstar Shaquille O'Neal of the Orlando Magic joined Jive rappers Fu-Schnickens onstage at "The Arsenio Hall Show" to perform the group's upcoming single, "What's Up Doc (We Can Rock)," due in February. "Shaq" proved he can flow on the mike as an honorary Fu-Schnickens; the footage will be included in the star center's forthcoming Reebok home video. The Fu-Schnickens track "Sneakin' Up On Ya" will be included on the MCA soundtrack to the film "Cell Block 4." From left are Poc-Fu, Chip-Fu, Shaq-Fu, a friend of O'Neal's, and Moc-Fu.

Billboard®

FOR WEEK ENDING JANUARY 30, 1993

Hot Rap Singles™					COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.		ARTIST
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	2	11	I GOT A MAN (C) (T) ISLAND 864 305/PLG	★ ★ ★ No. 1 ★ ★ ★ ◆ POSITIVE K 2 weeks at No. 1		
2	3	5	7	REBIRTH OF SLICK (C) (M) (T) PENDULUM 64674/ELEKTRA	◆ DIGABLE PLANETS		
3	2	3	12	PUNKS JUMP UP TO GET BEAT DOWN (C) (T) ELEKTRA 64687	◆ BRAND NUBIAN		
4	5	6	10	LETTERMAN (M) (T) ATLANTIC 85803*/AG	◆ K-SOLO		
5	6	7	9	STRAIGHT OUT THE SEWER (C) (M) (T) (X) ATCO EASTWEST 98465/AG	◆ DAS EFX		
6	7	14	7	EVERYTHING'S GONNA BE ALRIGHT (C) (M) (T) (X) UPTOWN 54523/MCA	◆ FATHER M.C.		
7	4	1	11	WICKED (M) (T) (X) PRIORITY 53813*	◆ ICE CUBE		
8	10	15	7	INFORMER (C) (M) (T) ATCO EASTWEST 98471	◆ SNOW		
9	8	12	8	FAT POCKETS (C) (T) PAYDAY/LONDON 869 930/PLG	◆ SHOWBIZ & A.G.		
10	15	18	4	TAP THE BOTTLE (C) (M) (T) SOUL 54535/MCA	◆ YOUNG BLACK TEENAGERS		
11	13	30	3	MR. WENDAL (C) (D) (T) CHRYSALIS 24810/ERG	◆ ARRESTED DEVELOPMENT		
12	11	13	8	HEAD BANGER (M) (T) (X) RAL/CHAOS 74700*/COLUMBIA	◆ EPMD		
13	20	25	3	WHO'S THE MAN? (C) (M) (T) (X) UPTOWN 54543/MCA	◆ HEAVY D. & THE BOYZ		
14	17	19	4	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541*	◆ APACHE		
15	16	16	6	HOMIES (C) (T) (X) PUMP 19134/QUALITY	◆ A LIGHTER SHADE OF BROWN		
16	21	21	9	DEM NO WORRY WE (C) (M) (T) (X) COLUMBIA 74720	◆ SUPER CAT		
17	14	8	17	RUMP SHAKER ▲ (C) (M) (T) MCA 54388	◆ WRECKX-N-EFFECT		
18	22	26	4	HALF TIME (M) (T) RUFFHOUSE 74777*/COLUMBIA	◆ NASTY NAS		
19	9	4	14	FLEX ● (C) (M) (T) (X) COLUMBIA 74373	◆ MAD COBRA		
20	24	28	3	CHECK DA BACKPACK (C) (T) RELATIVITY 1140	◆ ROUGH HOUSE SURVIVERS		
21	23	20	7	ULTIMATE DRIVE-BY (C) (T) UMOJA/WRAP 0117/JCHIBAN	◆ SUCCESS-N-EFFECT		
22	12	11	8	ICE CREAM DREAM (C) (T) PERSPECTIVE 7412/A&M	◆ MC LYTE		
23	18	10	13	PICK IT UP (M) (T) LUKE 454*	◆ HOME TEAM		
24	19	9	15	NOT GONNA BE ABLE TO DO IT (C) (M) (T) BIG BEAT 10076	◆ DOUBLE XX POSSE		
25	27	—	2	FREEDOM GOT AN A.K. (M) (T) ATCO EASTWEST 96090*/AG	◆ DA LENCH MOB		
26	25	—	2	TING-A-LING (C) (M) (T) EPIC 74741	SHABBA RANKS		
27	28	—	2	85 SOUTH (C) (M) (T) (X) ROWDY 75444/ARISTA	◆ Y'ALL SO STUPID		
28	26	27	4	WIGGLE, WIGGLE (M) (T) LUKE 455*	◆ DISCO RICK FEATURING "THE DOGS"		
29	NEW ▶	—	1	A.D.A.M. (C) (T) POLYDOR 861 088/PLG	◆ XCLAN		
30	29	—	2	DITTY (C) (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ PAPERBOY		

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.

Young Disciples Take Listeners On Joyful Journey

YOUNG DISCIPLES subscribe to an idea that many trend-conscious minds have trouble discerning: True dance music is ultimately an art form that stirs the body and touches the soul—often in the most primal way.

“Our vibe is in reaching out and grabbing people with positivity and warmth,” says **Femi Williams**, who leads the British act with partner **Marco Nelson**. “For us, it’s not about being into the latest fashion, but rather taking the music that has moved us for a lifetime and making it modern.”

On their **Talkin’ Loud/Mercury** debut, “Road To Freedom,” retro-funk and soul take precedence over momentary fads—though modern groove construction is also prominent. The result is one of the most creatively satisfying and danceable



YOUNG DISCIPLES

albums to hit the club community in a long time.

We remember the first time we saw the Young Disciples’ international hit, “Apparently Nothin’,” take a dancefloor of house-entrenched revelers on a joyful journey—one that was not matched for the rest of the evening. As they listened to vocalist **Carleen Anderson** (daughter of famed musicians **Bobby Byrd** and **Vicky Anderson**) inject a gospel-like fervor into the tune’s wildly infectious hook, attitudinal faces melted into grins, and hands reached for the sky.

That was roughly a year and a half ago, in the middle of the now-underground *nouveau-soul/acid-jazz* movement. The act has been resting on Mercury’s back-burner for nearly as long. What took so long getting the record out in the U.S.? Label folks will only regurgitate press-release lines like “it was a matter of finding the right time,” and the Disciples will only talk about how happy they are to finally have the music available in the U.S.

“There’s no doubt that we felt impatient,” says Williams. “Being a band that makes black music, it was important for us to get the record out in America; that’s where black music was born. We want to be a part of that history in some small way.”

Fortunately, the material that comprises “Road To Freedom” has a timeless quality that would work no matter when it is released. Tracks like “Get Yourself Together,” “As We Come To Be,” and the sprawling, 16-minute “Freedom Suite” are steeped

in classic melodies, kinetic beats, and intelligent, Afrocentric words. In addition to Anderson, the ever-changing cast of musical characters includes rappers **Master Ace** and the **Large Professor**, **James Brown** sidemen the **J.B.’s**, and **Johnny Lytle** on vibes and keyboards. Williams and Nelson handle everything else, from writing and production to guitars and percussion. The Disciples provide an appealing change from more dominant club flavors, like house and techno. And given the positive early DJ response to the Large Professor’s remixes of “Apparently Nothin’,” it’s a welcome change as well.

“In so many ways, a song like that is about living together and being together,” says Williams. “We’re trying to share our experiences. If people can dig that, then large.”

Williams and Nelson met in London in 1986, while the two were separately spinning records at clubs that specialized in jazz, ’70s soul, and contemporary hip-hop. A shared musical philosophy led to an eventual partnership that included production for other artists and songwriting. A chance meeting with Anderson begat “Apparently Nothin’,” and seemingly within minutes, “Road To Freedom” was born.

While above-ground U.S. pundits are just beginning to delve into this project, Williams and Nelson are already knee-deep into recording the act’s next album—so much so that a promo trip here is not likely. “We are in a position where we have to rely heavily on press, video, and the continued support of people in the clubs to help us get the message across right now,” Williams says. “This whole thing is a bit nerve-wracking, but we’re optimistic.”

The second album, which may be out in Europe as soon as this summer, will not include Anderson, since she has just inked a solo deal with **Virgin Records** in the U.K. In the meantime, Williams and Nelson spend breaks from the studio spinning tunes at hip U.K. nightclubs like the **Jazz Cafe** and **Borderline**.

“At the end of the day, it’s all about songs like ‘Sex Machine’ by Bobby Byrd,” Williams says. “That is where we’re coming from.”

ALBUM NOTES: The release of 808 State’s third **Tommy Boy** collection, “Gorgeous,” shows the U.K. act at a creative crossroads. Wading through the set’s 12 tracks, the purveyors of the now-defunct ambient-house movement appear torn between their trademark soothing, moody synth tones, and the kind of harsh techno aggression that could ensure their commercial survival. Although such a quandary could be cited as the catalyst for two of the album’s more stirring moments, “10x10” and “Europa” (which has a lovely vocal by **Caroline Seaman**), it also makes for an overall uneven piece of work.

The creative focus of “Gorgeous” is further skewed by the presence of several alternative-pop tunes, each of

which offers a promising glimpse into the act’s potential within a traditional song-oriented scenario. Most notable is “Moses,” three minutes of pure pleasure that sparks guest vocalist **Ian McCulloch**’s liveliest performance in a while. “One In Ten” is another fruitful collaboration, this time with **UB40**, wherein dance-pop sensibilities are injected into a reggae base.

And now for something completely different. The **Bulgarian Women’s State Choir** makes an astonishingly solid foray into dance music with “From Bulgaria With Love: The Pop Album” (Mesa), an 11-song set that craftily combines elements of the group’s homeland culture with mod-



by Larry Flick

ern hip-hop, techno, and house beats.

Fans of **Ofra Haza** and **Enigma**’s 1991 hit, “Sadness,” will delight in the quirky vocal drama of cuts like “Devoiko” and “Jana,” while beat-conscious DJs seeking a respite from standard club fare will dig the savvy groove construction of these and numerous other tracks included. Hearing bagpipes and other assorted folk instruments laid atop a synth-generated beat is jarring at first. Ultimately,



1. IT’S MY LIFE DR. ALBAN ARISTA
2. UNIQUE DANUBE DANCE TRIBAL AMERICA
3. INFORMER SNOW ATCO EASTWEST
4. COME RAIN COME SHINE CLUBLAND/ZEMMYA HAMILTON GREAT JONES
5. REBIRTH OF SLICK (COOL LIKE DAT) DIGABLE PLANETS PENDULUM

MAXI-SINGLES SALES

1. GANGSTA BELL BIV DEVOE MCA
2. YEAR 2001 CYBORG UNKNOWN WATTS
3. HAPPY DAYS SILK KEIA
4. OUT OF SPACE THE PRODIGY ELEKTRA
5. APPARENTLY NOTHIN’ YOUNG DISCIPLES TALKIN LOUD

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

this refreshing, horizon-expanding effort requires your consideration.

Look for “Pippero,” which has been aptly described by European tastemakers as “part **Monty Python**, part **Fellini**, and part **Deee-Lite**,” to be out as a single shortly.

On the ever-active compilation tip, London-based **deConstruction Rec-**



Flexing Grooves. Columbia reggae/club artist **Mad Cobra** recently stopped by the offices of New York record pool **For The Record** during the current U.S. promo tour in support of his first crossover hit, “Flex.” His next single, “Dead End Street,” hits the street Feb. 2. Pictured, from left, are Jeffrey Allen, feedback director, For The Record; John Strazza, manager of dance music promotion, Columbia; Mad Cobra; and Darrin Friedman, director, For The Record.

ords offers “Full-On,” the first in an ongoing series of albums. Every four months or so, the label plans to assemble a batch of underground hits that were available only on either a small indie or on a white-label test pressing, and make them available on CD, cassette, and vinyl. This is a cool way of bringing hard-to-find jams to a larger audience.

The first, 18-track installation of “Full-On” overflows with stellar material, including the fab “Moving To The Beat” by **Little Rascal**, which was previously available on a 500-piece pressing, and an eponymous track by **Lion Rock** (aka way-cool remixer **Justin Robertson**). There is a fairly equal smattering of house and techno offered. Jam on it.

New York’s **Radikal Records** gathers up many of its recent singles for “Radikal Techno, Volume II.” Among the better tracks are “Twilight Zone” by **2 Unlimited**, “Fone Sex” by **Cherry Vanilla**, and “The Music Is Movin’” by **Fargetta**, which is currently No. 19 on Billboard’s Club Play chart.

THE SINGLE LIFE: As reported two weeks ago, disco veteran **Shannon** has hit the comeback trail with “Rain Song” (**DJ World**, Chicago), a retro-minded houser, produced by **E-Smoove**. She is in excellent voice, and pumps some much-needed life into a song that is not exactly up to Smoove’s usual high standards. The track also benefits greatly from the remixing hand of **Ralphie Rosario**, who gives it a harder, more garage vibe. It should meet with ardent DJ approval.

The East Coast underground circuit has been heating up for the last few weeks with “Potion No. 1,” a tasty li’l deep-houser by **Tunnel Traxx** (**E-Legal**, New York). A fairly unknown production trio of **Etienne Roch**, **Kenny Krytell**, and **Roman Ricardo** is sure to pique mainstream curiosity by combining edgy beats with fun, free-form keyboards and an astute sense of melody. First single from the act’s forthcoming “Deep In The Tun-

nel” album comes in four tough mixes, with the tribal-esque “Drums Of Fire” version working our nerves the most.

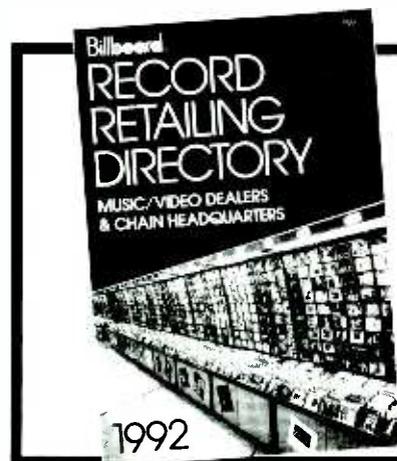
At the moment, the London rave scene is justifiably abuzz with an invigorating double-A-side single by **Joint Project**, “Total Feeling” b/w “Good Feeling” (**Soap Bar/Total Music**, U.K.). Concocted by **Jaz-E** and **Jaz-J**, both tracks are rapid-fire jams with bright keyboards and sound effects. Icing on the cake is the savvy use of vocal loops on both cuts, which gives you something to hang onto—whether you’re twirling or just having a listen.

TID-BEATS: Glad to see **Maurice Joshua** back on active production and remix duty after an extended break that followed his recent split from **Steve Hurley’s I.D. Productions** posse. He’s just finished updating the **Salsoul Orchestra’s** forgotten gem, “You’re Just The Right Size,” which should be out on Salsoul’s **Double J** label next month... Though she has yet to sign a new U.S. label deal, diva-supreme **Alison Limerick** is writing and recording material for her second album. She recently laid down a batch of tunes with **Frankie Knuckles**... At the end of 1992, we cited **Terry Ronald’s** “What The Child Needs” as one of the buried treasures of the year. A lack of interest from his label, **MCA**, did not help, either. Sadly, Ronald is now shopping for a new label, toting an impressive tape of tunes he was recording for his second set before the axe fell. **A&R** execs take note: This is potent material, the kind that could cross into the pop arena with the right production... Finally, **Donell Rush** is moments away from issuing his debut album on **I.D./RCA**. An early preview reveals a heavy jacking direction, aimed directly at urban radio. He is in fine voice, and the tunes are slammin’. There’s just one problem: Where is the original house version of his hit, “Symphony” (perceived by most as the definitive version of the song)? Reaching for multiformat approval is fine, but forgetting where you come from is dangerous—especially since you may need to return home someday.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 ***					
1	2	2	7	DEEPER AND DEEPER MAVERICK/SIRE 40722/WARNER BROS.	MADONNA
2	3	3	9	DON'T YOU WANT ME PYROTECH 10081/ATLANTIC	FELIX FEATURING JOMANDA
3	4	5	8	GONNA GET BACK TO YOU ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
4	5	6	7	I GOT MY EDUCATION A&M 8077	UNCANNY ALLIANCE
5	7	8	7	ALWAYS VIRGIN 12625	MK FEATURING ALANA
6	1	1	10	I'M GONNA GET YOU COLUMBIA 74490	BIZARRE INC FEATURING ANGIE BROWN
7	9	12	8	SUPERMODEL (YOU BETTER WORK) TOMMY BOY 542	RUPAUL
8	8	4	11	IT'S GONNA BE A LOVELY DAY ARISTA 1-2485	THE S.O.U.L. S.Y.S.T.E.M.
9	6	7	8	PUSSYCAT MEOW ELEKTRA 66331	DEEE-LITE
10	10	18	7	NEXT IS THE E INSTINCT 247	MOBY
11	11	28	4	SUNSHINE AND LOVE ELEKTRA 66345	HAPPY MONDAYS
12	31	47	3	MR. WENDAL CHRYSALIS 24805/ERG	ARRESTED DEVELOPMENT
13	21	34	4	BRUTAL 8-E VIRGIN 12642	ALTERN 8
14	15	26	6	SHAMROCKS AND SHENANIGANS TOMMY BOY 543	HOUSE OF PAIN
15	22	35	6	GET UP (MOVE BOY MOVE) INTERSCOPE 96096/ATLANTIC	AB LOGIC
16	13	17	9	FRUIT OF LOVE SONIC 2016/INSTINCT	TRANSFORMER 2
17	24	37	4	HOW DOES IT FEEL? FFRR 350 013/LONDON	ELECTROSET
18	34	40	4	LOVE IS EVERYWHERE NOVAMUTE 113	G.T.O.
19	27	39	4	THE MUSIC IS MOVIN' RADIKAL 12358	FARGETTA
20	23	32	6	JUST US STRICTLY RHYTHM 007	JOEY WASHINGTON FEATURING THE MENS CLUB
21	35	42	3	THING GOIN' ON SIRE 40639/WARNER BROS.	BETTY BOO
22	12	9	11	I NEED YOU Zyx 6663	SPACE MASTER
23	39	48	3	LET ME BE YOUR UNDERWEAR FFRR 350 016/LONDON	CLUB 69
24	29	36	6	LIVING IN ECSTASY QUALITY 19133	BKS
25	18	10	10	EASY WAY OUT GIANT 40536/WARNER BROS.	PRAYSE
26	14	13	12	LOVE CAN MOVE MOUNTAINS EPIC 74378	CELINE DION
*** POWER PICK ***					
27	45	—	2	PUSH THE FEELING ON GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
28	33	38	6	BINGO SUNSHINE 2502/ARISTA	THE MOVEMENT
29	48	—	2	I'M EVERY WOMAN ARISTA PROMO	WHITNEY HOUSTON
30	38	41	4	HERE WE GO AGAIN! CAPITOL 15887	PORTRAIT
31	17	11	13	RUMP SHAKER MCA 54389	WRECKX-N-EFFECT
32	19	16	10	DUELLING TECHNO ZOO 14065	POOD, BHUD 'N' PFLUG
*** HOT SHOT DEBUT ***					
33	NEW	1	1	LOVE U MORE COLUMBIA 74807	SUNSCREAM
34	NEW	1	1	GET AWAY MCA 54512	BOBBY BROWN
35	NEW	1	1	IF YOU WANT MY LOVE (HERE IT IS) EPIC 74835	THE COVER GIRLS
36	46	49	3	LONELY FADER 920 501/MERCURY	JAZZY
37	NEW	1	1	FEEL LIKE SINGIN' NERVOUS 864 905/MERCURY	SANDY B.
38	16	15	12	THEY'RE HERE EMI 56256/ERG	EMF
39	30	27	8	JOY PERSPECTIVE 8069/A&M	SOUNDS OF BLACKNESS
40	20	23	8	I MUST INCREASE MY BUST CAROLINE 2525	LORDS OF ACID
41	49	—	2	DJAPANA HOLLYWOOD 66358/ELEKTRA	YOTHU YINDI
42	37	22	9	THE MESSAGE WARNER BROS. 40534	SOFIA SHINAS
43	28	21	9	DEM NO WORRY WE COLUMBIA 74449	SUPER CAT
44	25	24	12	SYMPHONY I.D. 62421/RCA	DONELL RUSH
45	NEW	1	1	I STILL WANT YA GUERILLA 13878/I.R.S.	OUTER MIND
46	26	19	12	IF YOU DON'T LOVE ME EPIC 74743	PREFAB SPROUT
47	NEW	1	1	NUSH X-TREME 002	NUSH
48	44	29	9	GOOD TIME ATCO EASTWEST 96143/ATLANTIC	TRIOLOGY
49	47	46	3	BLUE ROOM BIG LIFE 863 653/MERCURY	THE ORB
50	32	31	10	ONLY TIME WILL TELL ATCO EASTWEST 96102/ATLANTIC	TEN CITY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
*** No. 1 ***					
1	2	2	4	DEEPER AND DEEPER (M) (T) (X) MAVERICK/SIRE 40722/WARNER BROS.	MADONNA
2	1	1	9	IT'S GONNA BE A LOVELY DAY (M) (T) (X) ARISTA 1-2485	THE S.O.U.L. S.Y.S.T.E.M.
3	4	9	8	SHAMROCKS AND SHENANIGANS (M) (T) (X) TOMMY BOY 543	HOUSE OF PAIN
4	9	11	8	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542	RUPAUL
5	8	8	7	REMINISCE (M) (T) (X) UPTOWN 54525/MCA	MARY J. BLIGE
6	14	21	4	REBIRTH OF SLICK (COOL LIKE DAT) (M) (T) PENDULUM 66369/ELEKTRA	DIGABLE PLANETS
7	11	16	6	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541	APACHE
8	13	18	4	7 (M) (T) (X) PAISLEY PARK 40574/WARNER BROS.	PRINCE & THE N.P.G.
9	12	13	9	EVERYTHING'S GONNA BE ALRIGHT (M) (T) (X) UPTOWN 54524/MCA	FATHER M.C.
10	3	6	12	LOVE CAN MOVE MOUNTAINS (T) EPIC 74378	CELINE DION
11	5	7	10	WHAT ABOUT YOUR FRIENDS (M) (T) (X) LAFACE 24033/ARISTA	TLC
12	21	37	3	INFORMER (M) (T) ATCO EASTWEST 96112/AG	SNOW
13	6	3	13	CARRY ON (M) (T) (X) RCA 62367	MARTHA WASH
14	7	4	9	IF I EVER FALL IN LOVE (M) (T) (X) GASOLINE ALLEY 54546/MCA	SHAI
15	18	17	9	DON'T YOU WANT ME (M) (T) (X) PYROTECH 10081/AG	FELIX FEATURING JOMANDA
16	10	5	18	RUMP SHAKER (M) (T) MCA 54389	WRECKX-N-EFFECT
17	20	20	8	I'M GONNA GET YOU (M) (T) (X) COLUMBIA 74490	BIZARRE INC FEATURING ANGIE BROWN
18	17	25	4	I GOT MY EDUCATION (T) (X) A&M 8077	UNCANNY ALLIANCE
19	19	23	8	SYMPHONY (M) (T) I.D. 62421/RCA	DONELL RUSH
20	25	39	3	IF YOU WANT MY LOVE (HERE IT IS) (M) (T) EPIC 74835	THE COVER GIRLS
21	16	15	11	HERE WE GO AGAIN! (T) CAPITOL 15887	PORTRAIT
22	23	28	12	UNDERSTAND THIS GROOVE (T) (X) RCA 62371	SOUND FACTORY
23	24	31	6	GET UP (MOVE BOY MOVE) (M) (T) INTERSCOPE 96096/AG	AB LOGIC
24	27	22	7	GONNA GET BACK TO YOU (T) ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
25	29	34	4	TEMPLE OF DREAMS (T) (X) DEF AMERICAN 40655/WARNER BROS.	MESSIAH
26	15	14	8	GIVE IT UP, TURN IT LOOSE (M) (T) (X) ATCO EASTWEST 96091/AG	EN VOGUE
27	33	35	3	MR. WENDAL (T) CHRYSALIS 24805/ERG	ARRESTED DEVELOPMENT
*** POWER PICK ***					
28	47	—	2	PHOTOGRAPH OF MARY (M) (T) EPIC 74782	TREY LORENZ
29	26	27	7	PUSSYCAT MEOW (T) ELEKTRA 66331	DEEE-LITE
30	35	—	2	BINGO (M) (T) SUNSHINE 2502/ARISTA	THE MOVEMENT
31	34	—	2	DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012	PAPERBOY
32	39	—	2	SPEED (M) (T) STRICTLY HYPE 106	ALPHA TEAM
33	45	—	2	WHO'S THE MAN? (M) (T) (X) UPTOWN 54545/MCA	HEAVY D. & THE BOYZ
34	31	43	4	WALK AWAY (M) (T) VIBE 271/CUTTING	JAMMY
*** HOT SHOT DEBUT ***					
35	NEW	1	1	LET ME BE YOUR UNDERWEAR (T) FFRR 350 016/LONDON	CLUB 69
36	NEW	1	1	TAP THE BOTTLE (M) (T) SOUL 54536/MCA	YOUNG BLACK TEENAGERS
37	NEW	1	1	GET AWAY (M) (T) (X) MCA 54512	BOBBY BROWN
38	44	—	2	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
39	42	—	2	HOW DOES IT FEEL? (M) (T) (X) FFRR 350 013/LONDON	ELECTROSET
40	NEW	1	1	MURDER SHE WROTE (T) MANGO 530 131	CHAKA DEMUS & PLIERS
41	38	44	3	BLUE (T) XX 880 002/SMASH	LATOUR
42	40	50	3	DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS.	JADE
43	36	48	6	PICK IT UP (M) (T) LUKE 454	HOME TEAM
44	43	—	2	WHO GOT THE PROPS (T) NERVOUS 20026	BLACK MOON
45	22	12	9	GOOD ENOUGH (M) (T) (X) MCA 54521	BOBBY BROWN
46	30	29	10	PUNKS JUMP UP TO GET BEAT DOWN (T) ELEKTRA 66365	BRAND NUBIAN
47	32	19	14	SLOW AND SEXY (M) (T) (X) EPIC 74742	SHABBA RANKS (FEATURING JOHNNY GILL)
48	37	30	13	FLEX (M) (T) (X) COLUMBIA 74390	MAD COBRA
49	46	—	2	ALL I SEE (M) (T) (X) UPTOWN 54509/MCA	CHRISTOPHER WILLIAMS
50	28	10	16	ARE YOU READY TO FLY? (T) (X) EPIC 74729	ROZALLA

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



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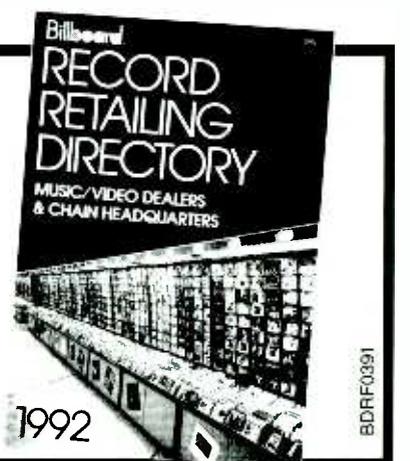
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Crook, Chase, And Kershaw. Mercury artist Sammy Kershaw stops by The Nashville Network's "Crook And Chase" show to surprise the show's hosts with plaques of his gold-selling debut album, "Don't Go Near The Water." Pictured, from left, are Kershaw, Lorianne Crook, and Charlie Chase.

2 Sides To Shelton, CMA Squabble Part In Elvis Finale Was Key To Dispute

■ BY EDWARD MORRIS

NASHVILLE—Damage controllers and diplomats are already obscuring the precise details that led to the recent clash between Ricky Van Shelton and the producers of the Country Music Assn.'s 35th anniversary TV special, and ultimately to Shelton's expulsion from the show.

Both parties, however, acknowledge these points: Producers of the show removed Shelton from the talent lineup Jan. 13, just before the special started taping at the Grand Ole Opry House. Soon after, security guards evicted Shelton from the Opry premises.

At issue was Shelton's admitted refusal to sing in the finale of a segment about the Elvis Presley era.

Shelton's individual part in the segment—and the one he conceded to do—was the performance of "Wear My Ring Around Your Neck," his hit single from the "Honeymoon In Vegas" soundtrack.

The segment finale, which was to have been done by Shelton, Pam Tillis, Travis Tritt, Vince Gill, and Trisha Yearwood, was a song called "What Would Elvis Do." Shelton says the finale was sprung on him without warning and, additionally, was arranged in the wrong key for his voice.

Sources behind the scenes say they heard no complaints about the key until the story broke in the local papers.

Since the shootout, Shelton has assumed the mantle of an aggrieved artist and called for the creation of an organization of performers to stand up against TV producers. Waylon Jennings, who had a similar run-in with the CMA in the late '70s, made local TV appearances to support Shelton.

Responses from the CMA and Irving Waugh, the show's executive producer, have been low-key. Shelton said Waugh has apologized to him, but only for eviction from the grounds. The CMA has downplayed the whole event, in keeping with its policy of never speaking against country artists.

Ed Benson, the organization's executive director, issued this statement: "In a program as complex as this 35th anniversary show, with more than 40 artists appearing, creative differences can arise. CMA respects the right of all artists to make decisions about what is best for them. In the same manner, we have to try to determine what makes the most desirable television program

for the viewing audience, all the artists involved, as well as for country music."

In a press conference Jan. 15, Shelton said, "The other day, when they popped that little finale up, I tried to sing it high, and I tried to sing it low. It was in exactly the right key for me not to be able to sing it. And I said, I'm just not going to do this."

He continued, "I went to the rehearsal on the day of the show. I sang my song. Then I told them I'm not doing the finale. One of my people called me aside and said, 'They said if you don't do the finale, you're out of the show.' I went to the bus with my wife to wait for the decision. Before my people could get back to the bus to give me the decision, they sent security out to kick me off the property."

According to sources on the production staff, who spoke to Billboard only with the assurance of anonymity, Shelton was difficult to work with from the outset. They said he failed to attend the session with his producer, Steve Buckingham, at which the tracks for his song were prerecorded.

On the first of the two days of rehearsal, according to one source, Shelton was "very belligerent, rude, ugly, and insulting on the microphone, saying how horrible the [pre-recorded] tape was, that the tempo was wrong and that he didn't have time to listen to the tape [beforehand] . . . He won't do his homework."

This same source expressed surprise Shelton would have any difficulty singing the Elvis finale, since it consisted of only two lines—"What would Elvis do?/What would Elvis

(Continued on next page)

Artists, TV Producers In Tug-Of-War Shelton, CMA Spat Brings Age-Old Dilemma To Light

THE DREADFUL DILEMMA: The tiff between Ricky Van Shelton and the producer of the Country Music Assn.'s upcoming TV special (see story, above) points to a dilemma that can never be resolved to everyone's satisfaction—that is, the joint pursuit of contrary goals. Nonetheless, the push and pull between those who provide the talent and those who expose it to the nation is a healthful—if emotionally thorny—exercise.

Simply put, when artists are on national television, they want to display themselves in the best and brightest light. They want to sing all—not part—of their songs; they want to sing their newest—not their most familiar—single. And they would prefer not to share the stage with anyone else. Producers, however, want a show that is sufficiently varied, high-octane, and fast-paced to seize and hold viewers for those all-important ratings.

Few artists have the power and documented appeal to demand their own network specials. So they have to take what's available. Producers are similarly in a box: They can envision a show designed with only the audience in mind, but they can't implement it without taking the talent into account. Artists who are desperate enough to take anything the producers offer are seldom important enough to be booked. Contention is inevitable. Like Holmes and Moriarity, the principals are locked in an embrace that can be lethal for one or both and are teetering on the edge of the falls. And the kicker is that neither can just walk away. Apart, they both lose.

If the Shelton situation results in the formation of an artist-advocacy group, it should serve to put a brake on producers who are only minimally concerned—if that—with what's good for the talent. And if producers take firm stands against artists who won't cooperate for the greater good of the show, then even the prickliest prima donna may pause instead of flouncing off-stage at the 11th hour.

Like it or not, folks, you're stuck with each other.

MAKING THE ROUNDS: MCA Records has broken ground for its new Nashville headquarters. The building will be located on Music Square East (16th Avenue) between the Welk Building and Belmont Church . . . Country Music Television will launch its hourlong "CMT Saturday Nite Dance Ranch" Feb. 13. The weekly program features 17-18 dance videos by country artists. Opening, closing, and transitional segments for the show were shot at Rodeos, a Nashville dance club. CMT, by the way, has just announced it is now available to 18.1 million cable households, up 12% from where it stood last October . . . The Bellamy Brothers, whose "Cowboy Beat" earned CMT's independent-video-of-the-year award, will have a new video out at the end of January. It's called "Hard Way To Make An Easy Livin'" . . . Hal Leonard Publishing has just released a new songbook, edited by



by Edward Morris

director, Jim Beloff. It's called "Jumpin' Jim's Ukulele Favorites," and contains such timeless hits as "Mairzy Doats," "Tip-Toe Thru The Tulips," and the Nashville-originated pop hit "That Lucky Old Sun."

MARK YOUR CALENDAR: Songwriter Kathy Louvin will speak at the Songwriter's Guild of America's Ask-A-Pro session at 7 p.m. Feb. 3 at the guild's Nashville office. The session is free to members and \$2 for nonmembers.

The Country Music Assn.'s 35th-anniversary special, "A Country Music Celebration," will air at 9 p.m. (ET) Feb. 6 on CBS-TV. A segment of the show will pay tribute to Dolly Parton for her achievements as a performer, songwriter, actress, recording artist, and humanitarian. Parton's upcoming Columbia album, "Slow Dancing With The Moon," includes harmony vocals and/or instrumentals by Rodney Crowell, Lari White, Tanya Tucker, Mary-Chapin Carpenter, Kathy Mattea, Pam Tillis, Billy Ray Cyrus, Billy Dean, Maura O'Connell, Carl Jackson, Paddy Corcoran, Alison Krauss, Ricky Skaggs, Marty Stuart,

(Continued on next page)

Promotions, Talent Search Are In The Works For Dallas' Fan Jam

NASHVILLE—Sponsors are rounding up talent for the second annual Fan Jam, scheduled for May 21-May 23 in the historic arts section of downtown Dallas. The event is promoted by Paramount and its affiliated TV stations. Proceeds will go to St. Jude's Children's Research Hospital.

Although no acts have yet been announced for the Jam, last year's edition featured such artists as Billy Ray Cyrus, Mark Chesnutt, Gary Morris, Confederate Railroad, Ray Price, Chris LeDoux, and Collin Raye. In all, more than 80 artists played to approximately 67,000 ticket-holders, and raised \$35,000.

Paramount's Dallas, Houston, and San Antonio TV stations (KTXA, KTXH, and KRRT, respectively) will promote Fan Jam with a total of \$400,000 of advertising time. KPLX radio, a co-sponsor, will kick in an additional \$80,000 worth of spots. Paramount also is setting up a

"Country Music Fan Jam Radio Network" to promote and broadcast live segments of the event. DJs from these stations will act as MCs during portions of the Jam. So far, 10 stations have signed on to participate.

Paramount reports that the Dallas Morning News will distribute a full-color insert on the Jam to 900,000 subscribers.

To sweeten the pot for artists, the Jam is offering them free booths from which to sell their merchandise and pledging to take no cut from the sales.

In addition to KPLX, the sponsors are Budweiser, Chevron, Jeep/Eagle, and Kroger/Dr Pepper. Tickets, which will be sold statewide through the Kroger food stores, are \$5 each. Children under 12 will be admitted free.

Festival hours are 7 p.m.-midnight May 21; 11 a.m.-midnight May 22, and noon-10 p.m. May 23.



by Lynn Shults

HOLDING THE NO. 1 position on the Hot Country Singles & Tracks chart for the second consecutive week is "Look Heart, No Hands" (1-1), by **Randy Travis**. The track is from his album "Greatest Hits, Vol. 2" (22-22). That album has been certified gold by the Recording Industry Assn. of America and its sister album, "Greatest Hits, Vol. 1" (27-31), is expected to be certified in the not too distant future. Warner Bros. went against the grain in releasing the two albums simultaneously, but things seem to have worked well for both the label and for Travis. They have been alternating single releases from the albums. Travis' next single will be "Old Pair Of Shoes" from Vol. 1.

THE 10 MOST ACTIVE tracks on the Hot Country Singles & Tracks chart are "Heartland" (47-33), by **George Strait**; "She's Not Crying Anymore" (57-42), by **Billy Ray Cyrus**; "It's A Little Too Late" (59-45), by **Tanya Tucker**; "Nobody Wins" (56-48), by **Radney Foster**; "Mending Fences" (66-50), by **Restless Heart**; "When My Ship Comes In" (70-51), by **Clint Black**; "Let That Pony Run" (42-34), by **Pam Tillis**; "Standing Knee Deep In A River" (60-49), by **Kathy Mattea**; "High On A Mountain Top" (37-28), by **Marty Stuart**; and "Can I Trust You With My Heart" (10-6), by **Travis Tritt**.

RECLAIMING THE NO. 1 spot on the Top Country Albums chart is "Some Gave All" (2-1), by Billy Ray Cyrus. The album debuted at No. 1 on June 6 of last year and held the No. 1 position for 18 consecutive weeks. Cyrus was knocked out of the No. 1 spot when "The Chase," by **Garth Brooks**, debuted at No. 1 Oct. 10, holding the position for 16 straight weeks. In reclaiming the No. 1 slot, Cyrus continues to show his strength is with the fans while stuffing Music Row's critical cynics into his expanding back pocket.

CROSS-MARKETING IN Dallas has taken on new meaning as radio station KSCS, Cowboys dance hall, and TV station KDSW have joined to bring a one-hour weekly TV show to the Texas marketplace. **Dawn Weeks**, marketing director for Cowboys, says it came about this way: "The production company, Mike Ousley Productions of Birmingham, Ala., came into town and talked to **Victor Sansone**, president of KSCS, about doing the show. He then called me and asked if Cowboys would be interested. We talked about the format for the show and came up with the name 'Texas Steppin' Out.' The local CBS affiliate, KDSW-TV, liked the idea, as did the area's Jeep/Eagle dealers. The show debuted Saturday, Jan. 2, at 11:30 p.m. and doubled its ratings from the first week to the second."

KSCS MORNING MAN Terry Dorsey is the host of "Texas Steppin' Out" but the plan is for other guest hosts to play a key role, including other KSCS jocks. Local sports celebrities such as Dallas Cowboys special teams coach **Joe Avazzano**, an avid country music fan who has been known to sing at Cowboys, will make occasional appearances. The show is filmed on Wednesdays beginning at 7 p.m. Dawn Weeks says, "The lights and the cameras are off to one side when we are doing the video intros with the host and the song intros for the dance segments. The only time the crowd is used is when we film the dance floor during a particular song." **Anita Williams**, the choreographer for the film "Pure Country" and creator of the LeDoux shuffle, has a segment where she teaches a dance. This initial cross-promotion is viewed as a huge success.

Merle Watson Fest Broadens Scope

NASHVILLE—The sixth annual Merle Watson Memorial Festival in Wilkesboro, N.C., will be expanded this year to include instruction and demonstrations in crafts, dance, storytelling, and songwriting, as well as the addition of a guitar-playing contest and a Friday-night dance featuring Beausoleil. The festival will be held April 29-May 2 at Wilkes Community College.

Acts scheduled to perform include Doc Watson, Mary-Chapin Carpen-

ter, John Hartford, Laurie Lewis & Grant Street, Emmylou Harris & the Nash Ramblers, Mark O'Connor, Maura O'Connell, the Nashville Bluegrass Band, Peter Rowan, Tish Hinojosa, Kukuza, Del McCoury, Pete Wernick, the Lonesome River Band, Good Ol' Persons, the Johnson Mountain Boys, and Alison Krauss & Union Station.

Also set to play are the Fairfield Four, Tony Rice Unit, the Cox Family, Beausoleil, California, Barenberg/

Douglas/Meyer, the David Grisman Quintet, Tim O'Brien & the O'Boys, Carl Jackson, Larry Cordle, Raffi, and the Seldom Scene.

Besides these headliners, who will appear on the main stages, traditional musicians will also perform on side stages.

Daily and event-long tickets are available. Proceeds help fund the Merle Watson Memorial Gardens and the Doc & Merle Watson Theater at Wilkes Community College.

NASHVILLE SCENE

(Continued from page 32)

Jo-El Sonnier, Michael English, Rhonda Vincent, Darrin Vincent, Chet Atkins, Collin Raye, Vince Gill, and the Christ Church Choir.

Grammy-winning picker/singer/songwriter **Carl Jackson** will be honored Feb. 27 in Hattiesburg, Miss. (his home state), with an "Acoustic Extraordinaire" that features Nashville songwriters performing in the round. The black-tie event will be produced by the Elks Dixie Music Committee and held at the Benevolent and Protective Order of Elks 599 ballroom... **Ian Tyson** and **Joan Kennedy** will perform March 6 at the Canadian Country Music Assn. luncheon at Nashville's Opryland Hotel during the Country Radio Seminar.

Grand Ole Opry star **George Hamilton IV** will do a six-week tour of the British Isles with **Slim Whitman**, March 17-April 25. The tour is

promoted by **Mervyn Conn**.

SIGNINGS: Dean Dillon and Michael White for booking and Bruce

Carroll for management to the Bobby Roberts Co. ... **Gary Mule Deer** and **Rosie Flores** to World Class Talent for booking.

Satellite Sports Net To Carry TNN, CMT

NASHVILLE—Satellite Sports Network will begin carrying The Nashville Network and Country Music Television as part of its package of offerings to such commercial sites as clubs, restaurants, and sports bars. Currently TNN and CMT are available to consumers through regular cable systems.

No specific starting date has been set, but a spokeswoman for the two country music-oriented networks speculates it will be "within the next month or so."

TNN is on the air daily from 9 a.m. to 3 a.m. (ET), and CMT airs around the clock. SSN will offer its customers the complete day's programming for both networks. Distribution will be national.

"It is big news in the sense that this is the first time we've formally gone into clubs," the spokeswoman adds.

Although CMT has no sports angle, TNN carries extensive auto racing and recreational sports programming.

2 SIDES TO SHELTON, CMA SQUABBLE

(Continued from preceding page)

do?"—sung in unison with the other four performers.

At the last minute, Rodney Crowell was drafted to sing in Shelton's place.

"If these people who are in charge of the shows don't understand that music is very emotional and that everybody can't sing in everybody else's key," Shelton said at his press conference, "they have no business being in charge."

He added that he had found considerable support for his stand from other acts: "I can't tell you the phone calls I've gotten from artists, saying, 'All right! I wish I could have done that.'"

Shelton declined to identify the artists who had contacted him. He said he would participate in—but not lead—an association to protect artists' rights. "We're the ones who have to get up in front of millions of

people and stumble through... We care what we sound like because it's our living."

He said he had no ill feelings toward the CMA but doubted if he would ever win any awards from it again.

Three days after his eviction from the Opry House grounds, Shelton appeared on the Grand Ole Opry, of which he has been a member since 1988.

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

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

- 19 ALL THESE YEARS (Beginner, ASCAP) WBM
31 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
55 BEST MISTAKES I EVER MADE (Longitude, BMI/Mike Curb, BMI) WBM
38 BIG HEART (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI/Young World, BMI) HL
27 BOOM! IT WAS OVER (EMI April, ASCAP/Kids, ASCAP/EMI Blackwood, BMI/Okay Then, BMI) WBM
63 BORN TO LOVE YOU (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI)
29 BURN ONE DOWN (Not Listed) CPP
18 CADILLAC RANCH (Great Cumberland, BMI/Diamond Struck, BMI) CPP
46 CALL HOME (BMG, ASCAP/WB, ASCAP/Two Sons, ASCAP) HL/WBM
6 CAN I TRUST YOU WITH MY HEART (Sony Tree, BMI/Post Oak, BMI/Edisto Sound, BMI) HL
44 CHEAP WHISKEY (Sony Tree, BMI/Paulding County, BMI/Polygram, ASCAP/Amanda-Lin, ASCAP) HL
10 DON'T LET OUR LOVE START SLIPPIN' AWAY (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM
14 DRIVE SOUTH (Lillybilly, BMI/Bug, BMI)
- 72 DRIVING YOU OUT OF MY MIND (Cabin Fever, BMI/It's A Peach, BMI)
54 GOLDEN YEARS (Sony Tree, BMI/Gold Line, ASCAP) HL/WBM
33 HEARTLAND (Warner-Tamerlane, ASCAP/Nocturnal Eclipse, BMI/WB, ASCAP/John Bettis, ASCAP)
59 HE WOULD BE SIXTEEN (EMI April, ASCAP/Heartland Express, ASCAP/Five Bar-B, ASCAP/Sony Cross Keys, ASCAP/My Lady, ASCAP/Walmik, ASCAP) HL/WBM
28 HIGH ON A MOUNTAIN TOP (Midstream, BMI)
30 I CROSS MY HEART (Warner-Elektra-Asylum, BMI/Dorff, BMI/Zena, ASCAP) WBM/PPP
71 IDLE HANDS (Engishtown, BMI)
47 I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars, BMI/Warner, SESAC/Noreale, SESAC/Dyinda Jam, SESAC/Texas Wedge, ASCAP) HL/WBM
65 I'D RATHER MISS YOU (Square West, ASCAP/Howlin' Hits, ASCAP)
57 IF I COULD STOP LOVIN' YOU (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP/BMG, ASCAP/2 Kids, ASCAP) WBM/HL
35 I'M IN A HURRY (AND DON'T KNOW WHY) (Murray, BMI/VanWarner, ASCAP) CPP
9 IN A WEEK OR TWO (Madwomen, BMI/MCA, ASCAP/Gary Burr, ASCAP/Sony Tree, BMI) HL
52 IN THE BLOOD (MCA, ASCAP/Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP) HL/WBM

- 45 IT'S A LITTLE TOO LATE (Castle Street, ASCAP/End Of August, ASCAP/Murray, BMI)
20 I WANT YOU BAD (AND THAT AIN'T GOOD) (Harlan Howard, BMI/Tree, BMI) HL
53 I WILL STAND BY YOU (Famous, ASCAP/Bob Corbin, ASCAP) CPP
22 JUST ONE NIGHT (Songs Of PolyGram, BMI/Songs Of McBride, BMI) HL
21 LEAVIN' 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/PPP
34 LET THAT PONY RUN (Sony Cross Keys, ASCAP) HL
4 LIFE'S A DANCE (Hayes Street, ASCAP/Almo, ASCAP/Love This Town, ASCAP) WBM/PPP
56 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
39 LOST AND FOUND (Sony Cross Keys, ASCAP) HL
11 LOVE WITHOUT MERCY (Polygram, ASCAP/Lodge Hall, ASCAP/BMG, ASCAP) HL
50 MENDING FENCES (WB, ASCAP)
75 MY BLUE ANGEL (Acuff-Rose, BMI/Sony Cross Keys, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP)
13 MY STRONGEST WEAKNESS (Kentucky Sweetheart, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP
48 NOBODY WINS (Polygram, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI)
37 OL' COUNTRY (EMI April, ASCAP/K-Mark, ASCAP) WBM
24 ONCE UPON A LIFETIME (Zomba, ASCAP/Dixie Stars,

- ASCAP) HL/PPP
74 ONE AND ONE AND ONE (Famous, ASCAP/Pri, ASCAP/Buddy Cannon, ASCAP) HL
23 PASSIONATE KISSES (Lucy Jones, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) CLM/WBM
58 POOR MAN'S ROSE (Sony Tree, BMI/Coupe Deville, BMI/Sony Songs, BMI) HL
12 QUEEN OF MEMPHIS (Nocturnal Eclipse, BMI/Union County, BMI/Tillis, BMI)
40 ROCK ME (IN THE CRADLE OF LOVE) (Royzboyz, BMI/Posey, BMI)
25 SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sometimes You Win, ASCAP/All Nations, ASCAP) WBM
42 SHE'S NOT CRYIN' ANYMORE (Pri Songs, BMI/Sly Dog, BMI/Pri, ASCAP/Buddy Cannon, ASCAP) HL
68 SOMEBODY LIKE THAT (Stonebrook, SESAC/Meadowgreen, ASCAP)
36 SOMEBODY PAINTS THE WALL (Lust-4-Fun, ASCAP/Zomba, ASCAP/Joynna, ASCAP/Noted, ASCAP) CPP
8 SOMEWHERE OTHER THAN THE NIGHT (Sophie's Choice, BMI/Major Bob, ASCAP/No Fences, ASCAP) CPP
49 STANDING KNEE DEEP IN A RIVER (DYING OF THRIST) (Sony Cross Keys, ASCAP/Bucky Jones, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram, BMI)
70 STANDING ON THE PROMISES (Warner-Tamerlane, BMI/Long Run, BMI/Almo, ASCAP/Hayes Street, ASCAP/Allen Shublin, ASCAP) WBM/PPP
41 STARTIN' OVER BLUES (Acuff-Rose, BMI) CPP
26 SURE LOVE (Foreshadow, BMI/Songs Of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP) CLM/HL
62 SUSPICIOUS MINDS (FROM HONEYMOON IN VEGAS)

- (Screen Gems-EMI, BMI) WBM
7 TAKE IT BACK (Fever Pitch, BMI)
73 THAT'S GOOD (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI) HL
2 TOO BUSY BEING IN LOVE (Gary Morris, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL
69 TRUE CONFESSIONS (Songs Of PolyGram, BMI/Hank's Cadillac, BMI)
17 TRYIN' TO HIDE A FIRE IN THE DARK (EMI Blackwood, BMI/Coburn, BMI) HL
67 TWO SHIPS THAT PASSED IN THE MOONLIGHT (Careers, BMI) HL
32 TWO SPARROWS IN A HURRICANE (Murray, BMI) CPP
3 WALKAWAY JOE (Warner-Tamerlane, BMI/Warner-Refuge, BMI/Patrick Joseph, BMI) WBM
61 WHAT KIND OF MAN (Golden Reed, ASCAP/Little General, BMI/Claron, BMI)
16 WHAT PART OF NO (Zomba, ASCAP/O-Tex, BMI) CPP
43 WHAT WERE YOU THINKIN' (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
51 WHEN MY SHIP COMES IN (Howlin' Hits, ASCAP)
60 WHER'M I GONNA LIVE? (Pri, BMI/Sly Dog, BMI/Pri, ASCAP/Music Express, ASCAP) HL
66 WHO NEEDS IT (Movieville, BMI/Careers-BMG, BMI/Monk Family, BMI) HL
64 WHY BABY WHY (Tno, BMI/Fort Knox, BMI) HL
5 WILD MAN (WB, ASCAP/Long Acre, SESAC/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) WBM/PPP

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	2	2	35	BILLY RAY CYRUS ▲ ⁵ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
2	1	1	17	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
3	3	3	5	REBA MCENTIRE MCA 10673* (10.98/15.98)	IT'S YOUR CALL	3
4	4	4	18	GEORGE STRAIT ▲ MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3
5	5	5	75	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
6	10	12	16	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	6
7	7	10	20	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3
8	6	7	15	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6
9	12	11	42	WYNONNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYNONNA	1
10	11	6	123	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	1
11	9	9	71	GARTH BROOKS ▲ ⁸ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
12	8	8	21	GARTH BROOKS ▲ ² LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2
13	13	13	49	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
14	14	15	20	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12
15	20	16	29	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
16	16	18	15	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
17	15	17	22	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
18	19	19	23	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
19	17	14	194	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
20	18	20	27	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2
21	21	22	15	LORRIE MORGAN BNA 66047* (9.98/13.98)	WATCH ME	18
22	22	21	18	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20
23	25	26	22	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
24	28	30	12	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	24
25	24	27	12	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	24
26	31	29	25	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
27	30	28	23	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
28	26	24	88	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
29	32	33	23	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
30	29	23	68	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
31	27	25	18	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14
32	36	38	21	COLLIN RAYE EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
33	39	35	42	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
34	37	34	14	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	31
35	33	32	69	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
36	42	50	10	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	36
37	38	48	146	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
38	40	45	21	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	38
39	34	37	16	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	35	36	62	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
41	41	40	15	SUZY BOGGOSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31
42	46	52	38	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	36
43	44	47	60	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
44	45	49	28	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
45	43	39	86	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
46	47	43	86	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
47	49	41	81	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
48	50	42	64	SUZY BOGGOSS ● LIBERTY 95847* (9.98/13.98)	ACES	15
49	48	44	92	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
50	72	—	2	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE	50
51	51	46	97	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
52	57	55	17	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
53	52	58	11	VARIOUS ARTISTS K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	50
54	23	31	15	TRAVIS TRITT A TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR WARNER BROS. 45029* (10.98/15.98)		23
55	59	53	75	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
56	56	51	232	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
57	58	56	115	DWIGHT YOAKAM ● REPRISE 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
58	62	60	15	KATHY MATTEA MERCURY 512567* (9.98 EQ/13.98)	LONESOME STANDARD TIME	43
59	53	62	28	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
60	63	70	38	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
61	55	57	45	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
62	60	54	81	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
63	54	65	9	DOUG STONE EPIC 52844*/SONY (9.98/13.98)	THE FIRST CHRISTMAS	53
64	66	66	69	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
65	64	59	150	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
66	70	—	34	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
67	61	69	39	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
68	65	61	67	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
69	75	71	118	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
70	RE-ENTRY	4		LEE ROY PARNELL ARISTA 18684* (9.98/13.98)	LOVE WITHOUT MERCY	70
71	67	63	149	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
72	68	64	123	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
73	RE-ENTRY	47		SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
74	RE-ENTRY	38		LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
75	69	73	65	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12

○ 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.

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	89
2	6	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	89
3	3	PATSY CLINE DELUXE 5050*/IMG (7.98/9.98)	20 GOLD HITS	60
4	2	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	88
5	4	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	34
6	7	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	29
7	5	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	78
8	11	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	74
9	12	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	89
10	13	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	87
11	8	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	77
12	14	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	72
13	9	THE JUDDS ▲ CURB 5916/RCA (7.98/12.98)	HEARTLAND	82

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	10	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	63
15	17	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	87
16	15	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	66
17	20	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	50
18	18	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	88
19	—	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	88
20	19	GEORGE STRAIT ▲ MCA 42114 (4.98/11.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	52
21	21	DOLLY PARTON ● COLUMBIA 44384*/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	2
22	16	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	59
23	24	HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	76
24	—	DWIGHT YOAKAM ● REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	46
25	23	PATTY LOVELESS ● MCA 42223 (4.98/11.98)	HONKY TONK ANGEL	46

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

"the next Queen of Country Music"

Dallas Morning News

GRAMMY NOMINEE

**Best Country
Vocal Performance/Female**

CMT

FEMALE ARTIST OF THE YEAR

PLATINUM

**"Leave The Light On"
"Something In Red"**

GOLD

**"Watch Me"
(after only 3 months!)**

Lonnie Morgan

Watch Her!

MMS
MORESS VAKAS CHEA
entertainment

Buddy Lee
Attractions Inc.

EVELYN SHRIVER
PUBLIC RELATIONS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	4	11	*** NO. 1 *** LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	RANDY TRAVIS (V) WARNER BROS. 18709
2	5	7	13	TOO BUSY BEING IN LOVE D. JOHNSON (V. SHAW, G. BURR)	DOUG STONE (V) EPIC 74761
3	2	3	13	WALKAWAY JOE G. FUNDIS (V. MELAMED, G. BARNHILL)	TRISHA YEARWOOD (V) MCA 54495
4	6	6	18	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
5	7	10	15	WILD MAN S. BUCKINGHAM (S. LONGACRE, R. GILES)	RICKY VAN SHELTON (V) COLUMBIA 74731
6	10	14	9	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	TRAVIS TRITT (V) WARNER BROS. 18669
7	9	11	11	TAKE IT BACK T. BROWN, R. MCENTIRE (K. JACKSON)	REBA MCENTIRE (V) MCA 54544
8	3	1	16	SOMEWHERE OTHER THAN THE NIGHT A. REYNOLDS (K. BLAZY, G. BROOKS)	GARTH BROOKS (V) LIBERTY 56824
9	12	16	11	IN A WEEK OR TWO M. POWELL, T. DUBOIS (J. HOUSE, G. BURR)	DIAMOND RIO (V) ARISTA 1-2457
10	4	2	16	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	VINCE GILL (V) MCA 54489
11	8	8	18	LOVE WITHOUT MERCY S. HENDRICKS, B. BECKETT (D. PFIMMER, M. REID)	LEE ROY PARNELL (V) ARISTA 1-2462
12	14	19	11	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	CONFEDERATE RAILROAD (V) ATLANTIC 87404
13	16	20	9	MY STRONGEST WEAKNESS T. BROWN (N. JUDD, M. REID)	WYNONNA (V) CURB 54516/MCA
14	17	22	9	DRIVE SOUTH J. BOWEN, S. BOGGUSS (J. HIATT)	SUZIE BOGGUSS (V) LIBERTY 56786
15	15	21	10	LET GO OF THE STONE J. STROUD, J. ANDERSON (M. D. BARNES, M. T. BARNES)	JOHN ANDERSON (V) BNA 62410
16	24	28	7	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN (V) BNA 62414
17	20	26	8	TRYIN' TO HIDE A FIRE IN THE DARK J. BOWEN, B. DEAN (B. DEAN, T. NICHOLS)	BILLY DEAN (V) SBK 56804/LIBERTY
18	21	23	13	CADILLAC RANCH J. BOWEN, J. CRUTCHFIELD (C. WATERS, C. JONES)	CHRIS LEDOUX (V) LIBERTY 56787
19	22	24	10	ALL THESE YEARS R. SCRUGGS, M. MILLER (M. MCANALLY)	SAWYER BROWN CURB ALBUM CUT
20	23	27	9	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP)	COLLIN RAYE (V) EPIC 74786
21	27	31	10	LEAVIN'S BEEN A LONG TIME COMIN' R. BYRNE, K. STEGALL (M. MCGUIRE, C. CRAIG, S. DAILEY)	SHENANDOAH (V) RCA 62397
22	26	30	12	JUST ONE NIGHT S. GIBSON, T. BROWN (T. MCBRIDE)	MCBRIDE & THE RIDE (V) MCA 54494
23	30	36	6	PASSIONATE KISSES J. JENNINGS, M. C. CARPENTER (L. WILLIAMS)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74795
24	31	38	6	ONCE UPON A LIFETIME J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. J. MYERS)	ALABAMA (V) RCA 62428
25	18	9	15	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	ALAN JACKSON (V) ARISTA 1-2463
26	11	5	19	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	HAL KETCHUM (V) CURB 87243
27	33	37	12	BOOM! IT WAS OVER S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, B. LLOYD)	ROBERT ELLIS ORRALL (V) RCA 62335
28	37	39	8	*** AIRPOWER *** HIGH ON A MOUNTAIN TOP R. BENNETT, T. BROWN (D. B. REED, A. CAMPBELL)	MARTY STUART (V) MCA 54538
29	25	15	19	BURN ONE DOWN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, F. MILLER)	CLINT BLACK (V) RCA 62337
30	29	17	18	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	GEORGE STRAIT (V) MCA 54478
31	13	12	18	ANYWHERE BUT HERE B. CANNON, N. WILSON (B. CANNON, J. S. SHERRILL, B. DIPIERO)	SAMMY KERSHAW (V) MERCURY 864 316
32	32	25	19	TWO SPARROWS IN A HURRICANE J. CRUTCHFIELD (M. A. SPRINGER)	TANYA TUCKER (V) LIBERTY 56825
33	47	70	5	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	GEORGE STRAIT (V) MCA 54563
34	42	49	5	LET THAT PONY RUN P. WORLEY, E. SEAY (G. PETERS)	PAM TILLIS (V) ARISTA 1-2506
35	34	29	19	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	ALABAMA (V) RCA 62236
36	19	13	17	SOMEBODY PAINTS THE WALL J. STROUD (E. KAHANEK, N. LARKIN, T. SMITH, C. BROWDER)	TRACY LAWRENCE ATLANTIC ALBUM CUT
37	43	47	5	OL' COUNTRY M. WRIGHT (B. LAMOYN HARDIN)	MARK CHESNUTT (V) MCA 54539
38	39	40	12	BIG HEART D. JOHNSON (D. GIBSON, B. MILLER, F. WELLER)	GIBSON/MILLER BAND (V) EPIC 74739
39	36	32	20	LOST AND FOUND S. HENDRICKS, D. COOK (D. COOK, K. BROOKS)	BROOKS & DUNN (V) ARISTA 1-2460

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	40	42	9	ROCK ME (IN THE CRADLE OF LOVE) R. VAN HOY (R. VAN HOY, D. ALLEN)	DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
41	41	44	7	STARTIN' OVER BLUES B. MONTGOMERY, J. SLATE (L. WILLIAMS, S. D. SHAFER)	JOE DIFFIE (V) EPIC 74796
42	57	—	3	SHE'S NOT CRYIN' ANYMORE J. SCAIFE, J. COTTON (B. R. CYRUS, T. SHELTON, B. CANNON)	BILLY RAY CYRUS (V) MERCURY 864 778
43	28	18	17	WHAT WERE YOU THINKIN' J. STROUD, C. DINAPOLI, O. GRAU (C. DINAPOLI, P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS (V) WARNER BROS. 18741
44	45	46	9	CHEAP WHISKEY P. WORLEY, E. SEAY (E. GORDY, JR., J. RUSHING)	MARTINA MCBRIDE (V) WARNER BROS. 18741
45	59	65	3	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	TANYA TUCKER LIBERTY ALBUM CUT
46	44	43	11	CALL HOME P. BUNETTA, R. CHUDACOFF (M. REID, T. SEALS)	MIKE REID (V) COLUMBIA 74771
47	35	34	16	I DON'T NEED YOUR ROCKIN' CHAIR E. GORDY, JR. (B. YATES, F. DUCUS, K. K. PHILLIPS)	GEORGE JONES (V) MCA 54470
48	56	—	2	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	RADNEY FOSTER (V) ARISTA 1-2512
49	60	—	2	STANDING KNEE DEEP IN A RIVER (DYING OF THRIST) B. MAHER (B. JONES, B. MCDILL, D. LEE)	KATHY MATTEA (V) MERCURY 864 810
50	66	—	2	MENDING FENCES J. LEO, RESTLESS HEART (A. BYRD, J. ROBINSON)	RESTLESS HEART (V) RCA 62419
51	70	74	3	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62429
52	48	48	6	IN THE BLOOD S. HENDRICKS (M. SANDERS, B. DIPIERO, J. JARRARD)	ROB CROSBY (V) ARISTA 1-2481
53	50	54	8	I WILL STAND BY YOU H. SHEDD, J. SCAIFE, J. COTTON, CORBIN, HANNER (B. CORBIN)	CORBIN/HANNER MERCURY ALBUM CUT
54	51	55	6	GOLDEN YEARS H. DUNN, P. WORLEY, E. SEAY (S. HOGIN, G. PETERS)	HOLLY DUNN WARNER BROS. PROMO SINGLE
55	52	57	8	BEST MISTAKES I EVER MADE W. WALDMAN (R. VINCENT)	RICK VINCENT CURB ALBUM CUT
56	49	45	19	LONESOME STANDARD TIME B. MAHER (J. RUSHING, L. CORDLE)	KATHY MATTEA (V) MERCURY 868 343
57	54	56	5	IF I COULD STOP LOVIN' YOU J. STROUD, L. PETERZELL (C. WRIGHT, B. SPENCER, R. E. ORRALL)	CURTIS WRIGHT LIBERTY ALBUM CUT
58	61	61	6	POOR MAN'S ROSE B. MAHER (S. D. CAMPBELL, B. OWSLEY, J. SPENCE)	STACY DEAN CAMPBELL (V) COLUMBIA 74803
59	46	41	14	HE WOULD BE SIXTEEN S. BOGARD, R. GILES (J. COLUCCI, C. BLACK, A. ROBERTS)	MICHELLE WRIGHT (V) ARISTA 12480
60	62	52	16	WHEN I I GONNA LIVE? J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	BILLY RAY CYRUS (V) MERCURY 864 502
61	64	62	7	WHAT KIND OF MAN B. MEVIS (K. BEARD, J. F. KEUS)	MARTIN DELRAY ATLANTIC ALBUM CUT
62	63	58	15	SUSPICIOUS MINDS (FROM "HONEYMOON IN VEGAS") P. ANDERSON (M. JAMES)	DWIGHT YOAKAM (V) EPIC 74753
63	NEW	1	1	*** HOT SHOT DEBUT *** BORN TO LOVE YOU D. COOK (M. COLLIE, D. COOK, C. RAINS)	MARK COLLIE (V) MCA 54515
64	68	73	3	WHY BABY WHY C. HOWARD, K. FOLLESE, T. MCHUGH (G. JONES, D. EDWARDS)	PALOMINO ROAD LIBERTY PROMO SINGLE
65	NEW	1	1	I'D RATHER MISS YOU J. STROUD, C. DINAPOLI, O. GRAU (P. HOWELL, D. O'BRIEN)	LITTLE TEXAS (V) WARNER BROS. 18668
66	65	59	19	WHO NEEDS IT R. PENNINGTON (B. MASON, J. MEHAFFEY)	CLINTON GREGORY (V) STEP ONE 442
67	69	64	5	TWO SHIPS THAT PASSED IN THE MOONLIGHT J. BOWEN, C. CHAPMAN (H. PRESTWOOD)	CEE CEE CHAPMAN CURB PROMO SINGLE
68	73	—	2	SOMEBODY LIKE THAT J. CRUTCHFIELD (L. BRYANT, G. THURMAN)	GLEN CAMPBELL LIBERTY ALBUM CUT
69	NEW	1	1	TRUE CONFESSIONS B. CHANCEY, P. WORLEY (KOSTAS, M. STUART)	JOY WHITE (V) COLUMBIA 74845
70	67	60	14	STANDING ON THE PROMISES B. BECKETT (L. CARTWRIGHT, A. SHAMBLIN)	LIONEL CARTWRIGHT (V) MCA 54514
71	75	—	2	IDLE HANDS R. LANDIS (R. NIELSEN)	TIM RYAN (V) BNA 62413
72	72	69	6	DRIVING YOU OUT OF MY MIND D. GRAY, J. EUBANKS (T. LAWTER)	THE MARSHALL TUCKER BAND CABIN FEVER ALBUM CUT/NAVARRA
73	71	63	14	THAT'S GOOD J. STROUD (T. MENSY, T. HASELDEN)	TIM MENSY (V) GIANT 18742
74	74	66	5	ONE AND ONE AND ONE G. BUCK (B. CANNON, J. NORTHROP)	GENE WATSON (V) BROADLAND 0192
75	NEW	1	1	MY BLUE ANGEL E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS)	AARON TIPPIN (V) RCA 62430

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

HOT COUNTRY RECURRENTS

1	1	4	3	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	MARK COLLIE MCA
2	2	1	5	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	WYNONNA CURB
3	3	—	2	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	LORRIE MORGAN BNA
4	5	2	5	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	JOHN ANDERSON BNA
5	4	5	3	IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLARD)	BILLY DEAN SBK
6	—	—	1	WHEN SHE CRIES J. LEO, RESTLESS HEART (M. BEESON, S. LEMAIRE)	RESTLESS HEART RCA
7	6	3	17	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	BROOKS & DUNN ARISTA
8	7	6	4	SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD)	PAM TILLIS ARISTA
9	8	7	5	IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES)	RANDY TRAVIS WARNER BROS.
10	9	10	8	LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN)	ALAN JACKSON ARISTA
11	10	9	8	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	MARK CHESNUTT MCA
12	13	21	5	JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS)	RADNEY FOSTER ARISTA
13	12	12	3	LORD HAVE MERCY ON THE WORKING MAN G. BROWN (KOSTAS)	TRAVIS TRITT WARNER BROS.

14	11	11	7	IN THIS LIFE G. FUNDIS, J. HOBBS (M. REID, A. SHAMBLIN)	COLLIN RAYE EPIC
15	16	8	24	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	BILLY RAY CYRUS MERCURY
16	17	15	16	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY-CHAPIN CARPENTER COLUMBIA
17	20	20	11	I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS)	VINCE GILL MCA
18	15	17	13	WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
19	14	14	5	LETTING GO J. BOWEN, S. BOGGUSS (D. CRIDER, M. ROLLINGS)	SUZIE BOGGUSS LIBERTY
20	—	25	27	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	SAWYER BROWN CURB
21	24	23	11	JESUS AND MAMA B. BECKETT (D. B. MAYO, J. D. HICKS)	CONFEDERATE RAILROAD ATLANTIC
22	21	19	5	THE GREATEST MAN I NEVER KNEW T. BROWN, R. MCENTIRE (R. LEIGH, L. MARTINE, JR.)	REBA MCENTIRE MCA
23	18	18	6	CAFE ON THE CORNER R. SCRUGGS, M. MILLER (M. MCANALLY)	SAWYER BROWN CURB
24	23	13	19	I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD)	WYNONNA CURB
25	19	22	9	GOING OUT OF MY MIND S. GIBSON, T. BROWN (KOSTAS, T. MCBRIDE)	MCBRIDE & THE RIDE MCA

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.

SOUTHEAST ASIA TALKING UP CHINESE MUSIC

(Continued from page 1)

talent generator.

With the vast majority of Southeast Asia's explosive disposable income growth in the hands of ethnic Chinese, international record companies want to master the tricks of marketing titles in Cantonese and Mandarin, the two major dialects.

Record executives in Hong Kong say that, within five years, Chinese music will make up more than 50% of all prerecorded music sales in the region. It is possible to find thousands of CDs by Hong Kong idols in Guangzhou, a province in southern China, and Singapore, despite the fact that Chinese mainland quotas severely limit such releases and Singapore does not allow the Cantonese language in broadcasting.

The popularity of Chinese music extends well past the greater China triangle of Hong Kong, Taiwan, and the mainland. Overseas, Chinese in Thailand, Malaysia, the Philippines, Singapore, and Indonesia—as well as in North America, Europe, and Australia—are avid consumers. Executives from several of the major labels say they are noticing interest in South Korea as well.

"There are world tours by Chinese artists—granted, most [of them] in Chinatowns—but the music has become international," says Norman Cheng, president of PolyGram Far East. PolyGram is the largest foreign operator in Hong Kong and has 14 Chinese artists under contract; No. 2, Warner Music, has 15. The biggest names, however, belong to local leader Capital Artists, with a stable of 11.

Domestic repertoire, including Chinese-language music, makes up 50%-60% of the multinationals' business here. The remainder is split between

classical and foreign recordings. It is no secret that future operations are geared directly toward increasing their share of Chinese sales. "It's more than simply signing local artists. It means understanding the nature of Chinese society," says Lachlan Rutherford, EMI Music's regional managing director.

As the Chinese migrated and became Southeast Asia's entrepreneurs, they took with them a desperate self-reliance and unflinching work ethic. Relaxation was rare, but when it came, there was little desire for interaction with other cultures. "Cantonese music is most like modern Chinese opera," says Cheng. "It reflects a familiar, comfortable Chinese cultural style, although there are many more influences today that are causing it to change."

Those changes have been aimed at a younger, music-buying generation that has grown up admiring Japan's economic success and has been beguiled by its popular music industry, dominated by teen idols. Japanese stars are in great demand throughout Asia, and some Chinese singers are learning to sing in Japanese.

Today, though, the largest Cantonese genre is "Canto-pop," melodic ballads by attractive singers who are more intent on copying successful tunes than on creating original harmonies. "The Hong Kong scene is one of pigeonholes that get filled up quickly, depending on what is trendy," says Willie Yeung, GM of the Composers & Authors Society of Hong Kong (CASH). "There is less of an inclination for local music companies to try anything new because Canto-pop has such a loyal following."

Run Run Shaw's TVB television conglomerate has a stranglehold on Cantonese talent. Virtually all artists working in this field sign exclusive appearance contracts with TVB and are marketed by the company's Jade station. Many artists run their own production companies and rely on the major labels for distribution.

Hong Kong artists are primarily promoted through radio, TV, and other media in this city of about 6 million. "There is no great need for such methods as in-store promotions when people can see Jacky Cheung and Sally Yeh on television almost every day," says Cheng.

Due to Hong Kong's preeminence in Chinese culture, this style has spread to overseas Chinese communities in Singapore and Malaysia and to the mainland. "Thanks to the karaoke culture, Cantonese music has been the most successful at traveling to other [Chinese] markets," says Capital Artists managing director Philip Chan. "The popularity of Hong Kong idols is the thing that is passed on to the younger generations."

Canto-pop has never become popular in Taiwan, however, because the Chinese there tend to be from mainland provinces where Cantonese is not a local dialect. "Taiwan doesn't accept covers," says Rutherford. "The country has far more writers and, therefore, more original songs." According to CASH figures, there are only 50,000 Hong Kong songs under its copyright jurisdiction, while Taiwan has about 100,000.

Mandarin is the most widely spoken dialect in both Taiwan and on the mainland, although future Chinese music could be released in a dozen others, such as Fukienese, Hokkien-

ese, Shanghaiese, and Sichuanese.

Many observers feel Mandarin songs are the wave of the future, and Hong Kong artists are starting to release similar songs in both dialects. One of the most popular, Sally Yeh, has sold 300,000 copies of her most recent album in Cantonese and another 500,000 in Mandarin, not including sales in the mainland.

"I can see parallel growth between today's Mandarin and Cantonese music, although Mandarin does have the advantage of quality and originality," says Chan.

EMI's Rutherford agrees. While he believes that Canto-pop "will be around for a long time yet," he notes that "the world admires creativity. Therefore [songwriters from] Taiwan and the mainland seem to have the best potential."

CASH's Yeung says that, aside from the infatuation with Hong Kong's idol image, Mandarin's smooth tone is better suited to a wide Chinese audience than is "harsh" Cantonese. "Now you're seeing Mandarin pop catching on in places where Cantonese has never been all that popular," he says. "Maybe if Michael Jackson did a song in Mandarin, we could see the first billion seller."

Not such an outrageous claim, say other label executives. Once the mainland deals with its piracy, quota, and distribution obstacles (Billboard, Jan. 16), Chinese music could become a billion-unit annual market throughout Asia. "That is, after all, why [the multinationals] are here," says Paul Ewing, VP and regional director for Southeast Asia at Warner Music International.

In Asian markets, the key to future sales—the relationship between

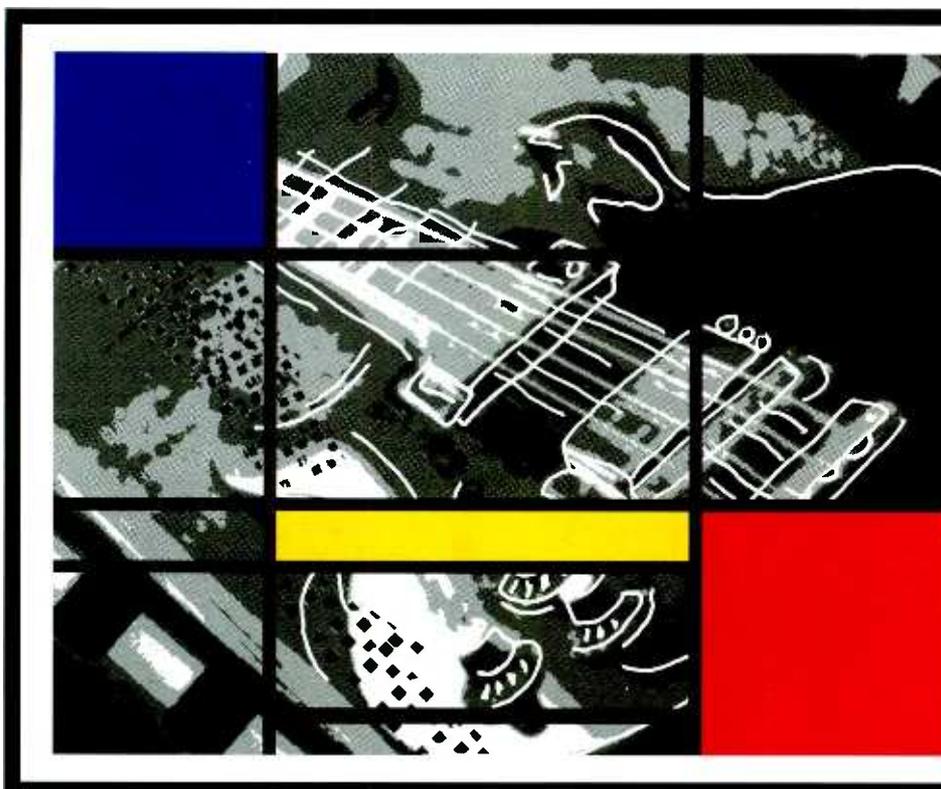
record companies and the media—remains highly politicized. For example, in order to protect local Cantonese TV stations, Hong Kong's STAR-TV will not be allowed to show Cantonese videos on its MTV channel until next year. In Taiwan, Thailand, Singapore, and Indonesia, there are written and unwritten rules that keep Cantonese off the air to give domestic talent more exposure.

Companies like Japan's Pony Canyon appear to understand the regional disparity. Under names such as Golden Pony (Hong Kong), Pony Canyon Singapore, Pony Canyon Taiwan, and Sampony (South Korea), it is trying to develop local talent in each market through joint ventures with local producers.

Because the company is just entering these markets, officials are reluctant to speak openly about their strategies. But one Hong Kong source says Chinese repertoire will offer five to 10 times the sales potential of other Asian music by the turn of the century.

To prepare its members for this coming bonanza, CASH is organizing a songwriters' forum in Hong Kong. "We want to get mainland writers down here to tell us what kind of music is popular there. Basically, we don't know," says Yeung.

Perhaps the biggest obstacle is the paucity of talented composers of Chinese music. About three composers a month leave Hong Kong for more secure futures in Canada, the U.S. or Australia. Those who remain tend to be financially rooted in Canto-pop. And, since Hong Kong is the gateway to China, much of the new music entering the mainland will come from these people.



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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	★ ★ ★ NO. 1 ★ ★ ★ IF YOU LOVE ME LONDON 4362672*	9 weeks at No. 1 CECILIA BARTOLI
2	2	123	IN CONCERT ▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
3	4	39	BAROQUE DUET SONY CLASSICAL SK 46672* KATHLEEN BATTLE, WYNTON MARSALIS	
4	3	21	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440* KATHLEEN BATTLE	
5	5	13	HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK48093* VLADIMIR HOROWITZ	
6	14	7	TOUS LES MATINS DU MONDE VALOIS V4640* JORDI SAVALL	
7	6	17	AMORE LONDON 436719-2* LUCIANO PAVAROTTI	
8	8	17	SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 437189-2* KEITH JARRETT	
9	9	37	GORECKI: SYMPHONY NO. 3 NONESUCH 79282* UPSHAW, LONDON SINFONIETTA (ZINMAN)	
10	7	11	THE LAST RECITAL FOR ISRAEL RCA 09026611604* ARTUR RUBINSTEIN	
11	12	7	OPERA'S GREATEST MOMENTS RCA 61440* VARIOUS ARTISTS	
12	13	47	PIECES OF AFRICA NONESUCH 79275-2* KRONOS QUARTET	
13	10	13	BACH: SONATAS RCA 09026612742* KEITH JARRETT, MICHALA PETRI	
14	11	11	IT AIN'T NECESSARILY SO EMI CLASSICS 54576* NADJA SALERNO-SONNENBERG	
15	15	51	THE BACH ALBUM DG 429737* KATHLEEN BATTLE, ITZHAK PERLMAN	
16	16	11	BRAHMS: CELLO SONATAS SONY CLASSICAL 48191* YO-YO MA, EMANUEL AX	
17	RE-ENTRY		ROSSINI HEROINES LONDON 436075* CECILIA BARTOLI	
18	NEW ▶		ENCORE! SONY CLASSICAL SK52568* MIDORI	
19	17	21	BERNSTEIN: THE FINAL CONCERT DG 431768* BOSTON SYMPHONY (BERNSTEIN)	
20	18	33	SWITCHED-ON BACH 2000 TELARC CD-80323* WENDY CARLOS	
21	19	49	THE BELLS OF ST. GENEVIEVE RCA 61002-2* VARIOUS ARTISTS	
22	24	11	DEBUT EMI CLASSICS 54352* SARAH CHANG	
23	22	3	HANDEL: MESSIAH TELARC 80322* BOSTON BAROQUE (PEARLMAN)	
24	RE-ENTRY		MOZART: ARIAS LONDON 430513* CECILIA BARTOLI	
25	23	3	JESSYE NORMAN AT NOTRE-DAME PHILIPS 4327312* JESSYE NORMAN	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	★ ★ ★ NO. 1 ★ ★ ★ THE KING AND I PHILIPS 4380072* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	13 weeks at No. 1
2	3	49	HUSH SONY MASTERWORKS SK 48177* YO-YO MA/BOBBY MCFERRIN	
3	4	11	AMERICAN DREAMER: THE SONGS OF STEPHEN FOSTER ANGEL 54621* THOMAS HAMPSON	
4	9	7	MAGIC: KIRI SINGS MICHEL LEGRAND TELDEC 73285* KIRI TE KANAWA	
5	6	13	STANDING ROOM ONLY RCA 61370-2* JERRY HADLEY	
6	8	41	DIVA! SILVA AMERICA SSD 1007* LESLEY GARRETT	
7	2	9	A CARNEGIE HALL CHRISTMAS CONCERT SONY CLASSICAL SK48235* BATTLE, VON STADE, MARSALIS (PREVIN)	
8	11	3	THE ART OF BAWDY SONGS DORIAN 90155* THE BALTIMORE CONSORT	
9	7	15	DARK EYES PHILIPS 4340802* DMITRI HVOROSTOVSKY	
10	10	15	SYMPHONIC TANGO TELDEC 9031769974* ETTORE STRATTA	
11	5	9	HANDEL'S MESSIAH: A SOULFUL CELEBRATION REPRIS 26980-2* VARIOUS ARTISTS	
12	14	13	MUSIC FOR AN AWFUL LOT OF WINDS & PERCUSSIONS TELARC 80307* P.D.Q. BACH	
13	12	11	BRIGADOON ANGEL 54481* LONDON SINFONIETTA (MCGLINN)	
14	NEW ▶		THE IMPRESSIONISTS WINDHAM HILL 1116* VARIOUS ARTISTS	
15	RE-ENTRY		THE AMERICAN VOCALIST ERATO 458182* BOSTON CAMERATA (COHEN)	

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

Artists & Music

Deutsche Grammophon's Spring Fever; Sony Lines Up Juilliard Scholarships

GOING ON RECORD: Touch down almost anywhere on the Deutsche Grammophon "futures" schedule and there's something to tease expectations. Next spring, however, is a particularly fecund period for the label.

On the music-drama front, **James Levine** and Metropolitan Opera forces will record a "Rigoletto," with **Vladimir Chernov**, **Cheryl Studer**, and **Luciano Pavarotti** heading the cast. The producer will be **Werner Mayer**. The Met and Levine also expect to finish up their long-awaited "Parsifal," under the ministrations of producer **Hans Weber**.

The Metopera orchestra will further its stand-alone image with recordings of Schubert's "Unfinished" and Beethoven's "Eroica." Levine, of course, is the conductor, with Mayer the assigned producer. **Alison Ames**, DG's U.S.-based A&R VP, also points to a disc of Mozart arias with **Kathleen Battle**, supported by Levine and the Metopera Orchestra, as another project in the same time frame. Here, **Christopher Alder** is the producer.

In October, a first recording of Messiaen's "Eclairs sur l'au dela" will be conducted by **Myun Whun Chung** in Paris, with his Bastille Orchestra. The work was recently premiered by the New York Philharmonic. **Lennart Dehn** will produce the recording.

Coming up next for the **Emerson Quartet** are April sessions devoted to the Dvorak Piano Quintets, with **Menahem Pressler** at the keyboard. In May, the group will be a participant, with **Mstislav Rostropovich**, in the Evian Festival, during which DG will record (and probably videotape) Tchaikovsky's "Souvenir de Florence" and Arensky's "Variations on a Tchaikovsky Theme." **Max Wilcox** is now producer for the Emerson both here and abroad.

Next up for violinist **Gil Shaham**, notes Ames, are the Korngold and Barber Concertos. They'll be cut with **Andre Previn** and the London Symphony Orchestra in June. **Christian Gansch** will produce, as he will next December in a Shaham recording of Vivaldi's "Four Seasons" with the **Orpheus Chamber Orchestra**.

In May, the Orpheus, again with Gansch calling the shots, will record works by Ives, as well as a half-dozen of Handel's Op. 6 Concerti Grossi. In December, along with the Shaham collaboration, they'll cut Strauss' "Serenade For Winds" and "Suite For Winds."

Long-term scheduling is the rule with most major labels and the busy artists they record. DG looks ahead to May 1994 to finish the Handel Op. 6 with the Orpheus, as the group also undertakes a disc of Vivaldi and Boccherini cello concertos with **Mischa Maisky** as soloist.

PASSING NOTES: The Sony Corp. has earmarked \$500,000 toward scholarships for talented and needy freshman entering the Juilliard School of Music, and to support concert performances for upper-level students. The commitment runs for five years. **Andrew Litton** will become music



by Is Horowitz

mouth Symphony, has recorded frequently for Virgin, including the complete Tchaikovsky symphonies. Meanwhile, in Hawaii, **Donald Johanos** has announced he will be retiring as MD of the Honolulu Symphony at the end of next season, after 15 years in the post. A search committee is looking for a replacement.

Howard Klein, a co-founder of New World Records in 1974, returns to the label as director of A&R.

director of the Dallas Symphony Orchestra in June 1994, replacing **Eduardo Mata**. Litton, currently principal conductor of the Bourne-



When I'm 65. Executives of BMG Classics celebrate the 65th birthday of RCA recording artist Sir Colin Davis by presenting him with an original 1805 edition of the plays of Friedrich Schiller. The presentation was made at the Hotel Imperial in Vienna. Shown, from left, are **Andreas Schuessl**, director of artist development; **Davis**; and **Dr. Stefan Mikorey**, director of A&R.

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Top Jazz Albums™

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

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	★★★ NO. 1 ★★★ HARRY CONNICK, JR. COLUMBIA 53172*	3 weeks at No. 1 25
2	2	17	TONY BENNETT COLUMBIA 52965*	PERFECTLY FRANK
3	3	17	BRANFORD MARSALIS COLUMBIA 46083*	I HEARD YOU TWICE THE FIRST TIME
4	5	11	DAVID BENOIT GRP 9687*	LETTER TO EVAN
5	6	15	FRANK MORGAN ANTILLES 512 570*/VERVE	YOU MUST BELIEVE IN SPRING
6	8	11	JACKIE MCLEAN ANTILLES 517075*/VERVE	RHYTHM OF THE EARTH
7	4	23	CHARLIE HADEN QUARTET WEST VERVE 513 078*	HAUNTED HEART
8	7	15	THE LINCOLN CENTER JAZZ ORCHESTRA COLUMBIA 53145*	PORTRAITS BY ELLINGTON
9	11	11	MIKE STERN ATLANTIC 82419*	STANDARDS
10	9	13	ELIANE ELIAS BLUE NOTE 96146*/CAPITOL	FANTASIA
11	17	7	DIZZY GILLESPIE TELARC 83316*	TO BIRD WITH LOVE
12	10	21	STANLEY TURRENTINE MUSICMASTERS 65079*	MORE THAN A MOOD
13	18	7	TERENCE BLANCHARD 40 ACRES AND A MULE 53190*/COLUMBIA	MALCOLM X THE ORIGINAL SCORE
14	15	9	BRUCE FORMAN WITH JOE HENDERSON KAMEI 7004*	FORMAN ON THE JOB
15	19	3	GERI ALLEN BLUE NOTE 99493*/CAPITOL	MAROONS
16	14	7	HARRY CONNICK, JR. COLUMBIA 53171*	ELEVEN
17	12	17	BETTY CARTER VERVE 513 870*	IT'S NOT ABOUT THE MELODY
18	13	15	ANTONIO HART NOVUS 63142*/RCA	DON'T YOU KNOW I CARE
19	21	11	CARMEN BRADFORD AMAZING 1030*	FINALLY YOURS
20	NEW ▶		CHARLES FAMBROUGH CTI 79484*	THE CHARMER
21	22	37	SHIRLEY HORN VERVE 511 879*	HERE'S TO LIFE
22	20	27	JIMMY SCOTT SIRE 26955*/WARNER BROS.	ALL THE WAY
23	16	17	KENNY GARRETT WARNER BROS. 45017*	BLACK HOPE
24	NEW ▶		TITO PUENTE TROPIJAZZ 80879*/SONY DISCOS	LIVE AT THE VILLAGE GATE
25	25	11	WALLACE RONEY MUSE 5441*	SETH AIR

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	7	★★★ NO. 1 ★★★	
1	1	7	KENNY G ARISTA 18646*	3 weeks at No. 1 BREATHLESS
2	2	15	GEORGE DUKE WARNER BROS. 45026*	SNAPSHOT
3	5	11	MACEO PARKER VERVE 517 197*	LIFE ON PLANET GROOVE
4	3	21	BOB JAMES/EARL KLUGH WARNER BROS. 26939*	COOL
5	6	15	THE BRECKER BROTHERS GRP 9684*	THE RETURN OF THE BRECKER BROTHERS
6	4	21	THE RIPPINGTONS GRP 9681*	WEEKEND IN MONACO
7	8	15	NORMAN BROWN MOJAZZ 7000*/MOTOWN	JUST BETWEEN US
8	9	13	BOBBY LYLE ATLANTIC 82435*/AG	SECRET ISLAND
9	7	25	PAT METHENY GEFEN 24468*	SECRET STORY
10	11	9	STEPS AHEAD NYC 6001*	YIN - YANG
11	10	13	RAMSEY LEWIS GRP 9688*	IVORY PYRAMID
12	12	9	FATTBURGER SIN-DROME 1805*	ON A ROLL
13	14	17	LARRY CARLTON GRP 9683*	KID GLOVES
14	17	7	RONNIE LAWS PAR 2015*	DEEP SOUL
15	18	7	KEVYN LETTAU JVC 2016*	SIMPLE LIFE
16	13	37	DAVID SANBORN ELEKTRA 61272*	UPFRONT
17	15	11	GARY BURTON & FRIENDS GRP 9685*	SIX PACK
18	16	11	TOM COSTER JVC 2015*	GOTCHA!!
19	NEW ▶		RICHARD ELLIOT MANHATTAN 98946*/CAPITOL	SOUL EMBRACE
20	NEW ▶		KEIKO MATSUI WHITE CAT 77701*/UNITY	CHERRY BLOSSOM
21	21	21	BELA FLECK AND THE FLECKTONES WARNER BROS. 45016*	U.F.O. TOFU
22	20	23	HIROSHIMA EPIC 46232*	PROVIDENCE
23	19	27	MILES DAVIS WARNER BROS. 26938*	DOO BOP
24	NEW ▶		VITAL INFORMATION MANHATTAN 99863*/CAPITOL	EASIER DONE THAN SAID
25	25	29	AL JARREAU REPRISE 26849*/WARNER BROS.	HEAVEN AND EARTH

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

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Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					
1	1	1	10	RICARDO MONTANER TH-RODVEN	*** No. 1 *** ◆ CASTILLO AZUL 7 weeks at No. 1
2	7	11	7	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	◆ EL COSTO DE LA VIDA
3	4	6	10	PAULINA RUBIO CAPITOL-EMI LATIN	◆ MIO
4	5	5	10	JOSE JOSE ARIOLA/BMG	40 Y 20
5	2	2	16	DANIELA ROMO CAPITOL-EMI LATIN	◆ PARA QUE TE QUEDES CONMIGO
6	8	8	9	LA MAFIA SONY DISCOS/SONY	DILE
7	3	3	15	BRAULIO SONY LATIN/SONY	QUE TENTACION
8	10	10	11	BRONCO FONOVisA	ADORO
9	9	12	11	GLORIA TREVI ARIOLA/BMG	◆ CON LOS OJOS CERRADOS
10	13	17	7	JON SECADA SBK/CAPITOL-EMI LATIN	CREE EN NUESTRO AMOR
11	14	16	9	ALVARO TORRES CAPITOL-EMI LATIN	TE OLVIDARE
12	6	4	13	CHAYANNE SONY LATIN/SONY	◆ PROVOCAME
13	11	7	14	EMMANUEL SONY LATIN/SONY	◆ MAGDALENA
14	12	9	11	ANA GABRIEL SONY LATIN/SONY	SILUETA
15	16	20	6	TONY VEGA RMM/SONY	APARENTEMENTE
16	23	28	6	MARISELA ARIOLA/BMG	TE DEVUELVO TU APELLIDO
17	29	—	2	GEORGE LAMOND SONY LATIN/SONY	BABY CREO EN TI
18	19	24	10	SELENA CAPITOL-EMI LATIN	QUE CREIAS
19	27	—	2	LOS BUKIS FONOVisA	VIENDOLO BIEN
20	22	30	6	BANDA MACHOS FONOVisA	SANGRE DE INDIO
*** POWER TRACK ***					
21	35	—	2	JESSICA CRISTINA Y RICKY MARTIN SONY LATIN/SONY	TODO ES VIDA
22	25	21	12	LOS TEMERARIOS AFG SIGMA	EXTRANANDOTE
23	32	—	2	REY RUIZ SONY TROPICAL/SONY	SI ME DAS UN BESO
24	28	—	2	VICENTE FERNANDEZ SONY DISCOS/SONY	LA FIESTA
25	20	18	8	JOSE ALBERTO RMM/SONY	DISCULPEME SENORA
26	21	29	4	KIARA TH-RODVEN	QUE SUBA LA TEMPERATURA
27	36	—	2	AMANECEER QUALITY	BASTA
28	18	13	11	FRANKIE RUIZ TH-RODVEN	BAILANDO
29	26	19	10	JOSE LUIS RODRIGUEZ SONY LATIN/SONY	◆ VALE LA PENA VOLVER
30	15	14	11	EDNITA NAZARIO CAPITOL-EMI LATIN	TANTO NOS AMAMOS
31	17	15	16	PANDORA CAPITOL-EMI LATIN	◆ MATANDOME SUAVEMENTE
32	34	33	6	GUSTAVO ALARCO RCA/BMG	◆ FUE LA NOCHE
33	24	27	7	JOSE FELICIANO CAPITOL-EMI LATIN	VENGA LA ESPERANZA
34	40	32	8	LAS CHICAS DEL CAN TH-RODVEN	◆ HACER EL AMOR CON OTRO
*** HOT SHOT DEBUT ***					
35	NEW ▶	1	1	LISA M SONY TROPICAL/SONY	SUBEME EL RADIO
36	NEW ▶	1	1	JULIO IGLESIAS SONY LATIN/SONY	ESOS AMORES
37	NEW ▶	1	1	XUXA GLOBO/BMG	QUE COSA BUENA
38	NEW ▶	1	1	MAZZ CAPITOL-EMI LATIN	POPURRI DE BOLEROS
39	NEW ▶	1	1	JERRY RIVERA SONY TROPICAL/SONY	UNA EN UN MILLON
40	39	39	4	BACHATA MAGIC RTP/TH-RODVEN	AMOR MIO, QUE ME HAS HECHO?

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

Celia Cruz Puts Faith In New Album; Fonovisa, Luna Link; Iglesias In English

CELIA: She's won a Grammy, recorded or performed with virtually every top Hispanic artist around, and has become an international star in her own right.

Yet Celia Cruz, the "Queen of Salsa," still craves what all recording artists crave no matter how long they have been in the business—a hit album.

With that in mind, Cruz teamed up with noted producer Oscar Gómez to cut her debut for RMM/Sony, "Azúcar Negra." RMM president Ralph Mercado previewed five tracks recently at Emilio Estefan's Crescent Moon studio in Miami, where the album was being mixed. So, how good is Cruz's new stuff?

Well, suffice it to say that "Azúcar Negra" will be Cruz's biggest record since her 1977 duet album with Willie Colón, "Only They Could Have Made This Album" (Vaya). Further, "Azúcar Negra" is Cruz's most diverse tropical record ever, one that glides effortlessly across salsa, bachata, and bolero.

Two salsa-oriented songs already are being considered as the first single: "Pasaporte Latinoamericano," a jubilant, Latino unity paean, and "Sazón," a sassy love yarn written by Estefan and featuring backing vocal support from Gloria Estefan and Jon Secada.

Also featured in the five-song preview were a superb, gingerly paced cover of Mecano's "Cruz De Navajas" and the tender ballad "Desde La Habana Hasta Aqui," which boasts a sterling "Latin gospel" choir opening. What's more, Cruz, who began fronting the legendary La Sonora Matancera orchestra in 1950, sounds vocally as captivating as ever.

"I feel good about the record," comments Cruz, "but a little strange. Why? Because I have always done records that were pure salsa. This time it's a little more than salsa; we're doing what is happening now. But I'm still the same Celia Cruz."

The ever-ebullient Cruz admits, however, that she "is afraid" of how her fans are going to react to the new record. A negative response, she adds, could spawn dire consequences.

"I'm asking God that something hap-

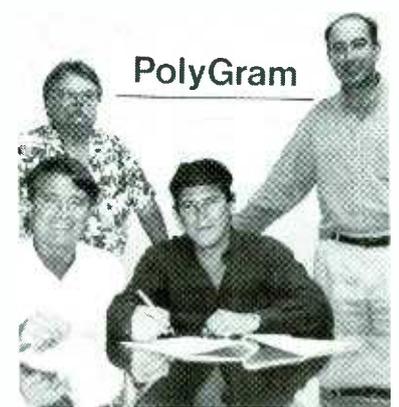
pens with this album ... but if it doesn't, I'm not going to record again," declares Cruz flatly.

Fortunately, Gómez is a tad more sanguine about Cruz's album, which he says contains more radio-friendly tracks than her previous albums. "I wanted to retain her idiosyncrasies—her authenticity as a Caribbean Latino—but at the same time I wanted to investigate things that she had not done before," comments Gómez.

FONOVisA LINKS WITH LUNA: Fonovisa has entered into what the label terms an "association" with Los Angeles-based Luna Records. Under the terms of the joint-venture deal, Fonovisa will distribute Luna product, while Luna continues to promote and market its acts, of which *Los Caminantes* is the biggest seller.

Fonovisa's executive VP, **Guillermo Santiso**, adds the two labels will jointly develop artists and produce large dance concerts called *bailes*.

Concurrently, Fonovisa has inked a



A Mata Moment. Venezuelan actor/singer Carlos Mata recently signed a long-term record deal with PolyGram America Latina. On hand for the signing formalities, from left, are Manolo Diaz, president of PolyGram Latin; Carlos M. Montenegro, Mata's manager; Mata; and Francisco Bestard, PolyGram's director of business development.

Charm? Sony Latin's **Julio Iglesias** currently is in the studio doing preproduction for his fourth English-language record, due out in May. With **Albert Hammond** and **David Foster** producing, Iglesias may have his best shot ever of conquering the English-speaking market. Iglesias says he is looking for a more acoustic sound on his album, which will be recorded in Nashville and Los Angeles.

COYOTE INKS WITH CAPITOL/EMI Latin: Killer Latino rap/vocal outfit **Coyote**, winner of the *English-language* "Star Search" in November, has signed a multi-album deal with Capitol/EMI Latin. Manager **Tom Cookman** also is negotiating an Anglo pact with Tommy Boy and MCA.

TEJANO MUSIC AWARDS SET: The Tejano Music Awards are slated to take place March 12 at the HemisFair in San Antonio. Sony Discos Inc., Fonovisa, TH-Rodven, and Freddie are boycotting the event, despite efforts by the TMAs to improve the voting and nominating process.

NEW ON THE CHART: **George Lamond**, whose love ode "Baby Creo En Ti" entered the Hot Latin Tracks last week at No. 29, might be new to that chart, but the former **George García** is a veteran vocalist who landed a top 30 pop hit, "Bad Of The Heart," in 1990. Alas, "Baby, I Believe In You," Lamond's English-language rendition of "Baby Creo En Ti," failed to make much of a dent in the Hot 100. The Columbia artist currently is working on a Spanish-language project for Sony Latin that is set to be released this spring.

Another act that made its debut last week on Hot Latin Tracks is Quality's **Amanecer**, a heartland rock outfit from Mexico that hopped on the chart at No. 36 with the power ballad "Basta." Amanecer performed a spirited set in 1992 during Billboard's Latin Music Conference in Las Vegas. In addition, "Basta" is Quality's first Latin Tracks entry.

(Continued on next page)



by John Lannert

licensing agreement with Mexican imprint Discos Rocio, whose top-selling act is **Yndio**. Both pacts with Luna and Discos Rocio took effect Jan. 11.

ALMA SHOWCASE AT NARM: The American Latin Music Assn. is sponsoring a Latino music showcase March 8 at the National Assn. of Recording Merchandisers convention in Orlando, Fla. Scheduled to appear are Capitol/EMI Latin's **Paulina Rubio** and **Barrio Boyzz**, plus Sony Latin's **Azucar Moreno**; also slated to perform are TH-Rodven's **Las Chicas Del Can**.

IS THE FOURTH TIME THE



Singing Writers' Praises. Lanfranco Music, an ASCAP-affiliated Latin music publishing company based in Miami, recently honored its songwriters during the first Lanfranco Awards, held at Discoteca Isidora in San Juan, Puerto Rico. Shown here, from left, are winning songwriters Ricardo Eddy Martínez and Tommy Villariny; Sony Tropical artist Rey Ruiz; RMM/Sony artist Tony Vega; Silvia Samalea, president of Lanfranco Music; and songwriter Ricardo Quijano, who also nabbed an award.

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LATIN NOTAS

(Continued from preceding page)

MISCELLANEA: Like last year, Spanish Broadcasting System Inc. was the only entertainment-related firm to crack Hispanic Business' annual run-down of the 100 largest Hispanic-owned companies. SBS, which eased down from No. 68 to No. 63 in the rankings, earned \$30.1 million in 1991. The network also owns top-rated Los Angeles station KLAX-FM . . . Sony Tropical's Willie Colón and his band **Legal Alien** performed at Bill Clinton's inauguration ball Jan. 20 in Washington, D.C. Colón is celebrating his 25th anniversary as a recording artist this year. Colón also has joined the re-election campaign team of New York City Mayor **David Dinkins** . . . One Grammy leftover: Fonovisa's **Los Tigres Del Norte** now have snagged six Grammy noms, winning once in 1987 with "Gracias! América Sin Fronteras" . . . BMG has

appointed **Rafael Charres** as director, Northeast regional promotion. Charres formerly headed up New York-based promo firm **Azziza**, which he remarks will continue in operation . . . In a sudden change of mind, **Edmundo Pedroza** has decided to stay on with Fonovisa as an administrative assistant to executive VP **Guillermo Santiso**. Pedroza previously had accepted a position with WEA Latina as director of sales and promotion, West Coast . . . Two singles to keep an eye on: "Ave María" (Melody/Fonovisa), by Mexican chanteuse **Stephanie Salas**, and "Amor Pirata" (Santa Clara) from Miami's sparkling salsa outfit **Carlos Oliva Y Los Sobrinos Del Juez**. "Ave María" is a lumbering, lovestruck power ballad that will please **Gloria Trevi** fans; "Amor Pirata" is a midtempo salsa entry anchored by swooping backing vocals à la **Manhattan Transfer**.



Platinum Band. Members of Sony Discos' Tejano outfit La Mafia received a double-platinum album from Sony Discos Inc. and a triple-platinum award from Sony Mexico. Shown, from left, are Tom Tyrell, senior VP of administration, Sony Music International; La Mafia's David De la Garza, Rudy Martinez, and Oscar Gonzalez; Frank Welzer, president of Sony Discos; La Mafia's Michael Aguilar; Raul Vazquez, managing director, Sony Mexico; and La Mafia's Leonard Gonzalez and Armando Mando Lichtenberger.

Dizzy Held High The Silvery Fount

THE LAST TIME I SAW DIZZY he looked tired. His eyes, almost always pools of clairvoyance and light, were dull, low-beam lamps more ghost than sparkle. That was in January of 1992, during his monthlong stay at the Blue Note in New York, his kickoff engagement for a year's worth of activities billed as the Diamond Jubilee World Tour.

Dizzy hadn't always looked this way. Even a grueling schedule of shows didn't normally waste him, those crowd-pleasing performances that found him blowing fast and hard (sometimes three sets a night), mugging his way into the hearts of countless admirers while he made his music, fun to the bone yet serious as a heart attack.

There was no way that Dizzy was going to succumb to advancing age. Seventy-five? That was nothing. It just meant cutting back on a few indulgences and modifying one's diet—21 jumbo shrimp to the plate instead of an even two dozen. Dizzy wasn't looking to deny himself life's pleasures.

And why should he? He was irrepressibly young, an insurrectionist who delighted in the full measure of his youthful exuberance. Clearly, that was one of Dizzy's secrets—his *childness*, which he honored, and nurtured, and tapped for creative inspiration. Dizzy understood that the wide-eyed kid within him wasn't someone he needed



by Jeff Levenson

to run from in some mad rush to adulthood. On the contrary, that boyishness represented his most feeling part, the side of him most open to life's discoveries, and he ran with it.

In too few circles—in mine, thankfully—that's model behavior. Often enough I'd be wide-eyed in his presence, drinking the vinegary nectar that spouted from his upturned bell, a silvery Fountain of Youth, and feeling precisely the way I imagined he felt—loose and boyish. The power of music? The power of Dizzy.

I don't believe that most people appreciated the breadth of his achievements during those 60 years before his death on Jan. 6: birthing bebop with Charlie Parker, marrying Afro-Cuban music with the music of Black America, leading a post-World War II cultural revolution that codified the peculiar iconography of jazz and ultimately legitimized it as modern art. Clearly, he was one of the great creators of this century.

Yet, I suspect that that waggish show-biz persona of his (originated,

paradoxically, to attract one kind of scrutiny while repelling another), confused mainstream audiences who thought he was just another beloved entertainer, one whose signature cheeks brought instant recognition and fame, like Eddie Cantor's eyes or Jimmy Durante's nose.

That's OK, I suppose, not everybody's going to get it. But those who knew him, who watched Dizzy being Dizzy, who relished the tutelage, encouragement, and warm vibrations he emitted like rays from a mother sun (the list is long, but I like to think of Jon Faddis in this regard), understood that Dizzy's *giving* was precisely his means of *getting*. His need to be the person he created—"Dizzy like a fox . . ." the line went—with his hunger for adoration and adulation, all that his prodigious girth could hold, was compelling.

In the history of jazz there was no figure more universally loved. (Louis Armstrong, a close runner-up, managed to offend some critics who charged him with tomming late in his career; and Miles virtually invited die-hard traditionalists to denounce his electric forays.) Dizzy was no saint, to be sure, but he may have been an angel. In fact, he *was* an angel, holding high the lustrous fount that Ponce de Leon could never find.

How hip of him to let us sip from it.

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A collection of classic boleros re-recorded for the first time in 40 years, this album features such hits as "Café de la Mañana" ("Morning Coffee") and the English track "How do I stop Loving You" as she toasts alluring vocals, as she toasts Life and Love.

VICTOR VICTOR DCC-CDZ-80903

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In addition to the title track, amorous ears will find other danceable love stories like "Tomare" ("I will take") and "Pescador y Sirena" ("Fisherman and Mermaid") "Asi es mi Amor" ("That's the way my love is") is getting considerable airplay in stations all around the U.S. and Puerto Rico.

In MIDEEM or not, your heart will soon be on Victor Victor's "Tu Corazón."



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Lennox Pregnancy Bred Creativity Look-Alikes Used In Oil Factory Shoot

BY DEBORAH RUSSELL

LOS ANGELES—Annie Lennox had entered the third trimester of pregnancy when it came time to shoot "Little Bird," the final video from her platinum-certified solo debut, "Diva."

As Oil Factory Films director Sophie Muller began conceptualizing how to deal with the pregnancy in the Arista clip, someone jokingly suggested she use a look-alike to stand in for Lennox.

"I went away and thought about it, and decided, 'why not get lots of people to play Annie?'" says Muller. "The characterizations she's created in past videos are quite easy to imitate, and that way she won't have to do very much."

The resulting clip, inspired by Bob Fosse's film "Cabaret," features an undeniably pregnant Lennox as a Joel Grey-esque master of ceremonies in bowler hat, form-fitting tails, and cane. Lennox oversees the performance of eight "Annie impersonators," all dressed in the original costumes she wore in previous videos.

"It became an interesting meeting of Annie's past and present as she brings on her past to 'help her out,' as it were," says the director.

And she and Lennox agreed not to camouflage the artist's pregnancy.

"It's like some weird taboo or something, like people aren't allowed to be pregnant and a performer at the same time," says Muller. "We decided, 'why not flaunt [the pregnancy]?' It wound up being quite extraordinary, the whole shape of it."

The production schedule for the shoot, budgeted at about \$135,000, took several weeks, as Muller and Lennox sought to cast the eight "Annies." A series of ads and a label-sponsored look-alike contest inspired some 300 applicants to audition for parts in "Little Bird." An international cast of professional and

amateur male and female performers was selected, and Muller explains that a fairly large portion of the budget was relegated to the search for talent and the related travel expenses.

"It was very time-consuming and all those things cost money, which doesn't appear on the screen," she says. "I had never done that before."

One of the key challenges in shooting the clip was the fact that the entire cast of Annie personae



ANNIE LENNOX

needed to appear on screen at the same time. The first time the cast was assembled en masse was on the first day of shooting.

A 30-person crew, including choreographer Claire Eastman and producer Rob Small, shot the clip during a two-day shoot in a London-based studio. Martin Pretorius oversaw extra makeup personnel who were hired to ensure that all eight Annies would be ready to perform simultaneously.

Art director Alison Dominitz designed a simple cabaret performance set, with a T-shaped stage outlined in theatrical "vanity" lights, and director Steve Chivers captured the action using one camera loaded with 16mm film.

"We kept it fairly monochrome because we didn't want anything to detract from the costumes or the characters," says Muller. "The concept was fairly straightforward, given that it was meant to symbolize theatricality and the sense of performance."

Muller's intrigue of "theatricality and the sense of performance" grew out of a love of classic Hollywood musicals, and she cites "The Sound Of Music" as one of her favorite movies.

"I enjoyed the emotional impact of music when it came into a film," she says. "When I do videos now, I think of them as a musical interlude in a film. I tend to shy away from special effects."

Her own interest in "just watching a person sing a song" correlates directly with her simple, yet inspired, visualization of Lennox's music. Muller directed the MTV award-winning video "Why," and is the eye behind all of the "Diva" clips except one. She also directed Lennox's "Love Song For A Vampire" video, which was commissioned by Columbia for the soundtrack to Francis Ford Coppola's film "Bram Stoker's Dracula."

Muller and Lennox began working together about five years ago when the artist still recorded with the Eurythmics, but their partnership remains fresh, says Muller, as Lennox is constantly adapting and trying new things.

"Some people just react brilliantly to a camera," she says. "When the camera is on Annie, something very interesting happens to her. She doesn't need much to put across the song."

Muller plans to explore further that quality of brilliance inherent in great performers. She is currently working on a documentary based on the making of "Little Bird."

"It's a story about people interested in being someone else and about the very mystery of performance," says Muller. "At the beginning, maybe I thought since the whole cast was being Annie, the difference between her and them wouldn't be so strong. But she was still the most interesting character. And when all the Annies were lined up, it was very obvious which one was the real one."

Vid Show's Snipped Clips Are Giving Labels Fits

WHOSE VIDEO IS It Anyway? The recent decision by NBC's "Friday Night Videos" to broadcast excerpted clips in genre-specific video "mixes" illuminates some interesting points about creative control of music video product.

"Friday Night Videos" airs for one hour at 1:30 a.m. each Saturday. Gary Considine, senior VP and executive in charge of production for NBC Productions, told us the move to play one-minute edits of clips beginning Jan. 8 was designed to "maximize the amount of videos and have as much musical variety as possible in one hour."

Prior to Jan. 9, the "Friday Night Videos" playlist generally included about eight videos, but the list for Jan. 9 and Jan. 16 listed as many as 19, although about only four clips were aired in their entirety (or near entirety). Considine was of the impression that labels would agree that the new format would "re-energize" the show.

But he received a rude awakening in the wake of the Jan. 8 broadcast, as a number of major labels communicated their displeasure with the modified format, and threatened to cut off service unless videos were aired in their entirety.

"It's not a negotiable situation," says one major-label representative.

In general, contracts between labels and programmers preclude outlets from editing clips without the label's consent. "It's our video, it's our master, and nobody can do anything with it unless we permit it," says a business affairs executive at one of the majors.

Granted, any exposure on a national level is better than none. And since "Friday Night Videos" is a hit-driven show, the audience is likely to be familiar with the clips. One can't deny that more acts receive exposure in one hour when the airtime for each is trimmed.

But is the viewer really being served by this abbreviated format? Does this mean programmers will begin to air half of a football game, 15 minutes of a sit-com, or part of the news? If outlets begin airing half of the video, does that mean radio stations will play half of the song, that listeners will hear half of the hook, and that fans will be into half of the band?

The public's attention span may not be what it once was, but there are other ways to increase a show's entertainment value. Label representatives contacted for this column made these suggestions: Create short, crisp wraparounds with high-profile hosts; promote the show and its hosts

with more aggressive campaigns; and shoot more performances and interviews from interesting locations.

In other developments at "Friday Night Videos" (which recently celebrated its 10th anniversary): Producer Pearl Lieberman moved to the West Coast in early January to open a Burbank-based operation near the NBC production offices. Executive producer David Benjamin remains on the East Coast, but it is likely that music coordinator Eddie Isidron will relocate to California in the near future.

TOLL-FREE DIAMONDS:

"ABC In Concert" launched its first direct-response campaign with the Jan. 15 segment featuring Prince & the N.P.G. Viewers were able to purchase the "Diamonds & Pearls" long-form video during the broadcast by dialing a toll-free number. Similar promotions are planned for the future.

DEAR DWEEZIL? Dweezil Zappa co-hosts a new pilot being tested by MTV. "What's Your Problem" is a call-in advice show for the love-lorn. In March, MTV is scheduled to bow its "Bevis And Butthead" show, a video-driven program with animated hosts.

CHARITY SKI: VH-1 will hold its eighth annual "VH-1/American Airlines Celebrity Ski" to benefit the Cystic Fibrosis Foundation. The "Ski" runs March 5-8 in Squaw Valley, Calif. Celebrities who've signed on include Curtis Stigers, Michael Bolton, and Kenny G. Carole King is scheduled to perform an exclusive concert, and Rosie O'Donnell will tape a special featuring interviews and "highlights." The network's "VH-1 Celebrity Ski Sweepstakes," which wraps Feb. 3, offers winners plane fare, hotel accommodations, lift tickets, ski duds, and entertainment during the event. Entries are being submitted by mail and a special 900-number at \$1.25 per call.

In 1992, VH-1 and American Airlines raised more than \$1 million for the CFF. Since its inception, the event has raised \$2.5 million for the charity.

SHORT TAKES: Mark Keene is out as director of video promotions at Motown—the victim of a recent round of label cutbacks. He'll still be working for Motown as an independent consultant. He can be reached at 818-985-4506... Oil Factory Films is now representing director Greg Masuak... Radio Vision has a new location in Beverly Hills.

THE EYE



by Deborah Russell

PRODUCTION NOTES

LOS ANGELES

• Satellite Films director Mark Romanek recently shot Lenny Kravitz's "Are You Gonna Go My Way," the title track from Kravitz's forthcoming Virgin album. Thomas Kloss directed photography. Kris Montagna produced.

• Donald D.'s clip "I'm Gonna Smoke Him" is an Underdog Films video directed by Al G. The track appears on the artist's "Let The Horns Blow" album as well as the Sire/Warner Bros. soundtrack to the film "Trespass." Brian Lewis produced the L.A.-based video.

NEW YORK

• Harlem and the underbelly of Manhattan set the scene for Gang Starr's "Gotta Get Over (Taking

Loot)" video, which also comes from the film "Trespass." Guy Guillet directed the clip for 900 Frames. Marc Smerling produced the Sire/Warner Bros. clip.

• Hex Films director Kevin Bray shot Grand Puba's latest Elektra video, "Check It Out." Gina Harrell produced the clip, which features Mary J. Blige.

NASHVILLE

• Picture Vision's Sara Nichols directed Radney Foster's Arista clip "Nobody Wins" with producer Tom Forrest. Steven Saporta and Karen O'Connor executive-produced.

OTHER CITIES

• Keith Ward of Westside Stor-

ies directed Arrested Development's new EMI Records Group clip "Mr. Wendal." Kym Moye and Thomas Burns produced the Atlanta-based clip. Ward also directed Jeremy Jordan's Giant/Warner Bros. video "The Right Kind Of Love." Ward and Moye produced.

• Mick Jagger's new Atlantic video, "Sweet Thing," is a Nitrate Films production directed by Julien Temple. Simon Archer directed photography on the London-based shoot; Amanda Pirie produced.

In addition, Nitrate director Peter Darley Miller reeled Bobby Brown's latest MCA clip, "Drop It On The One," on location in Atlanta. Dave Phillips directed photography and Matthew Pomerans produced.

Billboard THE CLIP LIST™

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



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1515 Broadway, New York, NY 10036



Continuous programming
1515 Broadway, New York, NY 10036



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



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

ADDS
Megadeth, Sweating Bullets
Paul McCartney, Hope Of Deliverance
Dr. Dre, Nuthin' But A "G" Thing
Animal Bag, Everybody

ADDS
Paul McCartney, Hope Of Deliverance
Mary-Chapin Carpenter, Passionate...
Clannad, Harry's Game
Whitney Houston, I'm Every Woman
Mick Jagger, Sweet Thing

FIVE STAR VIDEO
Michael Penn, Long Way Down

ARTIST OF THE MONTH
Sade, No Ordinary Love

GREATEST HITS
P. Bryson/R. Belle, A Whole New World
Gloria Estefan, Megamix
Whitney Houston, I Will Always Love...
Kenny G, Forever In Love
Madonna, Deeper And Deeper

HEAVY
Celine Dion, Love Can Move Mountains
Michael Jackson, Heal The World
Annie Lennox, Little Bird
K.d. lang, Miss Chateleine
Restless Heart, When She Cries

WHAT'S NEW
Lindsey Buckingham, Soul Drifter
P. Cetera/C. Khan, Feels Like Heaven
En Vogue, Give It Up, Turn It Loose
Go West, Faithful
Prince & The N.P.G., 7
Jon Secada, Angel
Patty Smyth, No Mistakes
Bruce Springsteen, Man's Job

ADDS
Alexander O'Neal, Love Makes No...
Bobby Brown, Get Away
Digable Planets, Rebirth Of Slick
En Vogue, Give It Up, Turn It Loose
Naughty By Nature, Hip Hop Hooray
Trey Lorenz, Photograph Of Mary

HEAVY
Whitney Houston, I Will Always Love...
Shai, If I Ever Fall In Love
Wreckx-N-Effect, Rump Shaker
Portrait, Here We Go Again
Bobby Brown, Good Enough
After 7, Baby I'm For Real
Toni Braxton, Love Should Have...
Sade, No Ordinary Love
Hi-Five, Quality Time
Mary J. Blige, Reminisce
Shabba Ranks, Slow And Sexy
TLC, What About Your Friends
Mad Cobra, Flex
Lo-Ke?, I Got A Thang 4 You
Jade, Don't Walk Away
Chante Moore, Love's Taken Over
Lorenzo, Make Love 2 Me
Silk, Happy Days
Christopher Williams, All I See
Father M.C., Everything's Gonna...
TLC, Hat 2 Da Back

MEDIUM
CeCe Peniston, Crazy Love
Freddie Jackson, Me And Mrs. Jones
Jacci McGhee, It Hurts Me
Kris Kross, It's A Shame
Miki Howard, Release Me
Prince, Damn U
Tisha Campbell, Push
Wendy Moten, Come In Out Of...

ADDS
Mary-Chapin Carpenter, Passionate...
George Strait, Heartland
Chris LeDoux, Look At You Girl
Restless Heart, Mending Fences

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

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

HEAVY
Dan Baird, I Love You Period
Bobby Brown, Get Away
Bon Jovi, Bed Of Roses
En Vogue, Give It Up, Turn It Loose
Nirvana, In Bloom
Prince & The N.P.G., 7
Shanice, Saving Forever For You

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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
Martina McBride, Cheap Whiskey
Palomino Road, Why Baby Why
Michael Martin Murphy, Dancing...
Mike Reid, Call Home
Run C&W, Hold On I'm Coming
The Remingtons, Nobody Loves You...
Tim Ryan, Idle Hands
Tanya Tucker, It's A Little Too...
Rick Vincent, Best Mistakes I Ever...
Lari White, What A Woman Wants
Hank Williams, Jr., Everything Comes...
Curtis Wright, If I Could Stop Lovin'...

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

ADDS
2 Pac, Holler If Ya Hear Me
Arrested Development, Mr. Wendal
Debbie Gibson, Losin' Myself
Denis Leary, A*Hole
Eazy E, Only If You Want It
Grand Pupa, Check It Out
Ice Cube, It Was A Good Day
Kenny G, Forever In Love
Professor Griff, Sista Sista
SWV, I'm So Into You

BOX TOPS
Gloria Estefan, Megamix
Above The Law, V.S.O.P.
Apache, Gangsta Bitch
Chaka Demus/Pliers, Murder She...
Geto Boys, Damn, It Feels Good...
Green Jello, Three Little Pigs
Half Pint, One Leg Up
Hi-Five, Quality Time
Ice Cube, Wicked
Jade, Don't Walk Away
JCD & The Dawg LB, Get Naked
Kris Kross, It's A Shame
Luke, You & Me
Madonna, Erotica
Mary J. Blige, Reminisce
Naughty By Nature, Hip Hop Hooray
Positive K, I Got A Man
Lexi, Dedicated
Redman, Time For Some Axsion
Rough House Survivors, Check Da...
RuPaul, Supermodel
Shabba Ranks, Slow And Sexy
Shai, If I Ever Fall In Love
Snow, Informer
TLC, Hat 2 Da Back
Toni Braxton, Love Should Have...
Whitney Houston, I Will Always Love...
Wreckx-N-Effect, Rump Shaker
Wreckx-N-Effect, Knock-N-Boots

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Hank Williams, Jr., Everything Comes...
Curtis Wright, If I Could Stop Lovin'...

STRESS
Arrested Development, Mr. Wendal
Black Crowes, Sometimes Salvation
Def Leppard, Stand Up
Dream Theater, Pull Me Under
Extreme, Stop The World
Whitney Houston, I'm Every Woman
Michael Jackson, Heal The World
Mick Jagger, Sweet Thing
Lemonheads, Mrs. Robinson
Spin Doctors, Two Princes
Stone Temple Pilots, Sex Type Thing
Wreckx-N-Effect, Rump Shaker

ADDS
2 Pac, Holler If Ya Hear Me
Arrested Development, Mr. Wendal
Debbie Gibson, Losin' Myself
Denis Leary, A*Hole
Eazy E, Only If You Want It
Grand Pupa, Check It Out
Ice Cube, It Was A Good Day
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Professor Griff, Sista Sista
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Lari White, What A Woman Wants
Hank Williams, Jr., Everything Comes...
Curtis Wright, If I Could Stop Lovin'...

ACTIVE
10,000 Maniacs, Candy Everybody...
Alice In Chains, Angry Chair
Jude Cole, Tell The Truth
Dada, Dizz Knee Land
Dr. Dre, Nuthin' But A "G" Thing
The Jayhawks, Waiting For The Sun
Jeremy Jordan, Right Kind Of Love
Annie Lennox, Little Bird
Paul McCartney, Hope Of Deliverance
Portrait, Here We Go Again
S.O.U.L. S.Y.S.T.E.M., It's Gonna Be...
Suzanne Vega, 99.9F

ADDS
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Curtis Wright, If I Could Stop Lovin'...

ON
Animal Bag, Everybody
Go West, Faithful
Helmet, Give It
Naughty By Nature, Hip Hop Hooray
Michael Penn, Look What The Cat...
The Poorboys, Guilty
RuPaul, Supermodel
Neil Young, Harvest Moon

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Rick Vincent, Best Mistakes I Ever...
Lari White, What A Woman Wants
Hank Williams, Jr., Everything Comes...
Curtis Wright, If I Could Stop Lovin'...

CURRENT
Sloan, Underwhelmed
Jesus Jones, The Devil You Know
Ministry, Just One Fix
Los Lobos, Kiko...
Lulabob, Ride On
Sunscream, Love You More
The The, Dogs Of Lust
Julianna Hatfield, I See You

ADDS
2 Pac, Holler If Ya Hear Me
Arrested Development, Mr. Wendal
Debbie Gibson, Losin' Myself
Denis Leary, A*Hole
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CURRENT
En Vogue, Give It Up, Turn It Loose
INXS, Beautiful Girl
Keith Richards, Eileen
Metallica, Sad But True
Extreme, Stop The World
Guns N' Roses, Yesterday's
Patty Smyth, No Mistakes
Whitney Houston, I Will Always Love...
Restless Heart, When She Cries
Shai, If I Ever Fall In Love
S.O.U.L. S.Y.S.T.E.M., It's Gonna Be...
Reba McEntire, Take It Back
Alan Jackson, She's Got The Rhythm
Vince Gill, Don't Let Our Love...
Trisha Yearwood, Walkaway Joe
Portrait, Here We Go Again

ADDS
Deborah Allen, Rock Me
Billy Burnette, Tangled Up In Texas
Tracy Byrd, Someone To Give My...
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
Martina McBride, Cheap Whiskey
Palomino Road, Why Baby Why
Michael Martin Murphy, Dancing...
Mike Reid, Call Home
Run C&W, Hold On I'm Coming
The Remingtons, Nobody Loves You...
Tim Ryan, Idle Hands
Tanya Tucker, It's A Little Too...
Rick Vincent, Best Mistakes I Ever...
Lari White, What A Woman Wants
Hank Williams, Jr., Everything Comes...
Curtis Wright, If I Could Stop Lovin'...

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Hank Williams, Jr., Everything Comes...
Curtis Wright, If I Could Stop Lovin'...

the Medialine

Rave Fanzine Keeps Participants Up On Scene

BY ERIC BOEHLERT

RAVE ON: When she was 20, Brooklyn, N.Y.-born Heather Lotruglio went to her first rave. After attending more and noticing ravers often brought each other gifts such as bracelets and candy she decided to create her own rave fanzine to hand out at parties. Since she didn't have a computer, Lotruglio photocopied pages of fonts out of a print book and cut and pasted each letter separately in order to assemble her first issue of *Under One Sky*.

One year later, and with the help of a Mac PC, her now 25-page gifts can be found at raves up and down the Atlantic Coast and, if you look hard enough, in Europe, too.

More than a fanzine, *Under One Sky* aims to serve as a global town meeting where scene updates, charts, reviews, and hot topics—is *Smart E's* back-beat novelty hit "Sesame's Treet" the ultimate rave sellout?—are posted for discussion.

The monthly has twice broken even, but usually it runs in the red. (Lotruglio earns her money as a DJ.) Its unofficial circulation totals 3,500, and issues are distributed at raves, including the 500 Lotruglio personally passed out at the Berlin May Day rave last December. Copies are also available at some record stores, including Planet X, New Brunswick, N.J., and Rapture Records in Portland, Ore.

To date, major labels have not advertised in *Under One Sky*. That's because "I diss 'em," says Lotruglio,

explaining, "There are over 30 new records each week, why would I review major-label ones?" (Diki Records of Belgium and Germany's Adam & Eve Records, among others, do buy space.)

Not surprisingly, along with fanzines, computers are also used to connect ravers, who gravitate toward the scene's seemingly contradictory mix of hi-tech coolness and family togetherness. Rave fans in San Francisco, New England, Florida, Chicago, and elsewhere are plugging into regional rave scenes through internet, a massive computer network that delivers "electronic mail" to 9 million users at businesses and universities across the country.

Chuck Fletcher, who writes about internet for *Under One Sky*, says those among the "rave cyber-tribe" exchange party information, land rides to far-away, late-night gatherings, and help each other unearth hard-to-find titles. (New Englanders, for example, can access the local rave network by sending an internal internet message to "n-raves-request@silver.lcs.mit.edu.")

As for the inevitable and ongoing "commercialization" of the rave scene, Lotruglio says it was bound to happen. The underground, though, she says, will remain strong, and that's where the music will continue to progress. She sniffs at the recent Knott's Berry Farm rave orgy (Billboard, Jan. 16), where rap, reggae, and "everything under the sun" was spun. "That," she insists, "was not a rave."



**SHE'S A REBEL:
THE HISTORY OF WOMEN
IN ROCK & ROLL**
By Gillian G. Gaar
(Seal Press, paper, \$16.95)

Maybe someday "female bass player" or -drummer or -rocker will strike no one as an oxymoron, and everyone as a redundancy; perhaps then the qualifier will be dropped, and musicians can be judged solely by their licks and not their well, let's just say gender.

And maybe women will be accorded their well-earned place in the wide spectrum of music-biz treatises.

The glaring fact that filters through any too-rosy looking glass, of course, is that four decades of some days have slipped by since women and rock first met, and fell in love. Their relationship, as Gaar chronicles in this 450-plus-page book that is as thoroughly entertaining as it is researched, has changed—and challenged—them both.

Before Madonna moaned or Reddy roared, Gaar reminds in fact-fat early chapters, woman had long been raising her voice in music, sounding a note of inclusion that resonated beyond the industry. Starting with Willie Mae Thorn-

ton, who walked "Hound Dog" up the R&B chart when Presley was still a pup, and continuing through girl groups, folksters, punkers, and post-ers to the present, Gaar gives front-page coverage to this rock history that had been banished to footnotes.

Writer/producer/guitarist Peggy "Lady Bo" Jones is typical of the overlooked women viewed anew, whose accomplishments are perhaps most astonishing for *being* astonishing; this shouldn't be news, particularly to the women who followed trails they may never have realized were blazed. There is no "ongoing sense of tradition of women in the music industry," Gaar writes. This book goes a long way toward filling that gap.

Beyond the waves of artist portraits that sometimes threaten to drown the reader in a glorious swirl of stories, Gaar also includes interviews with pioneering producers, engineers, DJs, publicists, journalists, and label executives. It's exhaustive—and exhilarating.

We've come a long way, baby? Well, yes, no, and maybe. No matter: It's the thrilling going, if not necessarily the getting there, that "She's A Rebel" justly celebrates. **MARILYN A. GILLEN**

U.S. Duplicators Go On-Line With DCC Still Early To Determine All Challenges

BY SUSAN NUNZIATA

NEW YORK—Four U.S. duplication plants have come on-line with DCC duplication capacity recently, although executives at the plants note it is still too soon to determine the unique challenges posed by the new format.

WEA Manufacturing, Capitol/EMI, Sonopress, and Cinram began producing commercial DCC product in late 1992, several months later than originally had been anticipated. Sources say the delay was primarily the result of Philips' decision last fall to recall the original cassette shell design and replace the inventory with new shells. In addition, as part of the licensing agreement, the plants had to await final approval from Philips before they could begin commercial production.

The duplicators note the primary difference between manufacturing DCC and analog cassettes occurs at the mastering stage, where audio has to be combined with text.

Some duplicators will launch full-service mastering houses that will provide graphics design and text inputting capabilities to customers, while new independent publishing houses also will eventually spring up, and record companies may launch their own in-house operations for this new feature, observers note. However, in the early phases, the text capabilities require some extra effort on the part of duplicators.

At Capitol/EMI's plant in Jacksonville, Ill., the studios are set up for third-party work on mastering, to provide text edit, graphics, and even synchronized graphics for karaoke, according to Ralph Cousino, the company's VP of development and technology. This requires extra training time for the staff, although the company's Cousino notes that "if you have mastering personnel with experience in digital, they could be up fairly quickly."

According to Cousino, it would

take about a month for someone experienced in digital to get fairly conversant with the new DCC mastering process.

Cinram is still uncertain whether it will set up a separate operation to cope with graphics and text. "Being at the forefront of this, there is a certain amount of customer awareness we have to undertake," says Richard Morawietz, Cinram engineering manager. "Setting up a separate operation to cope with graphics is something we have to give a lot of thought to. We're capable of giving that service, but some of the information is more artist-oriented than manufacturing-oriented. We don't want to offer artistic judgment. We have no definite plans one way or the other. It depends on what the market requires and what customers ask us for."

Executives at WEA Manufacturing, Olyphant, Pa., and Sonopress, Weaverville, N.C., were unavailable for comment by press time, although both facilities are fully equipped for DCC mastering and duplication.

SEVERAL KEY DIFFERENCES

There are other key differences in duplicating DCC vs. analog cassettes. "It's really attention to detail that makes it different from analog duplication," says Morawietz. "Attention to the environment is more critical. In terms of a clean room, you need localized cleanliness. Because of the density of the information on the tape, you have to pay much more detail to dust and contamination."

The Toronto-based Cinram is duplicating DCC at its plant in Richmond, Ind. The company also is prepared to manufacture DCC shells and is awaiting approval from Philips to begin production on those. According to Cousino, the DCC shells are more rugged than those used for analog.

Conversely, Cousino notes DCC tape requires more care than analog. "The tape is a higher-performance tape, similar to a videotape but cut to the cassette width," he says. "It's a digital product, which means you really have to be more careful with cleanliness. I wouldn't leave the pancakes lying in the open for a long period of time, and you want to make sure the tape is acclimated to the temperature and humidity of the duplication room. This is recommended for analog as well, but digital is more sensitive."

As recording engineers discovered when they began using digital tapes in the '80s, it is a less forgiving medium. "With analog, you get a slow degradation in quality," says Cousino. "With digital, either it works or it doesn't."

Head life on the duplication slaves is also shorter than for analog cassettes, where duplicators have the option of relapping heads every 200-500 hours to reach a life of about 1,500 hours. In contrast, DCC heads cannot be relapped, and the life of

the heads is now about 250-500 hours, notes Cousino. Sources note a head set costs about \$3,000 to replace.

In addition, unlike the analog cassette, where a digital bin system is an optional choice a duplicator can invest in to improve quality, digital bin systems are required for DCC duplication.

Both Cousino and Morawietz agree it is still early to determine what other issues may be involved in DCC duplication, but they note it is a major capital investment for any duplicator to make. Sources have estimated the costs of opening a DCC plant run about \$2 million (Billboard, June 6, 1992).



On Proper Ground. Proper Grounds completed its debut album for Maverick Records at Brooklyn Recording Studios, Los Angeles. Bill Dooley, the studio's chief engineer, mixed the album for the nine-member group. Above, from left, are Dooley, assistant engineer Scott Stillman, guitarist/producer Danny Saber, Maverick A&R head Guy Oseary, and vocalist/songwriter/producer Sandman. The album, the first on the Madonna-run label, is due out early this year.

Ed Cherney's Been Making A Production Segues Into New Role With Albums By Raitt, Starr, More

NEW YORK—Engineer Ed Cherney, who has been working his board magic since 1976, also has been trying his hand at producing of late. In the last year, Cherney has produced projects for Mark Curry and Jann Arden, as well as mixing Ringo Starr's album.

Cherney honed his early chops working with Bruce Swedien and George Massenburg, and eventually hooked up with producer Don Was. "In the last few years, starting with Don Was, I've gotten to work with all my heroes, the people who really shaped music and made me want to make music as a life," says Cherney.

Cherney began his life in music in bands in Chicago. "I was just a rotten musician," he recalls. "I went to college and thought I wanted to be a lawyer." While in college, Cherney began working as a roadie for local bands, soon moving into live sound mixing for the acts. Off the lawyer track for good, Cherney traveled with a number of bands throughout the Midwest from 1971-76. In addition to working for a number of local bands, Cherney also spent some time doing monitor mixes for Ted Nugent and early incarnations of Kiss and Styx.

In 1976, he got his first full-time studio gig at Paragon Recording in Chicago, where he worked with Swedien on sessions for the Ohio Players, Gene Chandler, Carl Davis, the Impressions, and the Skylights.

Two and a half years later, Cherney departed the Windy City for life on the West Coast, landing a job at Westlake Recording in Los Angeles. While at Westlake, he worked with Swedien on projects for Quincy Jones, Michael Jackson, Patti Aus-

tin, Lena Horne, and Chaka Khan.

With this discography behind him, Cherney departed for a free-lance career in 1984. In the usual manner of the music business, Cherney's path to the Grammy Awards was somewhat convoluted and reads like a recording industry who's who. Cherney met Massenburg while working at The Complex, which led him to some work for David Lindley, whom Linda Ronstadt was producing at the time. This led to a project for Ry Cooder, which gained him the attention of Bonnie Raitt, for whom he mixed "Nick Of Time."

Cherney says perspective is the most significant thing he brings to a project.

"It's the importance of doing whatever it takes to bring the artist out front, make the artist speak," he says. "It's not about Scotch-taping the artist on top of various elements, but building all other elements around where the artist is coming from to clear the way for the artist to express themselves. That's why

we're here: there's an artist with a vision, a message. We have to clear the way for the artist, to make technology, and the process, as invisible as possible."

Cherney still has a degree of awe for the artists and producers he has worked with. One of his more intimidating experiences was working on mixes for Starr, which was a two- to three-week process. Producers on the album included Was, Jeff Lynne, Peter Asher, and Phil Ramone. "It was really challenging," he says. "Guys like Phil Ramone, Peter Asher, Jeff Lynne, your heroes listening to your stuff, and you expect them to say 'you ruined my work. That asshole couldn't balance a tire.'"

As a producer, Cherney also engineers the work he produces. Although he has his technological preferences, he is no great fan of excessive equipment and still prefers to work in analog.

"In terms of reverb and effects, there's a lot more choices about how to do things. But you have to put music in some sort of ambient space. You can use reverb, bright or dull. You want to chorus, harmonize, there's a zillion boxes that will do that. It probably takes more time because you experiment. But the same thing has to happen, you have to bring the music out."

Cherney adds, "I try not to let technology get in the way. To use it when it's called for. I think restraint is as strong a talent as anything else. It takes a lot of discipline to have restraint."

His philosophy about music is fairly altruistic. Noting that "The American music we're making, the creation of music, is one of our great industries," Cherney adds, "The studio is truly a classless society, you get by on your own merits and your own talents, and nothing stands in the way of that."

SUSAN NUNZIATA

PRO
FILE



Skyline Visionary. New York's Skyline Studio partner Lloyd Donnelly, left, was presented with a 3M Visionary Award by 3M's Larry Meckelberg for the studio's work on Mariah Carey's "Emotions." The awards are presented to the production team on albums tracked or mixed with 3M audiotape that have achieved successful Billboard chart runs.



Veteran engineer Ed Cherney, right, has been trying his hand at producing, including a recent project with artist Jann Arden, left.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 23, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-CLUB	MODERN ROCK
TITLE Artist/ Producer (Label)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	LOOK HEART,NO HANDS Randy Travis/ K.Lehning (Warner Bros.)	I'M GONNA GET YOU Bizarre Inc.Feat. Angie Brown/ A.Scott & Bizarre Inc. (Columbia)	THE DEVIL YOU KNOW Jesus Jones/ Warne Livesky (SBK)
RECORDING STUDIO(S) Engineer(s)	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y.,L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y.,L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	NIGHTINGALE (Nashville) Joey Boganr	COMFORT'S PLACE (London, ENGLAND) Alan Scott	THINK (London, ENGLAND) Richard Norris
RECORDING CONSOLE(S)	SSL 4000 G Neve VR	SSL 4000 G Neve VR	Helios	SSL 4000E G Computer	DDA AMR 24
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24/Sony 3348	MCI JH24/Sony 3348	Studer 800	Sony 3324/ Studer A800	Otari MTR90II
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10	Tannoy	Yamaha NS10	Custom Quested/ Yamaha NS10
MASTER TAPE	Ampex 499/467	Ampex 499/467	3M 996	Sony 1610 DAT	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Dave Reitzas	OCEANWAY (Los Angeles) Dave Reitzas	MORNINGSTAR (Hendersenville, TN) Kyle Lehning	COMFORT'S PLACE (London, ENGLAND) Alan Scott	MASTER ROCK (London, ENGLAND) Mike "Spike" Drake
CONSOLE(S)	Neve 8038	Neve 8038	DDA AMR24	SSL 4000E G Computer	SSL 4000E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 75 ES DAT	Sony 75 ES DAT	Otari 90II	Studer A800	Studer A800
STUDIO MONITOR(S)	Mastering Lab Yamaha NS10	Yamaha NS10 Mastering Lab	Yamaha NS10 Tannoy	Yamaha NS10	Yamaha NS10
MASTER TAPE	3M DAT	3M DAT	Ampex 456	Ampex 456	Sony 1610 DAT
MASTERING (ALBUM) Engineer	STERLING SOUND George Marino	STERLING SOUND George Marino	MASTERING LAB Doug Sax	THE EXCHANGE	
PRIMARY CD REPLICATOR (ALBUM)	Distronics	Distronics	WEA Manufacturing	Sony Manufacturing	Capitol Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM/Sonopress	HTM/Sonopress	WEA Manufacturing	Sony Manufacturing	Capitol Manufacturing

© 1993, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

AUDIO TRACK

NEW YORK

P.M DAWN was in Soundtrack mixing a self-produced album project for Island. Michael Fossenkemper engineered, assisted by Todd Childress. The studio features a Solid State Logic 6000 E Series board with Otari tape machines, and Roland DM80.

Digital House recently manufactured CD and cassette versions of "Baynard Rustin: The Singer," a historic release combining two albums originally recorded by Rustin, a civil rights activist, in 1951 and 1952. The album is to benefit the Baynard Rustin Fund. Dave Pomeroy engineered.

LOS ANGELES

PAUL ANKA recorded tracks, overdubs, and vocals for his next release at Music Grinder. Randy Kerber produced, with Ray Pyle at the board. Greg Grill assisted. MCA act Voivod was in with producer/engineer Mark Bery recording tracks, overdubs, and vocals in Studio A. Grill assisted. Former Journey front man Steve Perry recorded tracks in Studio B for his next solo release on Sony. Peter Collins produced, with Michael Hutchinson at the board. Lawrence Ethan assisted.

Rumbo had Tyketto in recording an album project for Geffen. Kevin Elson produced and engineered,

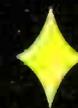
with Tom Size assisting. Mixing took place at Fantasy in San Francisco. Rumbo features a Neve VR Series board and Studer tape machine, while mixing was done on Fantasy's Solid State Logic board and Studer tape machine.

NASHVILLE

RANDY KLING and Hoyt Dooley III recently mastered a three-volume Tammy Wynette set for CD and cassette at Disc Mastering. The collection includes hits from 1966 through the '80s, as well as previously unreleased material. Kling used the studio's Neve DTC-1 console.

Sound Emporium had Billy Joe
(Continued on next page)

BILLBOARD SPOTLIGHTS PRO TAPE



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DCC and MD: Their impact on the marketplace four months after introduction and their effect on sales of CDs and analog cassettes.

CD-ROM: Has its time finally arrived?

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The Coming Communications Revolution: Do new delivery systems pose a threat to video retailers, duplicators, replicators and blank tape manufacturers?

The Multi-faceted Rise of Multimedia: How quickly is it really going to happen?

Data Storage Developments: Have optical and magneto-optical media made floppy disks today's No. 2 pencil?

ECONOMIC FACTORS IN THE AGE OF DIGITAL

How Now Free Trade: The impact of the North American Free Trade Agreement and the European Common Market on the industry's global business.

Cleaning Up Your Act: What new regulations can be expected under the Clean Air Act of 1990? How can U.S. producers compete against manufacturers in countries with lesser or no environmental regulations?

The Public Pocketbook: Are these rapid technology advances outstripping the consumers' ability, or desire, to buy them?

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AUDIO TRACK

(Continued from preceding page)

Walker in tracking for Liberty. Walker produced with **Jimmy Bowen**. **Gary Laney** engineered. Marty Brown tracked an album for MCA with **Richard Bennett** producing. **Rocky Schnaars** and **Ken Hutton** engineered. Dean Dillon mixed an album for Atlantic with **Garth Fundis** producing. **Dave Sinko** was at the board.

OTHER CITIES

NEW YORK ad agency Young and Rubicam recently rerecorded gospel artist **Marion Williams'** 1950 version of "Go Tell It On The Mountain" for use in an AT&T commercial. **Michael Tarsia** engineered the project at **Sigma Sound Studios**, Philadelphia, assisted by **Paul Rinis**. Former Rykodisc act **New Potato Caboose** recorded 10 live tracks for its new release, with **David Ivory** producing and engineering. **Andy Starr** assisted. **Teddy Pendergrass** was in mixing his upcoming release with producer **Leon Huff**. **Tarsia** engineered, assisted by **Starr**.

Reflection Sound, Charlotte, N.C., had Tyscot artist **John P. Kee** in working on a solo album with engineers **Mark Williams**, **Tracey Schroeder**, and **Dave Harris**. Kee and his choir are featured on the latest albums by **Joe Walsh** and **Joe Cocker**.

Producer **Tom Dowd** was in **Criteria**, Miami, recording tracks on **Merritt Morgan**. The studio band assembled by Dowd included guitarist **Danny Johnson** (**Rick Derringer**), **Butch Trucks** and **Warren Haynes** (**Allman Brothers**), **Chuck Leavell** (**Rolling Stones**, **Clapton**), and **Chocolate Perry** (**CSN**, **Bee Gees**). **Sir Arthur Payson** was at the vintage **Neve** with Dowd. **Mark Krieg** assisted on the **Studer** analog project.

Planet Dallas, Dallas, had **Kaoss Brothers** in tracking 12 songs for their upcoming album "Trapped In A World Of Madness." The material was written and performed by **Olden Hatcher** and **David Robinson** with help from **P.S.P.** (**Pump Shotgun Posse**), **MC Freeze**, and **Big Baby**. **Doc Funk** produced, with **Ben Yeager** at the board.

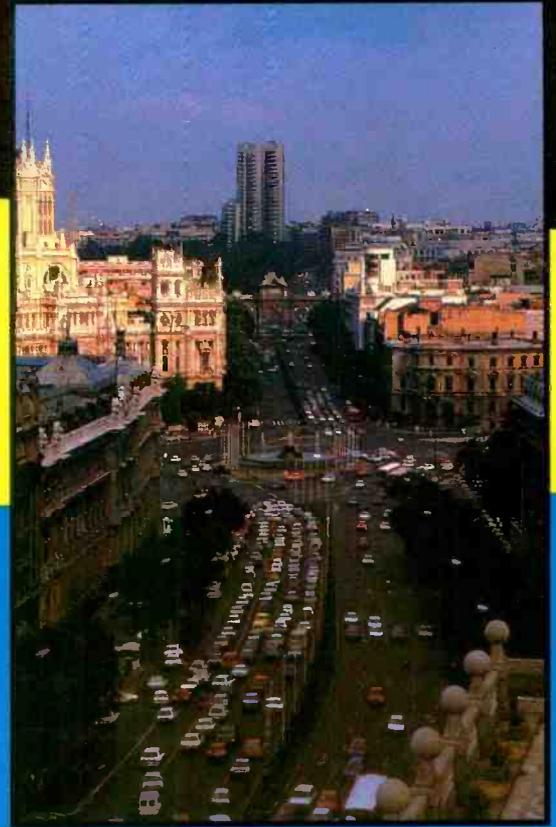
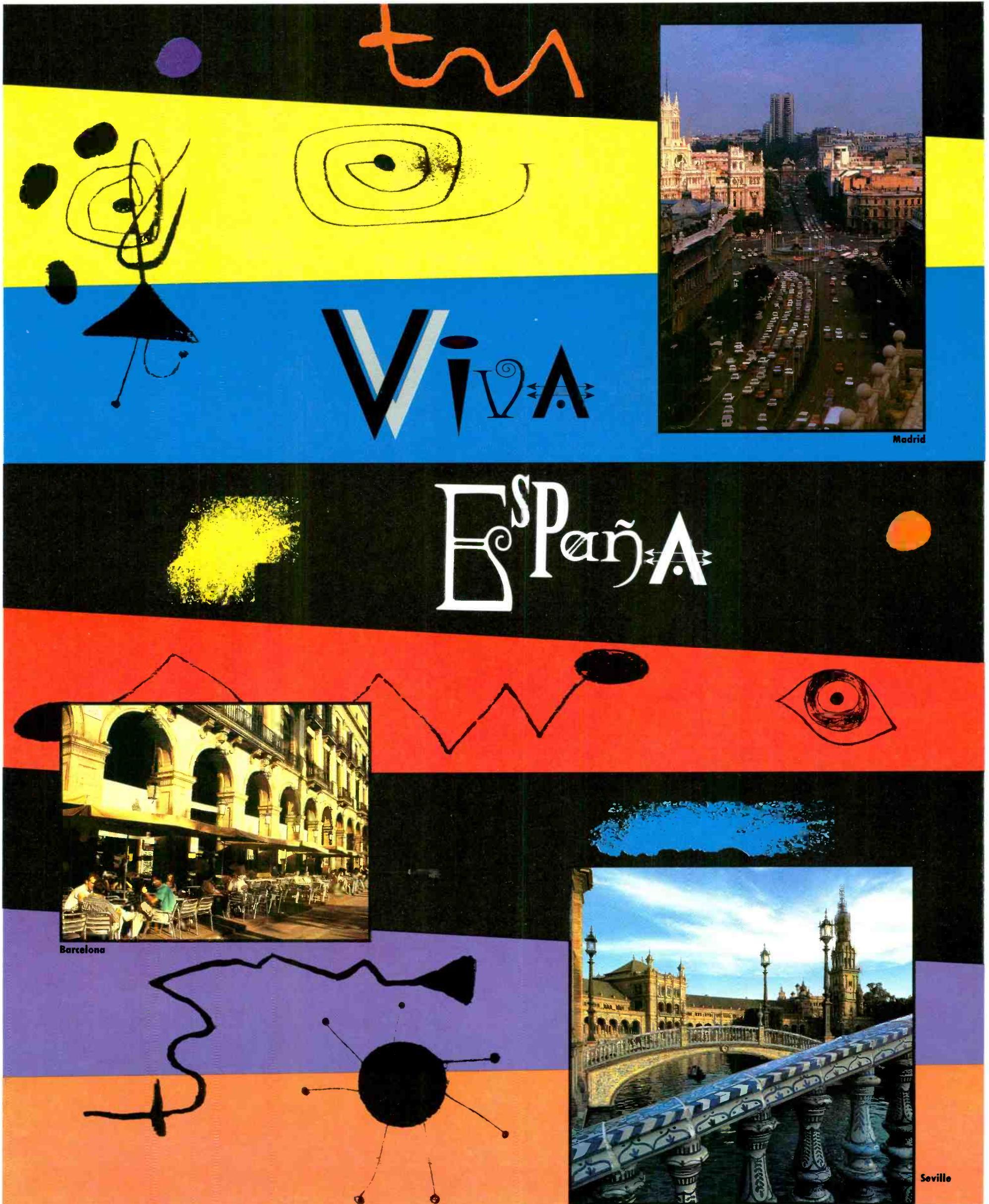
A cappella groups from **Yale** and **Wesleyan** universities, and **Connecticut College** (the **New Blue & the Yale Alley Cats**, the **Schwiffs**, and **Onomatopoeia**, respectively) were in **Trod Nossel Recording**, Wallingford, Conn., recording individual CD projects. **Richard Robinson** engineered at the **Sony MXP 3036**, with tracking done on the studio's new **Alesis ADAT** digital multitrack machines.

Material for Audio Track should be sent to **Debbie Holley**, **Billboard**, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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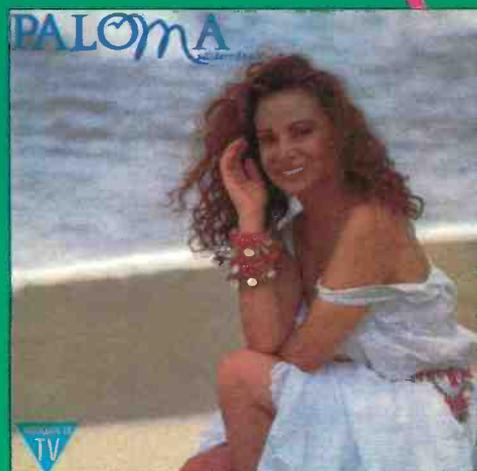
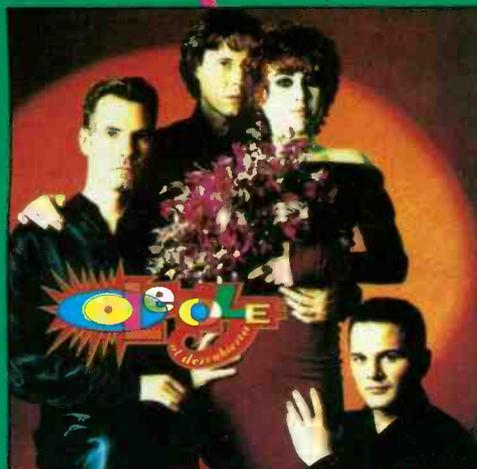
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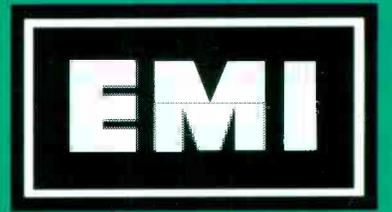
Seville



NOBODY DO FOR SPANI AROUND 1



ES IT BETTER SH ARTISTS HE WORLD

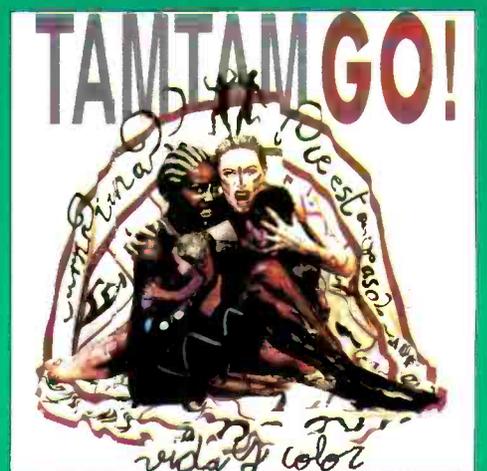
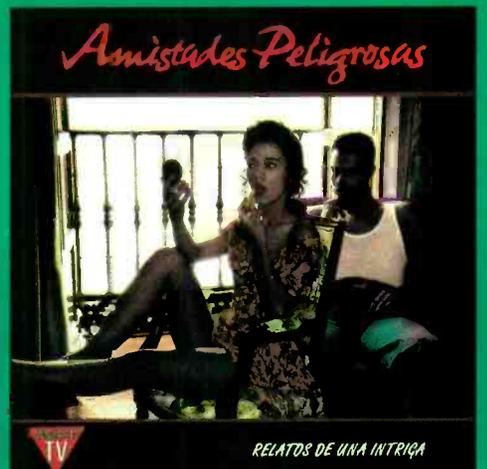


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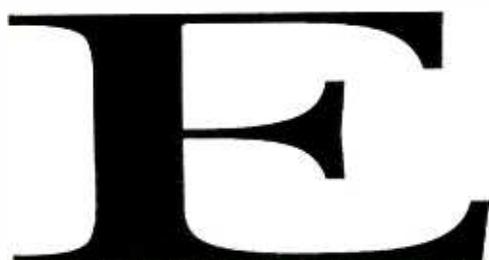
AMISTADES PELIGROSAS

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SALES DIDN'T SHINE DURING SPAIN'S YEAR IN THE SUN

Free Of Scene-Stealing "Mega-Events," '93 Offers Music Biz New Hope



very new trend reaches Spain later than elsewhere—hippies, punks, rap, neo-Nazism—while the techno dance craze hasn't even shaken its hips here yet.

And, true to form, that much-feared word "recession" didn't compete with soccer as a favorite bar talk topic until way after summer '92. That is, after Spain's so-called "Year of Miracles," which included the six-month World Exposition in Seville, the Barcelona summer Olympic Games and Madrid's one-year reign as European Cultural Capital (not that anybody much noticed the latter).

Suddenly, an economic downturn is lashing Spain as 1993 gets under way, with grim government forecasts of zero growth, massive suspension of payments, and Western Europe's highest unemployment. And the record industry is bleating about "the crisis."

But it's worth looking at more closely. Pin down some of the music business execs, listen to industry "neutrals" who don't speak for any particular label, and a different picture starts to emerge. Yes, of course there's a general economic recession in the developed world. Yes, there is a crisis in pop creativity in Western Europe and the U.S. But 1993 does offer some optimism for the Spanish music industry that is lacking elsewhere.

CD player penetration in Spain is set for an upturn, and a major campaign to promote Spanish music worldwide has just been launched by the Spanish General Society of Authors (SGAE), Spain's increasingly up-front performing-rights society—the fifth-largest in the world.

But first, despite the national euphoria at the start of 1992, virtually everybody agrees that the '92 prestige events not only did nothing to help the music industry but actually harmed it. In other words, 1993 already has an advantage for the music industry over 1992—it's free of mega-events that distracted Spaniards away from music.

It is admitted that last year's events did help focus the attention of the rest of the world on Spanish culture and that Spanish music in general—especially "pop opera"—enjoyed an unprecedented showcase. But the tens of thousands of foreigners who visited the Olympic Games and the 5 million non-Spaniards who went to Expo '92 (much fewer than the 18 million originally predicted), purchased very little music merchandise.

On the other hand, official figures show that 10 million of the 15 million who made a total of 42 million visits to the largest universal fair ever held were Spaniards. That is, 25 percent of all Spaniards spent a lot of money in visiting the Expo (admission alone was the equivalent of \$40) that might well have been spent on buying music. So the '92 events actually held back revenue from the music industry.

A year ago, Carlos Grande, director of the record company association AFYVE, the Spanish national IFPI branch, warned that music industry people were wrong to get excited over 1992. "With so much happening all around, purchasing power for such items as records gets dissipated," he said.

Now, a year later, he says, "Having no major distractions to draw the consumer away from music works in 1993's favor in terms of how the record business performs. The national economy will suffer with the crisis, but the music industry need not necessarily be hit so badly. The year 1992 was good for culture. But when culture shines, sales often slump."

He cites anticipated growth in CD penetration, which is still only about 15 percent in Spain. "Household penetration is still lower than it should be after the late-1980s economic boom in Spain," Grande explains, "with CD sales in 1991 of 13.3 million about the same as for a small country like Belgium. Player penetration is about 30 percent in France, 50 percent in Germany and 80 percent in Holland."

Grande reasons that CD penetration is, in Spain, a very strong potential growth area. "The reasons for the slow acceptance of the compact disc here have to do with both weak purchasing power and the country's cultural level. Vinyl and the cassette still satisfy the cultural needs of many Spaniards. From the cultural point of view, they don't actually need CDs."

AFYVE publishes industry sales figures once a year, and the figures for 1991 showed an 80 percent soar in CD sales, but with vinyl still the market leader. Grande expects CD sales to have grown another 40 percent in 1992 to overtake vinyl for the first time. "I'd guess that 1991's figures of 30 percent of total sales for the LP and 24 percent for CDs will be roughly inverted," he says. "As far as the market-leading cassette goes, sales should drop only slightly from last year's 42 percent to about 39 percent. So the cassette is still very important."

Grande says that if Christmas and New Year sales (gifts are still given on Jan. 6 in Spain) go as predicted, total industry income will differ very little from 1991, "with maybe a 2 to 3 percent monetary value fall from 1991 and with unit sales showing a greater drop."

Another positive factor for the industry, says Grande, will be the new canons or taxes on video and cassette recorders and blank tapes, which were introduced as July 1992 amendments to the 1987 Law of Intellectual Property. "As a means of financing the industry and resisting the crisis, this change in the law is very timely," he says.

But by the same token, Grande counts continuing piracy as a negative factor facing the industry, together with the general crisis and the alarming growth of parallel imports. In 1991 a remarkable 44 million blank cassettes were sold in Spain, compared to 23 million prerecorded music cassettes, and Grande says that 90 percent of those are used for copying. "Around 40 million cassettes, each with an average 75 minutes—just think how many pirated hours of music. It's frightening," he says.

Parallel imports are illegal in Spain, and several legal cases brought against importers are already trudging slowly through the Spanish courts. The Spanish IFPI group hopes imminent sentencing will discourage further violations.

Meanwhile, it's become increasingly clear that the performing-rights society SGAE is taking up the reins of Spanish music in all its forms with the midterm aim of trotting into the world markets and making a real impact with Latin music. London, New York, Los Angeles—you've been warned!

As 1993 gets under way, SGAE has three master plans. This month it launched the Foundation for the Promotion of Spanish Music (FPME). It also is drawing up a program of greater commitment to new technologies in Spain. And it is in the process of masterminding the formation of the Latin American Federation of Societies of Authors & Composers (FISAC), which will compile a data bank of the combined repertoire of 20 countries, plus Spain and Portugal.

SGAE VP and managing director Teddy Bautista is the force behind these initiatives. He explains that the FPME will involve artists, performers and authors, as well as the ministry of culture, which he says is very supportive of the foundation.

"The central aim is to promote any music written in Spain, to open up international markets to this music and consolidate those markets we already have," says Bautista, "especially in Latin America and among the Hispanic community of the U.S."

New technology is a subject close to the heart of 48-year-old Bautista, who is a musician with his own home recording studio. Describing himself as "a weekend composer," he is releasing his own "new-age style" album this spring. "The idea is to stimulate composers and authors to use the new tools at their disposal, which, after all, constitute the research and development areas of music," he comments.

Workshops will be set up and seminars arranged. There even

(Continued on page V-18)

BY HOWELL LLEWELLYN

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MULTINATIONAL MEGASTORES PUSH MUSIC RETAILING INTO THE '90s

BY HOWELL LLEWELLYN

T

he startling success of Virgin's new megastore in Barcelona has confirmed both the hopes and fears of the Spanish music industry, which now knows it must make drastic changes to adapt to the inevitable shift in purchasing habits and the acquired sophistication of the record and music video consumer. Spain's 700 music retail outlets will, in 1993, make a definitive leap into the 1990s from somewhere in the 1970s.

The Virgin megastore opened in October. It was the company's first in Spain—the first megastore of any kind in the Olympic city of nearly 3 million inhabitants—and took into account the greater urban area. For this reason, and given Barcelona's more modernistic outlook, the store's success wasn't that surprising.

The 15,000-square-foot store, extended to 23,000 square feet last month, is the chain's first major outlet to record a profit in its first month of operation, notching up sales of \$1.8 million in October, with 230,000 customers buying 140,000 items in 70,000 purchases. Luis Urbano, Virgin Retail España managing director, says that unofficial industry returns show that for the first time Barcelona's record sales were higher than those in Madrid, the Spanish capital. Virgin's share of the Barcelona record sales was 30 percent.

Although Virgin has not yet found a suitable site, Urbano insists that there will be a megastore in Madrid by next Christmas. But before that, French multimedia giant FNAC is to open its first Spanish venture, a 45,000-square-foot outlet in a former department store in the heart of Madrid. The multinational outlets will join two megastores opened in the past two years by two local companies, Discoplay and Madrid Rock.

In April 1991, a small local outfit called Madrid Rock, an offshoot of wholesale record distributor Arnedo Discos, opened Spain's first megastore, an 18,000-square-foot, three-floor outlet on the capital's main shopping street, Gran Via. Seven months later, Madrid record retail pioneer Discoplay opened its own four-floor, 25,000-square-foot megastore a few hundred yards away on the stylish Princesa Street by the huge Plaza de España.

The arrival of Virgin and FNAC is bound to shake up the retail scene, first in Barcelona and Madrid—where before the end of 1993 the one-square-mile area of the city center will house Madrid Rock, Discoplay, FNAC and Virgin—and then in the other major cities via the country's largest department store chain, El Corte Ingles.

El Corte Ingles, with 20 stores in 14 cities, pioneered aggressive retailing in Spain way back in the 1950s. But until about a year ago, its record section was just one of many, perhaps stuck next to household domestic appliances or stationery. It meant that for the great majority of Spaniards, record buying was a matter of picking up a Top 40 album while doing the weekly shopping.

As a concept, browsing for music in a music environment did not exist, except for those lucky enough to enjoy shopping trips to London.

El Corte Ingles, which refuses to discuss its commercial activities, has responded to the multinational megastore challenge by moving music out of the main stores and opening up a series of smaller music shops. But stock is still mainly Top 40, and the personnel aren't specialists as they are in Madrid Rock, Discoplay and Virgin.

Carlos Grande, director of the record company association
(Continued on page V-14)



CLASSIC AND AGGRESSIVE: Navarre's Tahures Zurdos

Odd Couples, Paper Idols & Beatle Rumbas

WILDLY DIVERSE TALENT POOL ARMING FOR INTERNATIONAL CONQUEST

BY HOWELL LLEWELLYN & BERTA HERRERA

T

he Spanish musical panorama isn't exactly known for its innovation. In fact, many of the "new" sounds we can expect to hear during 1993 will come from established groups and singers—especially from those groomed by record companies artistically conditioned by the mass taste of the moment.

By and large, demand is determined by guidelines that are easy to analyze: uncomplicated, light and listenable, in almost any situation. So far, nothing new.

Mecano, Spain's most successful band by far, isn't scheduled to release an album and is lying low in New York through 1993 plotting the conquest of the Anglo-Saxon markets. Meanwhile, there appear to be two contenders for best-selling domestic album of the year. One is longtime flamenco-flavored pop/rock band El Ultimo de la Fila (Last in Line), and the other is a new solo sensation, singer Alejandro Sanz.

El Ultimo de la Fila's last album, titled "Musico Loco" outside Spain, was the country's biggest seller of 1990, shifting 400,000 copies.

The band's new album, as yet untitled, is scheduled for an Easter release (by Perro Records, distributed by EMI). It was recorded over three months at the end of 1992, at Peter Gabriel's Real World studios in southwest England, and produced by Los Angeles-based Englishman David Tickle.

The odd couple who front the Barcelona band—staunch Catalanian Quimi Portet and flamenco-voiced Manolo Garcia—have again incorporated Andalusian and Arab sounds into their intricate compositions, which no other band has imitated since their

1985 launch. It's a surefire success.

But good old-fashioned female-teenybopper popularity is likely to ensure that 23-year-old Alejandro Sanz steals the honors. For once, it must be said that a young, good-looking male singer is not entirely the creation of a label's hype department. Sanz writes his own songs and plays decent guitar, and his 1991 debut album, "Viviendo de Prisa," sold nearly 700,000 copies in Spain—and 200,000 in Mexico. No other Spanish solo artist has ever sold so many units of a debut album. For this reason, the pop magazines are already calling his second—so far untitled—album, due out in March, again on Warner Music, "the most eagerly awaited record of 1993."

Warner also has another guaranteed success due out around March, the new album by soloist and "eternal teenager" Miguel Bose. His as yet untitled album is sung in Spanish and English and should get some Anglo-U.S. airplay following his transvestite performance in Pedro Almodovar's film "High Heels." Other Warner acts who should continue their 1992 successes are Presuntos Implicados and La Union.

For Sony Music España, which incorporates CBS and Epic, possibilities of success are harder to gauge. Among Epic's recent mini-successes has been 14 de Septiembre, a youth-oriented band whose first record sold 6,000 copies. Also supported by Epic is Los Niños del Brasil, who use synthesizers to produce techno music.

One of the most outstanding and stable successes of Sony Music in Spain is Rosario, a part-gypsy flamenco-pop singer who
(Continued on page V-12)

IN 1992

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ORPHANED BY THE DEATH OF ITS KING, FLAMENCO SEEKS NEW ROLE MODELS

BY HOWELL LLEWELLYN



ROCIO JURADO: To some, copla's most important presence

THE COPLA REVIVAL: FLAMENCO'S "POOR COUSIN" RETURNS, WITH PASSION, SAINTS AND HITS

BY HOWELL LLEWELLYN

THE "SOLD OUT" SIGNS WENT UP DEC. 5 AT NEW YORK'S Madison Square Gardens, and it was the same at Miami's James L. Knight Center the following evening. Isabel Pantoja, the new queen of the Spanish singing style known as copla, was coming to the end of a four-month tour of the Americas that had begun in Venezuela in September.

The novelty isn't just that something called copla is again big in Spain and the Spanish-speaking world. Spain is experiencing a return to a traditional music form that would have been impossible a few years ago for political and cultural reasons. It is a reaction, in part, to the creativity problem we're seeing in today's Spanish pop/rock music.

The copla, which emerged in the 1920s and experienced a golden era from the 1940s to the 1960s, is enjoying a revival that includes young people as well as their parents. It is, basically, a poor cousin of flamenco and is also related to the Spanish music hall or operetta (called "zarzuela").

Rafael Gil, managing director of BMI/Hispanvox España, which has sold 10,000 units each of a 30-volume copla collection called "Antología De La Canción Española," defines copla as "the soundtrack of popular Spanish culture." Manuel Cubedo, local A&R head at BMG/Ariola and an expert on the matter, describes copla as "Spanish song popularized and sung by all types of people at home and at work. It is music for the common man."

One of the biggest hits at Seville's six-month 1992 World Fair was a spectacular \$6 million, four-hour copla musical, "Azabache," starring four accomplished copla stars—Rocio Jurado, Imperio Argentina (who, at 82, had not sung onstage for 30 years), Nati Mistral and Juanita Reina. Also appearing was 29-year-old Maria Vidal, a leading light of the new generation. The show was sold out for all 36 nights of its run.

There are as many reasons given for the revival as there are definitions of the genre, but what is certain is that Isabel Pantoja is the new epitome of the copla. Dark-haired Pantoja looks every part a southern Spanish beauty and, though experts disagree on whether the copla is Spanish or just Andalusian, there's no doubt it "feels" southern.

(Continued on page V-20)

T

he untimely death last July of Camaron de la Isla, the undisputed and much-loved king of pure gypsy flamenco, plunged most of Spain into mourning. It affected not only the country's large gypsy population, for whom the 42-year-old Camaron was a giant, but also untold numbers of flamencophiles, discerning rockers and converted admirers among the payo (non-gypsy) population.

His death also revived a major debate in Spain about flamenco's current state of health and about where it's going in the future. That debate is still wide open in 1993, as it becomes increasingly clear that Camaron's death orphaned the world of flamenco. This matters to the non-flamenco world, because the signs are that flamenco will evolve into different forms and influence many young musicians in 1990s Spain.

In the '90s, the term "New Flamenco" has been coined to sum up what is coming through post-Camaron, and it evokes as much displeasure as it does enthusiasm.

Mario Pacheco, a record producer and owner of the Nuevos Medios label, which has Spain's biggest New Flamenco catalog, is one of the fathers of New Flamenco. He explains, "Classical flamenco is based on the acoustic guitar, singer and palmas [precision clapping]. New Flamenco is made by groups of musicians, which means it can advance and broaden musically. It can, for example, incorporate vocal harmonies and literally any kind of instrument—even rhythm boxes. New Flamenco performers always compose their own songs, and these can be instrumentals. If you talk of fusion, flamenco fits better with salsa, jazz and reggae. Flamenco and rock are not good friends; gypsy kids don't like rock."

Much of the above is anathema to the still-majority purists of "cante jondo," the pure, solemn form of singing, who maintain that you can't transcend the heights achieved by a cante maestro with an excellent guitarist. But there's worse to come.

Adrian Vogel, whose management company, Compadres, has four leading New Flamenco acts on its books, and who helped arrange the New Flamenco night at the 1992 New Music Seminar in New York with Mario Pacheco, is adamant: "Real flamenco doesn't sell; commercial flamenco sells. But the latter opens doors, and that's fantastic because people are looking for cross-overs. What sells best—Gary Moore with the new guys, or John Lee Hooker with the old guys?"

Even the world's premier flamenco guitarist, Paco de Lucia, has been caught up in the debate. Paco has been playing with jazz musicians since the early 1980s, but there's still nobody to eclipse him when it comes to "jondo" guitar. American author Donn Pohren is probably the best non-Spanish flamenco expert and, in his fourth and latest book, "Paco de Lucia & Family," he laments Paco's "dilution."

Such recent records as "Almoraima," with its Arabic elements, and "Zyryab" include mandolin, bass, piano, keyboard, drums and flutes. Pohren acknowledges that Paco de Lucia wants to open up flamenco to the entire world by adding new techniques and instruments but concludes, "If Paco continues in this direction, by the time the world embraces his increasingly progressive

music there will only be vague, watered-down references to real flamenco left in it."

Nearly a decade ago, Mario Pacheco discovered two acts who became the pioneers of what is now called New Flamenco: Ketama, and the defunct Pata Negra. Ketama, two brothers and their cousin who come from an extended family of gypsy musicians, are now incorporating more and more salsa rhythms into their music, but to Pacheco and many they are "more flamenco than ever." Pacheco observes that "in the Caribbean, especially in Cuba, flamenco has always had an influence. It is possible to incorporate salsa and play pure flamenco at the same time."

Rhythm, of course, is one of the keys to the debate. What the New Flamenco generation is doing is looking at the many ways open to inject rhythm into flamenco, which is just what happened

Ketama, two brothers and their cousin who come from an extended family of gypsy musicians, are now incorporating more and more salsa rhythms into their music.

to black blues in the U.S. when it had a baby called rock 'n' roll.

"There is still room for intimate flamenco, one voice and acoustic guitar, in a small club," says Pacheco. "We're very strong in that field. But, you know, flamenco is a bit like reggae. It has a lot of influence and generates respect, but it never had a No. 1 hit. What flamenco needs is a Bob Marley, especially now that the king of flamenco is dead."

So who are the exponents of New Flamenco? Ketama are still out in front, with a cool vocal approach to flamenco contrasting

with their frenetic instrumental manner. There's singer Antonio Carbonel; guitarist Gerardo Nunez (probably one of the four best in flamenco with Paco de Lucia, Vicente Amigo and Manolo Sanlucar); young group La Barberia del Sur; former Ketama vocalist Jose Soto; excellent singer El Pele; 16-year-old vocal discovery El Potito, who performed at the New Music Seminar backed by veteran jazz-flamenco musicians Jorge Pardo and Carles Benavent, along with Nunez and La Barberia del Sur; Tomatito; female singer Aurora; Enrique Morente; and 15-year-old guitar sensation Jeronimo Maya, who first played a live flamenco festival at the age of 9.

And then there is El Ultimo de la Fila, a kind of bridge between New Flamenco and flamenco-pop. El Ultimo de la Fila members write their own songs, often intricate and witty compositions, but they lack the character or idiosyncrasy of authentic flamenco, which is never more than an ingredient in their material, or indeed

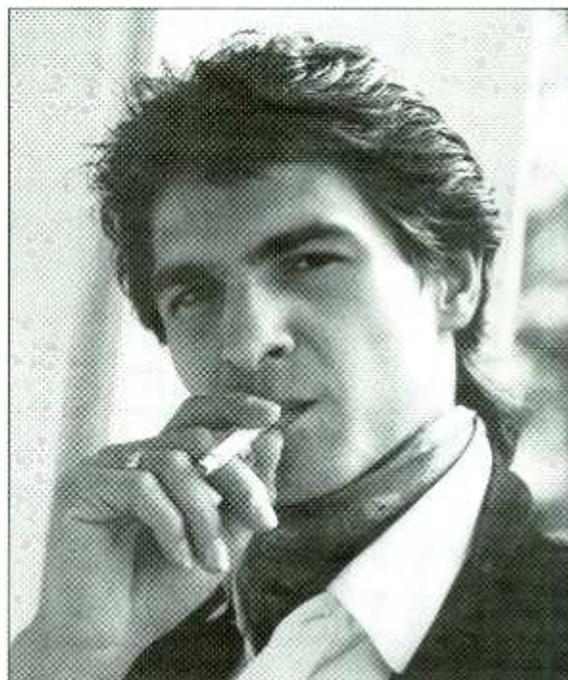
in that of any pop/rock band.

Then there are such out-and-out flamenco-pop acts as gypsy sisters Azucar Moreno and their disco-house and Rosario, an intriguing new force from a family of artists who calls herself a "black gypsy woman." Arrebató is a new young duo who could also be described as a bridge between flamenco and pop.

So where is flamenco bound? Says Pacheco, "Flamenco will always be pop music, not folklore. There is no evolution possible other than cultural evolution. Spain's poor level of education, especially among gypsy children, gives flamenco a primitive attraction, but that cannot be maintained. Human beings will always have sorrow, so the suffering will always be in the music."

"New Flamenco will never be dance music. In fact, its exponents are more album musicians, like Buffalo Springfield or Grateful Dead, than maxi-single artists."

There are other fascinating areas for flamenco to explore. One is its roots, for example. Madrid theater crowds were treated to a delightful communion of flamenco from southern Spain and kathak music and dance from northern India, where flamenco is believed to have originated. The man behind the shows, gypsy patriarch Curro Fernandez, says that the success of kathak could spark a new interest in flamenco-related music and dance from India. ■



"NEW FLAMENCO" CONTENDER: Jose Soto

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LARGER-THAN-LIFE PROMOTER:
Pino Saggiocco and friend

As Spain's International Tour Capital, Barcelona Scales Olympian Heights In Concert Promotion

BY LUIS HIDALGO

SPAIN'S BUSIEST AND MOST IMPORTANT CONCERT PROMOTERS are concentrated in Barcelona. The site of the 1992 Olympic Games pioneered the whole concept of major concert promotion in this country some 20 years ago.

But this isn't all that surprising. Check out the European map and you see just how close the city is to France compared to Madrid. Barcelona is the logical starting point for any tour of Spain, especially when tons of equipment have to be moved southward into Spain over the network of European highways.

It's easy to understand just why the big promoters—key players in an ever-expanding industry—have stayed on in Barcelona, even after the record companies upped and went to Madrid.

Spain's first rock music promoter was Barcelona's Gay Mercader, whose first enterprise was a Black Sabbath gig in 1973. As time passed, Barcelona attracted virtually all the promoter/booker firms operating in the nationwide pop/rock business.

Today, such companies as Gay Mercader's Gamero (the erstwhile Gay & Company), Doctor Music, La Iguana Internacional, Pino Saggiocco (whose operation used to be called Creative Music Entertainment) and Project all organize the Spanish legs of international tours from their bases in Barcelona.

Doctor Music, which also operates from prestigious offices in Madrid, surprised the national music business in 1992 by organizing an unprecedented string of 18 Dire Straits concerts in huge stadiums, which attracted a total audience of around 500,000. Neo Sala, Doctor director, says a major reason for the concentration of promoters in Barcelona rather than in the capital city of Madrid, where all the multinational record companies are based, is that "in Barcelona, the style of work is very European, with a very high level of efficiency. To that you should add the fact that it's a city that has always been restless, cosmopolitan and avant-garde in its approach to most cultural aspects."

A similar explanation of Barcelona's status is offered by Mercader, who for many years was virtually the only national promoter bringing international music attractions into Spain. "Working out of Barcelona, we succeeded in establishing Spain in the pan-European concert scene before its admission in 1986 to the European Community," he says. "When I started out, nobody wanted to come to our country. It was very difficult convincing international artists that this was a good market with considerable potential for growth."

(Continued on page V-16)

Indoor Water Parks, Lugubrious Basements

NEW MADRID VENUE BOOM BOOSTS LOCAL TALENT

BY HOWELL LLEWELLYN & BERTA HERRERA

O

ne dramatically changing aspect of the Spanish pop/rock scene—something that offers a strong ray of hope in the development of domestic talent—is the emergence of new live venues over the past couple of years.

It's a vital step forward for the music business. A few years ago, there was only a handful of live music clubs in either Madrid or Barcelona compared with the hundreds of venues operating in, say, London or New York. No wonder, said local industry pundits, pop and rock music genres were seen as essentially Anglo-Saxon phenomena.

An example of the shortage of places to play is Greater Bilbao, on the northern Basque coastline, which has a population of 1.5 million but not a single venue where new groups can display their talent.

Today's developments, then, give justifiable cause for optimism in Spain's two music capitals. In a couple of years, what's been a crippling crisis of creativity in this country could be a thing of the past—and genuine new talent should have a real chance to emerge, be seen and grab the attention of both industry and fans. For the first time in years, fans can see new local groups onstage in Madrid or Barcelona virtually any night of the week.

In Madrid, the 1990s have seen a number of small and medium-sized venues open up. This follows a long period of 1980s decline, which saw the closure of various emblematic sites.

The most critical loss of all was that of Rock Ola, a temple of what was known as the Madrid "Movida" of the early 1980s, a zany post-modernist culture that made the city the most exciting capital in Europe for a decade and whose best-known offspring was filmmaker Pedro Almodovar. Other essential venues closed down (Jacara, Rock Club and the Sala Universal), while live music was banned at the seminal garage-punk venue Agapo.

Three of the newly opened venues illustrate the contrasting interests and direction of today's Madrid live music scene: Sala Aqualung, the Revolver Club and Siroco.

Aqualung is an out-and-out commercial operation located, like sister venue the Universal Sur, just south of Madrid in Leganes—inside a concrete and neon-lit shopping mall. The 2,500-capacity Aqualung doesn't gamble on unknowns but books established acts, mostly from abroad. Show bands, rock groups and soul outfits form the staple diet. December saw, among others, Chuck Berry, Nils Lofgren, Keith Richards, the Troggs, the Swinging Blue Jeans and the Blues Brothers Band at the venue.

Aqualung belongs to a company formed by veterans of the Madrid "Movida"—one of whom, Pepo Perandonis, was a partner in Rock Ola. The precursor of Aqualung is Universal Sur, whose location in a commercial complex is at first rather hard to digest.

The sight of hundreds of rockers clad in black leather and punk paraphernalia swarming past the mainstream customers at the surrounding hamburger and pizza joints creates a Dali-esque surrealism. Aqualung is little different but, as its name suggests, has the added bonus of an indoor water park, complete with pools and saunas.

Leisure is the key word in these malls, and it helps explain the success of the show venues. Being at a live gig in Aqualung is more than just that; it's a complete evening out, with music as the main attraction.

The venue itself is super modern and far removed from the usual type of club—the converted theater or rectangular area with a stage at one end. The large stage takes up one corner, while the public area is on several levels connected by stairways. Instead of one main bar, there are several small ones. But indicative of the artificial and impersonal nature of the place is that drinks can be bought only with tickets obtained at machines—a very un-Spanish practice.

The acoustics and lighting are excellent—something that, until recently, has also been somewhat un-Spanish. "Our aim is to earn prestige through putting on only well-known and reputable acts," explains partner Floro Tomas, who adds that "disorderly" groups such as Public Enemy would be treated as just that.

The Revolver Club is another style again. Run by the same people who founded Agapo in 1985, Revolver opened in Febru-

ary 1991 and has become Madrid's premier rock venue and a veritable temple of hard-core music. It employs mainly Spanish bands, including many who find it difficult to get work elsewhere because of their radical political and/or musical posturing.

But Revolver has evolved into more than that. Monday night is flamenco night, where both traditional and new flamenco has found a much-needed venue. Revolver's lugubrious basement setting and cold atmosphere lend the right attitude to flamenco's solemnity. There are times when customers say they feel they're actually in a southern Spanish gypsy cave.

In addition, the 1,000-capacity club has recently branched out to create a kind of hard-core subculture. It has started its own record label, Rock Addiction; has added a 16-track in-house recording studio for both live and studio recordings; has its own concert promotion arm, Ambar Concert Promoters; and, in December 1992, launched a Sunday morning market of alternative cultural products.

Says owner Alvaro Ruiz, "We want to incorporate new musical alternatives within a framework of innovation, quality and professionalism."

He adds that he doesn't know if the Revolver approach will really succeed. "We make no money on the gigs and rely on bar takings to be able to put on live music daily," he says. Yet, some groups from outside Madrid, funded by the culture departments of their local councils, actually pay to play the Revolver because of the club's prestige among young fringe acts outside the Spanish mainstream.

The Revolver rarely books unknown groups, though. For such hopefuls, Madrid offers another key venue, Siroco, a tiny narrow basement club reminiscent of 1960s Britain. Teenage and not-so-young outfits play the Siroco to a mainly college crowd. But the important thing is that the punters come to listen to the music in an atmosphere that cultivates a live-music mentality, which allows places like the Revolver and the Aqualung to exist. The Siroco sound is based around soul, R&B and reworked Spanish renderings of '60s sounds. Founder David Novaes has expanded Siroco's activities by setting up a consulting firm, Consulting Comunicacion y Musica.

Siroco celebrated its third birthday last month, but it already has achieved veteran status. Similar small venues for new unrecorded bands are New World, Honky Tonk, La Sala and Lanave, which is also used by Madrid bands for rehearsals.

Other venues, like the trendy Sala Morocco, are often used by record companies to promote new or foreign acts. Morocco belongs to one of the pioneer figures of the "Movida," the diminutive and heavily made-up Alaska. The singer has fronted such groups as Kaka Deluxe, Alaska y Los Pegamoides, Alaska y Dinarama and Fangoria.

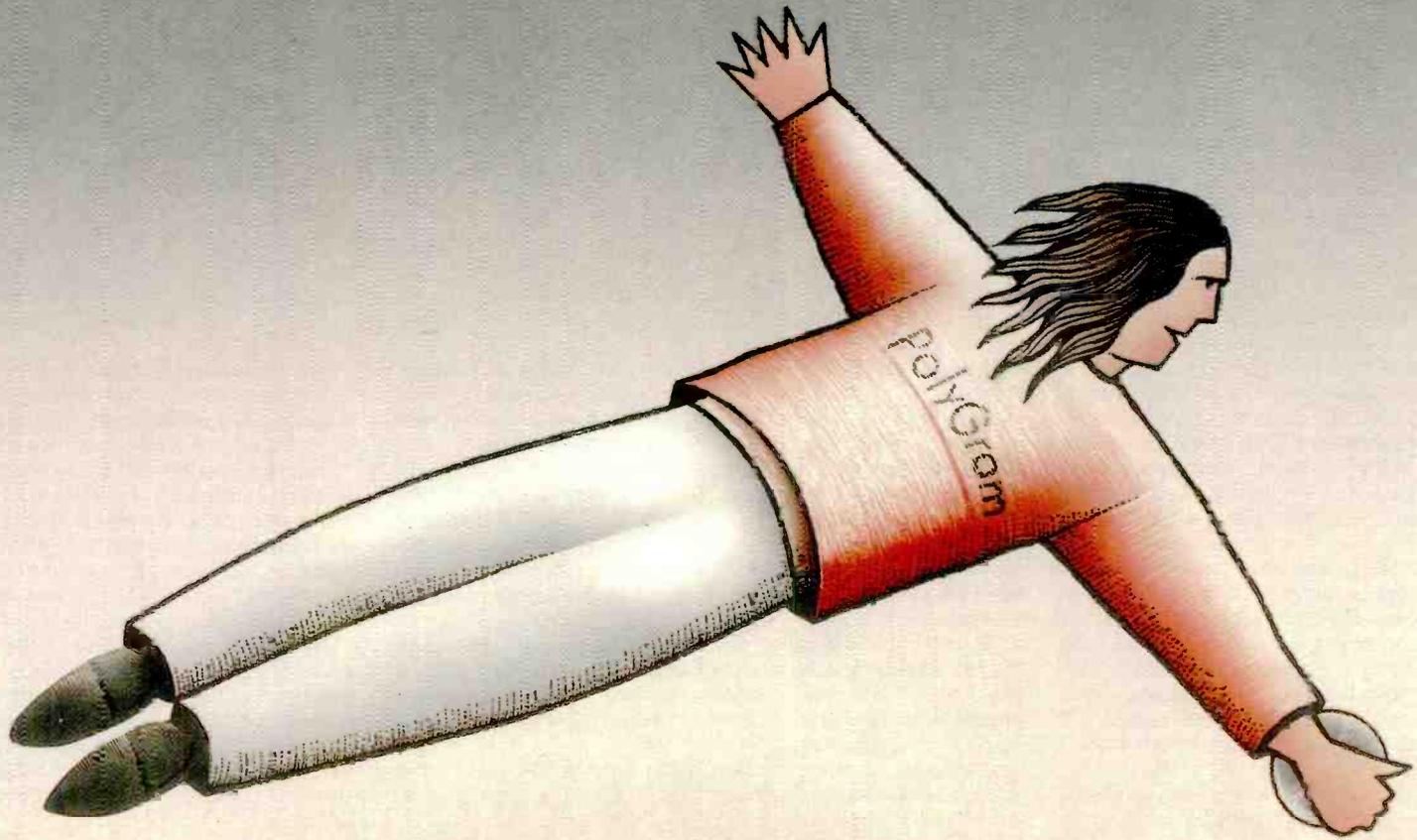
Some discotheques, such as Titanio and Cats, stage occasional concerts. Both Sala Argentina and Sala Canciller are established homes of rock and heavy metal. Two long-established sports pavilions with appalling acoustics—Pabellon de Deportes de Real Madrid (5,500 capacity) and Palacio de los Deportes (12,000)—stage the largest indoor concerts. And two main outdoor venues provide the settings for the most important summer mega-concerts: the 60,000-capacity Vicente Calderon soccer stadium for international acts and the world's largest bullring, the 20,000-capacity Plaza de Toros, for Spanish name acts.

The emergence of these new venues has proved that, just as it is in any city in the Anglo-Saxon world, there's an army of young musicians out there just dying to play live in front of an audience. Three or four years ago, they had little or no chance of doing so in Spain. But a new live-music culture is evolving—and it can serve only to invigorate the Madrid pop-rock scene. ■

SONIC BOOM

For coverage of Spain's busy formula-radio scene, see page 48.

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VIVA ESPAÑA

TALENT

(Continued from page V-6)

comes from a family of artists. Rosario is providing the label with three of the ingredients that are most difficult to combine: prestige, quality and sales.

EMI Hispavox has enlarged its domestic catalog with some success in the past year. A classic and aggressive rock band called Tahures Zurdos from the northern Navarre region is one of the year's revelations and was in fact chosen to play at the 1992 New Music Seminar in New York. Its militant stance is softened by a female singer, Aurora Beltran, and the band has won wide public and critical acclaim. But the label's most successful new act is the duo Amistades Peligrosas, who make up in sales what they lack in quality and prestige. The two sold 200,000 units of their debut album in 1992 with a bland sound for fans who like to embrace so-called paper idols.

EMI can also bank on a couple of heavyweights who are making inroads into Europe. The 1970s-style conventional-rock Heroes Del Silencio spent most of 1992 touring Europe and were a big hit in Italy, Germany, Switzerland and France. Their album "Sonderos de Traicion" sold 700,000 copies throughout Europe. Heroes del Silencio are set to represent Spain at the Euro Rock Night at this year's MIDEM. EMI's Luz Casal, who also appeared at the New Music Seminar, is at last a guaranteed hit at home after releasing records since 1980. She has had hits in France, too.

Another promising EMI act being relaunched in a sense is Tam Tam Gol, three musicians who began their career recording in English but with limited success. Spaniards will lap up American hard-core rap without understanding a word, but somehow they don't like their own boys singing in English. So now Tam Tam Gol, who are undoubtedly among the more intelligent and imaginative Spanish bands, are releasing "Vida Y Color" in Spanish and will reserve their English-language material for when they have become a chart success act.

The decision by EMI to sign the male duo Arrebato was risky because of the fact that the act's flamenco-based sound has



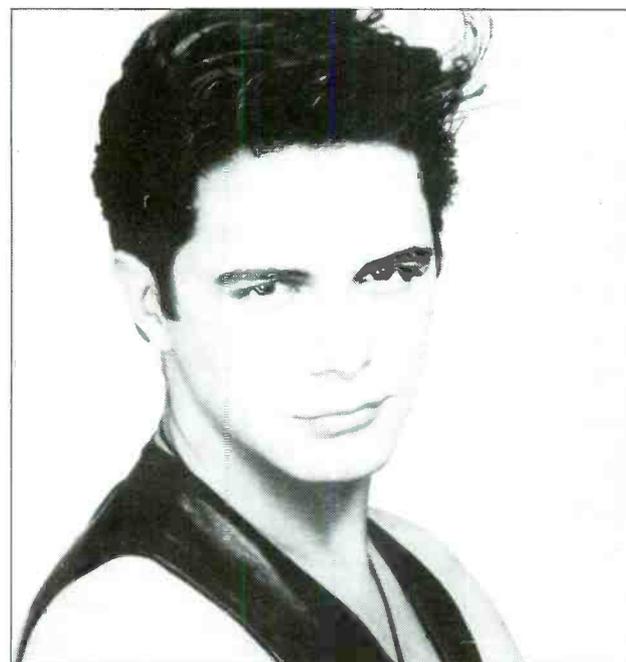
EMI'S MOST SUCCESSFUL: Amistades Peligrosas

been used repeatedly by such veteran formations as Ketama, Pata Negra and La Barberia del Sur, who fuse pop and ethnic sounds, especially flamenco. EMI has promoted Arrebato with long-term credibility in mind, rather than instant success.

BMG-Ariola's RCA has also earned success with new acts on its domestic roster in the past couple of years. The band Complices, playing easy-listening light rock, sold 250,000 copies of their third album in 1992. But BMG's most successful gamble was undoubtedly the launch of Los Manolos, who perform kitsch versions in Catalanian rumba of songs by the Beatles and the Rolling Stones.

Their enchantingly awful version of "All My Loving" was a huge hit and spawned some even worse imitators, like Sony Music's Los Rolin, who flopped. Los Manolos were chosen to play in the closing ceremony of the Barcelona Olympic Games with Catalanian rumba singer Peret.

BMG is also pushing another Catalanian, Albert Pla, who some critics describe as the most original and talented singer-songwriter in Spain in years.



WARNER'S BEST LOOKING: Alejandro Sanz

RCA does have a new act that brings prestige as well as sales. Quality pop outfit Surfin Bichos, who recorded their last album in England's Chapel Studios and has sold 15,000 copies, began life on an independent label but were later signed by RCA.

In a clear act of faith in unknown bands who don't have an openly commercial sound, RCA in 1992 released a compilation of works by several new bands. The groups, including Texaco, Iluminados, Flores Muertas, the Faded Flower, Dirty Boots and Inoxidables, come mostly from small towns in Spain. The compilation, called "La Unica Alternativa," is high quality and shows the other side of the multinational face.

Three acts who appeared at the 1992 New Music Seminar, and can loosely be described as Spanish-ethnic, are worth watching out for. Celtas Cortos, from central Spain despite their early-Pogues Gaelic sound, have already achieved success, selling 200,000 copies of their first album. The other two are due for nationwide discovery: Tancat Per Difuncio, from Catalonia, near Barcelona, and Os Resentidos, from the northwestern region of Galicia. ■

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MEGASTORES

(Continued from page V-6)

AFYVE, the national IFPI group, thinks that El Corte Ingles corners about 23 percent of the sound carrier market share. "This is the figure we always bandy about, but we have no official data," he says. "We think Barcelona with 24 percent, and Madrid with 26 percent, together sell some 50 percent of all discs sold in Spain, so it's easy to see the importance of the arrival of Virgin and FNAC."

But Grande concedes that the record companies have not yet drawn up any strategy to adapt to the changing circumstances. "AFYVE embraces the arrival of the megastores," he says, "because Spain needs more sales points and more diverse retail methods. But I don't think the record companies will change their selling techniques very much."

They may, however, have to think again. Figures for Virgin's first month in Barcelona are interesting. Whereas in 1991, according to AFYVE statistics, the cassette was the market leader with 42 percent of the market and vinyl still represented 30 percent compared to CD's 24 percent (Grande predicts 1992 will show CD with 30 percent and vinyl still with some 24 percent), a breakdown of Virgin's sales showed that 75 percent of sales were CD albums, 5 percent CD singles, 15 percent cassettes and only 5 percent vinyl.

EMI Hispavox MD Rafael Gil welcomes the arrival of the megastore in Spain. "The sooner they come, the better for all concerned," he says. "They will professionalize sales methods, make the market grow in size and in scope and be a positive force in our music industry."

Julian Huntley, head of international product at Virgin Records España, reckons the presence of FNAC and Virgin in Madrid will turn record buying into "the pleasure it should be." He adds, "We've got to get people back into the shops. All of us from the radio stations to the record companies have got to work damn hard to get Spaniards to believe in music. The methodology of retail coming into Spain from outside can only be a good thing."

Discoplay founder and owner Emilion Canil admits he's nervous about the multinationals but says he will adapt his strategy as events unfold. In any case, he points out, more than 80 percent of his business is in mail order (some 80 percent of the mail order sales to his million-plus customers are records and videos), and Discoplay's five stores in the Madrid area are the capital's main pop/rock concert ticket sales points.

"The multinational megastore is inevitable and, looked at objectively, a good thing," says Canil. "But it's hard to foresee exactly what the reaction will be, so I'm going to wait and see."

In an offbeat way, Canil changed retail habits before the megastores even arrived. Apart from revolutionizing the mail order market, late last year he started advertising records on "tele-shop" extended advertisements. In a week, he says, 2,000 CD albums by opera star Alfred Kraus were sold via "tele-shop." Discoplay is now negotiating a joint venture with French mail order chain Camif, which will further boost mail order.

Canil has added 1,000 Russian violins, retailing at about \$80 each, to his mail order catalog. This arose because Discoplay opened the first Western record shop in Moscow last August. As the ruble is essentially non-convertible, Canil has to "barter" his product. He says the first shipment of 80,000 records sold out within a month in Moscow—and the violins were part of the payment.

Madrid Rock has gambled heavily on capturing the classical music market, and an entire floor at its Gran Via store is devoted to classical CDs, making it the biggest such store in Spain. Madrid Rock commercial director Alfredo Moreno thinks the megastore will hit El Corte Ingles hardest, and industry insiders reckon the Virgin megastore seems to be competing more with the national store chain than with the city's small specialist record shops.

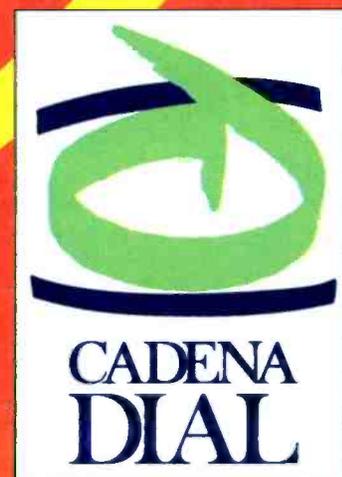
Virgin Retail itself is delighted and MD Urbano beams as he reveals that in its first month his store's sales per square foot were similar to the renowned Paris store and higher than in London.

Senior Virgin staff now spend much time shuttling between Barcelona and Madrid, where the main offices are conveniently located near the airport. Urbano, also head of Virgin Retail in Italy and Portugal, says Seville, Valencia and the Portuguese capital Lisbon would have megastores after Madrid.

Like Discoplay, Virgin Retail also plans to open up smaller shops in less populous cities such as Zaragoza and Malaga. Discoplay, in fact, plans to open up in towns of less than 100,000 people.

By the end of this year, music buying in Spain will be among the most exciting retail areas in the economy, and both the record industry and the music consumer are set to benefit. ■

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CONCERTS

(Continued from page V-10)

In time, Mercador made real progress in establishing a national circuit in Spain, whose embryo was Barcelona, Madrid and the northern Basque city of San Sebastian, near the French border. San Sebastian, like the Basque people themselves, is different from the rest of Spain. Mercader explains, "Between Madrid and Barcelona, there's not much difference in terms of how artists are accepted by local audiences. But in San Sebastian only the hardest and most 'rockeros' can hope to triumph."

Robert Grima is a musician by trade as well as the man in charge of La Iguana Internacional, a five-year-old company that, historically, has marked itself as ready and willing to give firm commitment to new music trends and values.

Grima says, "Apart from seeking to make any investment profitable, I try to add extra zest and enjoyment to my work by taking calculated risks on bands that I personally like and admire."

La Iguana started by booking local bands in Barcelona clubs, then gradually opened up its range of operation with groups from the British and American independent scenes—which, with some national acts, make up the company's main area of activity today. Now Grima's basic aim is "to open up a national circuit of medium-sized halls that can take between 300 and 2,000 people and can afford to pay the right kind of bands to pull in the fans."

Project, run by Tito Ramoneda, is a company that principally trades in jazz and blues. It's responsible for the Barcelona Jazz Festival, but it also handles some of the most established bands in Spanish pop. And Project's cultural freedom of action is shown by its pioneering work in new-age music, a style that has caught on considerably through the whole of Spain.

Pino Saggiocco is generally regarded as a larger-than-life figure on the Spanish music promotion scene. An Italian who has lived in Barcelona for more than a decade, he's been responsible for a whole string of mega-concerts—the Rolling Stones, Michael Jackson and others—as well as the ambitious "Ibiza '92" televised music festival.

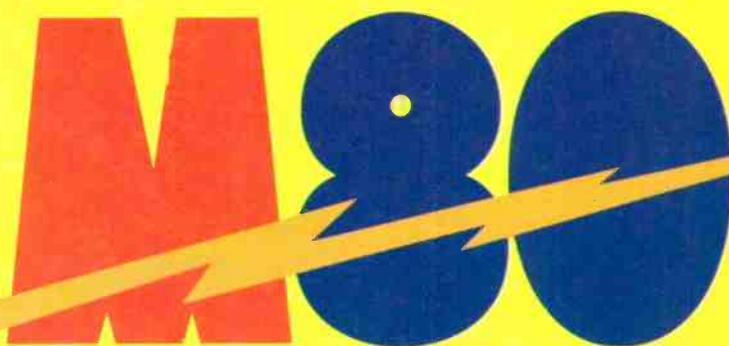
However, financial problems forced Saggiocco to link with the powerful public relations firm Dorna, whose main muscle is in the sports sector, and his Creative Music Entertainment company now functions under the banner Music Managers. A new business alliance between Saggiocco and a media group was still being negotiated in late 1992 to form a bigger promotion enterprise.

Apart from these major-league promoters, Barcelona has many others in the field who work on a smaller scale but who together provide panoramic action within the music industry. Added together, these operations make Barcelona effectively the Spanish capital when it comes to bringing in top international names for tours. It's also established as one of the most important places in Europe, especially on a pro rata population basis, for achieving the highest levels and quality of live non-domestic music. ■

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VIVA ESPAÑA

YEAR IN THE SUN
(Continued from page V-4)

will be mobile tuition courses traveling around Spain. "It's very important that Spanish product incorporates all new technologies," insists Bautista. "Top-quality studios do exist in Spain, but at the moment they operate in closed circles."

Another reason for the new technology program is that Bautista is convinced there is a lot of untapped talent in Spain. "This talent is not going to be concentrated just in Madrid and Barcelona in the future," he says. "What about the talent in, say, Asturias in the north? Did you know that the Valencia region [on the eastern Mediterranean coast] has the highest concentration of bands and orchestras in Europe? Every pueblo has one, which means that a much higher percentage of people there grow up with an ear for music than elsewhere in the country."

"The secret isn't to play like Jimi Hendrix, but to create a public that wants to listen to more music instead of, say, watch soccer. It's extremely important that we have a network of music capitals right through Spain, not just Madrid and Barcelona."

As the only professional organization with a presence in both the European Community (through Spain and Portugal) and the NAFTA (though Mexico), the FISAC could have a powerful effect on international markets. Its data bank will collate all Latin American, Spanish and Portuguese repertoire, which is the second biggest and most important in the world after Anglo-American material.

The setting up of FISAC is also an "angry" response to what Bautista sees as the "copyright kidnapping" of Latin material by the Anglo-American music world. "There are hundreds of such cases," he alleges. "A work has value only if it is administered, and that is what FISAC's task will be. The timing is right because of the explosion of Ibero-American repertoire—Jon Secada, Gloria Estefan, Lambada, Paco de Lucia, the film 'Los Reyes del Mambo,' flamenco, salsa and much more."

Behind Bautista's initiatives in pushing for Spain is his belief that "the Anglo-American model has had too much exposure, and the public at large wants more variety." He feels Spanish music could well be the answer.

"Spain is never going to be an industrial giant like Germany or a high-tech powerhouse like Japan, but it has always had its creative force. Look at all the painters, from Goya and Velazquez to Dali and Picasso," says Baustista. "'Don Quixote' was written by a Spaniard, for example, not a Frenchman. And as a paradigm for a way of looking at the world, the novel says much about the strange mixture of Arab, Jewish and Christian that has evolved into the Spanish. But this creativity always has to be treated in an industrial way, not as a mere bohemian or nostalgic trip."

Another mover in the Spanish industry who doubts that the crisis is as severe as painted by record labels and others is Juan Van Den Eynde, editor of the country's largest pop magazine, the biweekly *La Gran Musical*, which has a circulation of 60,000. "I have a giggling feeling," says Van Den Eynde, "that the crisis is not as acute as some say. The same amount of money is still being moved about. It's very likely that the number of units sold has dropped, but the change in format to CD is having a dramatic effect and means that profits haven't fallen so much."

"The year ahead seems very gloomy to some, but my view is that there's a lot of paranoia about the subject. It's all being exaggerated. Just as we weren't really as rich as people thought in the 1980s boom period, we won't be so poor now."

He reckons that a fundamental problem is the high cost of CDs and LPs in Spain. "Prices are scandalous if you compare them with the U.S. This is a major problem, especially for younger consumers. Leisure is much more diversified here than in northern Europe and young people spend more on social relations. This means that if a teenager has to choose between a night of fun with his pals or buying a CD, he'll go for the night of fun. Concert prices, at \$40, are too high. Let's face it, music is expensive in Spain."

EMI/Hispanavox managing director Rafael Gil also thinks that the

(Continued on page V-20)



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VIVA ESPAÑA

YEAR IN THE SUN (Continued from page V-18)

major events of 1992 didn't help sales. But, he concedes, "they did help make Spain a focus of attention so that many people around the world must have 'discovered' us. I'm sure there will be life after '92, but it's up to us. EMI works within multinational norms, but with a local spirit—we can't rely on McCartney or the Pet Shop Boys to generate business in Spain."

Julian Huntley, Virgin Records España international product manager, welcomes the new foundation to promote Spanish music because he acknowledges that Spanish bands face many problems. "The lack of midsize venues makes touring very difficult," he says. "And having Madrid as Cultural Capital of Europe has made no difference to the live-music situation here. There's a

lot of talent out there, but the money is being creamed off for the foreign superstars. The authorities should help more at every level, as in France, and not expect labels to pay for R&D."

WEA marketing director Inign Zabala agrees that "if the crisis can be contained, 1993 will be better. The Expo and the Olympics steered people away from music. Last year was good for Spain's image abroad, but that element isn't reflected in sales figures."

One of the few Spanish labels to benefit directly from 1992 was BMG/Ariola. Sandra Rotondo, head of international exploitation, says its CD/LP "The Official Recording Of The Olympic Opening Ceremony," with operatic arias, sold 500,000 units worldwide, and an opera album, "Gala Lirica," recorded in Seville, sold more than 300,000. "Our plans linked to the 1992 events did pay off," she says.

Adrian Vogel, who formed his own music management company, Compadres, after 15 years with Sony Music España, says people shouldn't worry if the recession grips the record industry. "It's the worst and best time to start doing business," he says. "The key factor is good talent—you buy cheap and sell expensive. A year ago I said that it wasn't 1992 that worried me, but 1993. All the resources were allocated to 1992, and that worries me now at the beginning of 1993." ■

COPLA

(Continued from page V-8)

"Pantoja is the queen of the copla today," says BMG-Ariola's Cubedo. "Her real-life story is the stuff of copla drama." Pantoja married Spain's top bullfighter, Paquirri, and her career took a backseat as she raised their son. Then, one day in 1985, the whole of Spain froze in horror when Paquirri was gored to death in an Andalusian bullring. Seville staged its largest funeral ever, and Pantoja has ever since been called "the widow of Spain."

Pantoja went into serious mourning for four years but has since resurfaced as a kind of copla saint, a madonna. She has made two successful copla films, the 1990 "Yo Soy Esa" and, 18 months later, "El Dia Que Naci Yo." The album she released in Paquirri's honor on BMG-Ariola, "Marinero De Juces," sold 1.5 million units and the next, "Desde Andalucia," 1.3 million copies. Her new album, "Corazon Herido," or "Injured Heart," describes perfectly the wrenching, love-torn feel of copla, with its tales of pain, poverty, grief and even touches of spite and malice.

The lyrics on "Corazon Herido" are the essence of copla's tackiness. "I don't care what he's like, I love him/galloping horseback through my nights/across the beaches of my belly/snuffing out the flame of my kisses."

For many, Rocio Jurado rivals Pantoja as the current copla queen. She triumphed in "Azabache," whose composer and director Gerardo Vera says, "Imperio Argentina is the history of the copla, and Rocio Jurado is the most important voice and presence in copla now." Jurado, who is romantically linked with Antonio Cano, another top bullfighter, feels that "young people until now have not been taught that the copla is part of our culture. They know other popular music forms like folk or country much better—few know the copla well."

Manuel Cubedo thinks the reason for the copla comeback is a mix between the lack of creativity in contemporary popular music and good old-fashioned nostalgia. The future, though, depends on new copla talent coming through. Of the new singers, Cubedo spotlights Eva Santamaria, a 23-year-old whose debut album, recorded in Los Angeles, will be released in February by BMG, and 18-year-old Sonia Cortes. Carlos Cano, a copla researcher-turned-singer who has sold more than 100,000 copies of several albums, and Maria Vidal are both worthy of note.

Last December, EMI/Hispanavox released Spain's first Natalie Cole-style recording, with Concha Marquez Piquer singing alongside recordings of her mother, Conchita Piquer, who died early last year. Conchita was the undisputed queen of the copla in its heyday and the record was a natural seller.

Copla entered what was its "crestfallen" stage in the 1960s, when rock 'n' roll and the Beatles came along. Mario Pacheco, owner of the flamenco-based Nuevos Medios label, explains, "In the 1960s, Spanish society looked to modernize itself, and copla became identified with the shame of the times when Spaniards were poorer. It reminded people of when their mothers earned a living scrubbing floors. Rock 'n' roll reflected wealth and freedom as Franco relaxed his oppression. Copla meant poverty and ignorance. But today, this trauma in society has been overcome, as young people evaluate copla for what it is."

Critic Astrid Perez points out that, since the Seville-influenced Socialist party came to power in 1982, there has been a boom in all things southern. Western youth, she adds, lack any significant social upheavals or youth movements a la punk or hippies with which they can identify.

EMI's Rafael Gil admits that in times of crisis, record companies dust off their back catalogs. But he thinks the revival can be linked to the rise in nationalism in parts of Europe. "Copla is also about looking at our national identity," he says.

Sandra Rotondo, BMG's head of international exploitation, compares the return to copla with the revival of country music in the U.S. and says, "It's a social phenomenon as much as a musical one."

Copla, which is known in its many forms as "cancion popular," "cancion española," "cancion andaluza," "tonadilla," "tirana" and "cuple," is unlikely to live a second golden era. But it is symptomatic of the Spanish music scene that its popularity has revived and that record labels are hurrying to rerelease their aging copla catalogs from the 1940s and 1950s. ■



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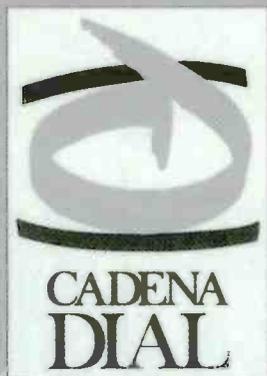
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Italian Authors Win Four-Year Rights Battle

■ BY MIKE HENNESSEY
and DAVID STANSFIELD

MILAN—Italian publishers have won a decisive victory in their long-running fight for better payments for music on TV.

The Fininvest group, owned by media tycoon Silvio Berlusconi, has signed a deal with authors' rights society SIAE, committing the broadcaster to an increased proportion of its ad revenues.

Observers say the deal could set a precedent for other European countries looking to boost their TV rights payments.

Signed Jan. 12, the deal marks the end of a 4½-year battle between Berlusconi and SIAE. It commits Fininvest to pay 55 billion lire (\$36.9 million) for 1992, 59 billion lire (\$39.6 million) for 1993, and 65 billion lire (\$43.7 million) for 1994. The amounts

represent 3% of Fininvest's estimated advertising revenue for each year.

Commenting on the agreement, Adriano Solaro, managing director of Warner/Chappell in Italy, says, "This is a vitally important outcome of a dispute which has been in process for the past five years—and not only for the Italian music industry but for rights owners throughout the world.

"The positive and equitable outcome is precisely what we were seeking and is especially important for the European Community countries," says Solaro, "because if Fininvest had succeeded in making its concessionary rate of royalty payments a permanent arrangement, this could have triggered a Europe-wide move by broadcasters to seek a comparable reduction in their royalty payments.

"We hope that now, on the contrary, the settlement in Italy will en-

courage rights owners to seek improvements in their rates of payments for broadcast use of music, especially in the U.K., for example, where performance and mechanical royalty rates are particularly low."

Guido Rignano, VP of SIAE and president of the Italian industry trade group AF1, had predicted a positive outcome to the dispute by the end of 1992. While the issue was settled out of court, Rignano says, "We had to go to court originally because the attitude of Fininvest was very hard. And with the pressure from our own constituency, we had to show that we were fighting seriously. I think we were right.

"The final result is a compromise," he says, "but one we think is proper. Fininvest has shown respect for our composers, and from that point of view we're satisfied."

An immediate benefit of the agreement was the decision of the RAI, the

Italian public-service television and radio organization, to agree to an increase in royalty payment for 1992 to 108 billion lire (\$72.5 million). For the past two years, RAI has refused to pay more than 87 million lire (\$58.4 million) on the grounds that Fininvest, a competitor, was enjoying a concessionary rate. RAI signed the new agreement with SIAE Jan. 21. TeleMonte Carlo and other TV companies were also due to sign agreements based on 3% of their revenues.

At the heart of the long-running dispute between SIAE and Berlusconi was a disagreement over the level of Fininvest's gross advertising and sponsorship revenue. SIAE claimed it to be in excess of \$2 billion annually, but Berlusconi put the figure at less than one-third that amount. When he announced last year he was prepared to pay only 23.5 billion lire (\$15.8 million) for 1992, leading Italian music publish-

ers decided to bring their own action against Fininvest (Billboard, July 4, 1992). The case was due to be heard next month.

The action by the music publishers followed a stalemate in earlier litigation between SIAE and Fininvest when the society won the nominal right to give notice to Fininvest withdrawing authority to use the repertoire it controls. But Berlusconi insisted on SIAE's constitutional obligation to make its repertoire universally available.

Says Solaro, "We firmly believe that the action brought by the team of four lawyers representing Italian publishers was a decisive factor in securing Fininvest's agreement, finally, to pay royalties at the equitable rate, because we had made it very clear that if Fininvest continued to underpay so outrageously, we would forbid the network to use our repertoire."

Tower Aims To Avert Identity Crisis In Singapore Mkt.

■ BY STEVE McCLURE

TOKYO—It's no secret that Tower Records, like other major music retailers, has been looking at setting up shop in Singapore for some time. It's not generally known that there already is a Tower Records in Singapore: Tower Records Megastore, to be exact.

Unfortunately, said establishment doesn't actually sell records, or anything else, for that matter. That's because Tower Records Megastore is merely a paper company owned by promotion firm Lushington Entertainments, which is effectively owned by a company called Reef Holdings.

The main stockholder (31.9 million of 32 million shares) in this last company is Singaporean hotel owner/businessman Ong Beng Seng, who is, interestingly enough, Virgin Retail's partner in the British chain's recently opened Los Angeles megastore.

But in contrast to the Ong-Virgin deal, there are no plans for any venture in Singapore between Ong and Tower, according to Tower Records' Far East managing director, Keith Cahoon. "The fact that they are taking out company registration in our name speaks for itself," he says, adding he is confident Tower will have no trouble in trading under the Tower name if and when it does move into the Singapore market. A Lushington official says he knows nothing about the operations of Tower Records Megastore.

According to the Singapore Registry of Companies and Businesses, Tower Records Megastore was registered as a company June 25, 1990, and its main activity is listed as "retail musical instruments, record album, and tapes." Its principal place of business is given as 317 Outram Road, the address of the Glass Hotel, which in turn is owned by another of Ong's companies.



Hammering Home The Message. MCA artist Jan Hammer picked up his award for 100,000 U.S. sales of his longform video "Beyond The Mind's Eye." Hammer joined MCA International senior VP Stuart Watson, the video's director Michael Boydstum, and Adrian Workman of BMG Video at London's Planetarium for the pre-European launch screening.

BMG Germany Annexes SweMix Gets Option On Indie's Unsigned Acts

■ BY KEN NEPTUNE

STOCKHOLM—BMG Germany has signed its deal to take over the Swedish dance independent SweMix Records and Publishing for an undisclosed amount (Billboard, Jan. 23).

The deal, finalized Jan. 14, does not include SweMix Productions, which will continue to write, record, and produce material, with BMG having a three-year option on SweMix's unsigned artists. BMG also will have the use of the SweMix label name for a period of three years.

BMG initiated discussions to acquire SweMix last August. When word began circulating last November about an imminent takeover of the company, sources at SweMix would confirm only that negotiations were under way. Involved in the talks were Rolf Gilbert, head of acquisitions and joint ventures at BMG, and SweMix managing director Tom Talomaa.

As part of the deal, SweMix Records and Publishing will change its name and now be known as Cheiron Records and Publishing, with Talomaa as MD, reporting to Gilbert and Thomas Stein, MD at Ariola GSA. Dag Volle, whose production credits, under the name Deniz Pop, include Dr. Alban, Leila K, and Ace Of Bass, will function as dance A&R manager as well as producer with Cheiron. Volle has a nonexclusive deal to produce material for BMG over a three-year period.

SweMix Productions will present material from unsigned artists to BMG, which will have a three-year option on such artists. On the rock side, Claes Noting will head A&R.

The advantage of BMG's takeover of SweMix, says Talomaa, is that the label's artists will be exposed to a larger market. "It made sense for us to have Germany as our home market. We are now guaranteed release for our artists (Continued on page 54)

One-Body Licensing On Track U.K.'s Pub Assn. Advances Idea

■ BY DOMINIC PRIDE

LONDON—Upheavals in the way mechanical rights are administered in Europe look inevitable now that the U.K.'s Music Publishers Assn. has firmed up its plans for a single body for licensing international repertoire.

EMRO, the European Music Rights Organisation, was announced only last November, yet the MPA says it is now being put to potential members as a means of administering Anglo-American repertoire throughout EC and EFTA countries.

The potential savings to be made through eliminating double deductions and through reduced overheads could be as much as \$250 million in the '90s, says EMRO, which will eventually provide an alternative to the existing one-stop licensing deals record companies do in Europe.

And with one major record company already shopping for a new central deal, the organization could become a reality within a year.

EMRO will be open to publishers and writers, although the target membership will be large publishers with a presence across all European markets, says Tom Bradley, deputy chief executive at MCPS, the MPA-owned mechanicals body in the U.K. Provisionally EMRO will use MCPS facilities.

"Initially it will be a slow process getting members on board and then talking to record companies," says Bradley.

EMRO would not necessarily do away with the need for national offices and subpublishers, says Bradley. "We are interested in controlling the licensing function. That doesn't necessarily affect how the publisher collects the money."

Through the support of the MPA, which has representatives from all major publishers, EMRO claims it already has the backing of the larger Anglo-American publishers, many of whom

are dissatisfied with the existing system, which, say publishers, often results in duplication of effort and deductions, and slow movement of funds.

An accord between three rights societies on the issue of central licensing has failed to produce the necessary changes, say publishing sources.

Since 1985 it has been possible for record companies to pay mechanical rights in one country and for the sound carriers to circulate freely within the community.

Four major record companies have done central licensing deals for Europe with rights societies. Germany's GEMA has deals with BMG and (Continued on page 54)

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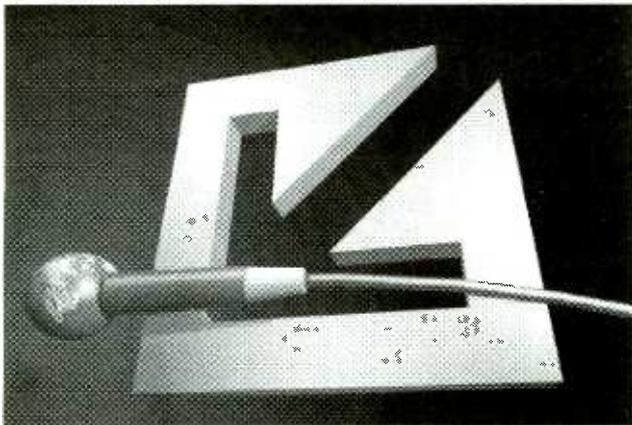
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International

Industry Vet Leaps Sonet For Gazell

■ BY MIKE HENNESSEY

STOCKHOLM—Veteran Scandinavian music industry leader Dag Haeggqvist, most recently chairman of PolyGram-owned Sonet, will mark his return to independent status at MIDEM with the launch of a new record and publishing company, Gazell Music AB.

Haeggqvist's move came as PolyGram announced that Sonet's new managing director in Sweden would be Terje Engen, who has headed Sonet in Norway since 1983.

The label, which will operate from within the Europa Studios complex in the Stockholm suburb of Bromma, is a new entity—but its name has been long established. Gazell was the label on which Haeggqvist released his first local recordings in 1958, two years after entering the music business at 15, but the company name had been dormant in recent years.

Rune Ofverman, a longtime associate of Haeggqvist and previously managing director of Sonet publishing operations in Scandinavia, will join the new company as MD.

In announcing the venture, Haeggqvist says, "There is an obvious need for a major independent Scandinavian publishing company in the '90s. With the dramatic concentration of the international record business minimizing the options for representation in the Nordic countries, I believe it is important to provide an alternative to the multination-

als for publishers and composers who prefer to have their works hand-led by an independent.

"My intention is to build a publishing company in the tradition of what Stig Anderson, Sture Borgedahl, and we at Sonet once did."

Haeggqvist says that the success of acts like Abba, A-ha, Dr. Alban, Roxette, Europe, and Army Of Lovers has demonstrated that hits from Scandinavia cannot be regarded as accidental. "I think that there is a widespread realization that the three best-selling singles throughout Europe in recent weeks were songs by Swedish composers which are controlled by the Scandinavian societies, STIM and NCB.

Already Gazell Music AB has representation in Scandinavia of Paul Simon Music, Barton Music, and Criterion Music (U.S.), Global Music (Germany), French Fried Music (France), Plangent Visions, Rock Music and Habana Music (U.K.), and Sugar Music (Italy). The link with Habana Music reunites Haeggqvist with the former head of Sonet U.K., Rod Buckle.

Haeggqvist plans to reactivate the Gazell record label, concentrating on productions of long-term appeal for international exploitation, ranging from jazz to world music. Among the first releases will be albums by Benny Bailey, Randy Brecker, Zoot Sims, Gary Burton, and Okay Temiz.

Gazell also will control all the international music video programs origi-

nally produced by Sonet, including features on Chet Baker, Zoot Sims, Benny Carter, Sivuca, Toots Thielemans, Johnny Winter, and the Paris Reunion Band.

"The location of the Gazell headquarters," notes Haeggqvist, "is right in the center of Scandinavia's most important facilities for the creation of audio-visual entertainment programs."

Sonet, the major Scandinavian independent founded by Haeggqvist, with Gunnar Bergstrom and Sven Lindholm in 1960, developed into the most important independent music company in Scandinavia, with representation of key labels such as Bronze, Island, Virgin, Chrysalis, and A&M. But it lost ground in recent years as independent labels were increasingly absorbed into the major corporations and as the majors set up their own affiliates in Scandinavia.

Sonet was acquired by PolyGram last year and Haeggqvist was retained as chairman of the group, reporting to PolyGram's international president, Europe, Allen Davis. But last November, Haeggqvist announced he was resigning his post at the end of December. "I have decided," he said at the time, "to return where I feel I belong rather than go through the re-schooling required to operate within a multinational corporation."

Haeggqvist was reportedly offered a long-term contract with PolyGram, but refused the option. He will continue as a member of the PolyGram board, as a consultant, until the end of June.

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Spanish Radio—After The Fiesta

■ BY ALBERTO VILA

MADRID—The year ahead will be a crucial one for Spain's airwaves. In recent years, the radio scene has exploded into a myriad of different formats, giving a rich diversity of music around the dial.

Broadcasters also have made themselves an almost indispensable—rather than an incidental—promotional tool, setting European standards, rather than following. In 1993, they look set to consolidate their position.

They include formula stations such as Radio Ole, which was launched last year and plays only Spanish popular music with folklore roots—and which is enormously successful in urban areas with a high level of international immigration. More recently established outlets, such as Onda Cero Musica, have had more or less immediate impact.

SIGNS OF CHANGE

The first signs of change on the radio scene here came early last year when it was announced that Los 40 Principales founder Rafael Revert was leaving for rival Catholic-sponsored network Cadena COPE, and its new formula operation Cadena 100. "I started working in Cadena 100 with my sights set on an unfilled gap, 'adult contemporary,' in the radio panorama here," says Revert.

"In Spain, we thought there was

room to aim for a more adult public interested mainly in rock. The change in programming was drastic and meant we had to start from scratch. The latest listener survey gives us a substantial increase."

After nearly one year on the air presenting his program via fiestas; concerts; street posters; the broadcasting of concert homages such as those for Freddie Mercury and Bob Dylan; and television advertising campaigns using music from the likes of Annie Lennox, Dinah Washington, Bill Haley, and Spanish acts Rosario, Toreros Muertos, and Greta Y Los Garbo, Revert sees the average Cadena 100 listener as "upper middle-class, 20 years and older.

MORE LISTENERS LATER

"I don't think we'll ever be the No. 1 Spanish station, but No. 2, yes. It's difficult to compete with Los 40 Principales because it's so huge—but neither is it a priority matter for us. The more listeners Los 40 has, the more listeners I'll have in the long term when the young ones are older."

The essential vitality of Spanish radio is confirmed by Luis Marino, director of Los 40, who stresses, "In Spain, we're lucky to have some perfectly defined and specialized radio formula stations—and 1992 was crucial in that respect."

Merino underlines the importance of Los 40 as "a first step for many kids who, thanks to its program-

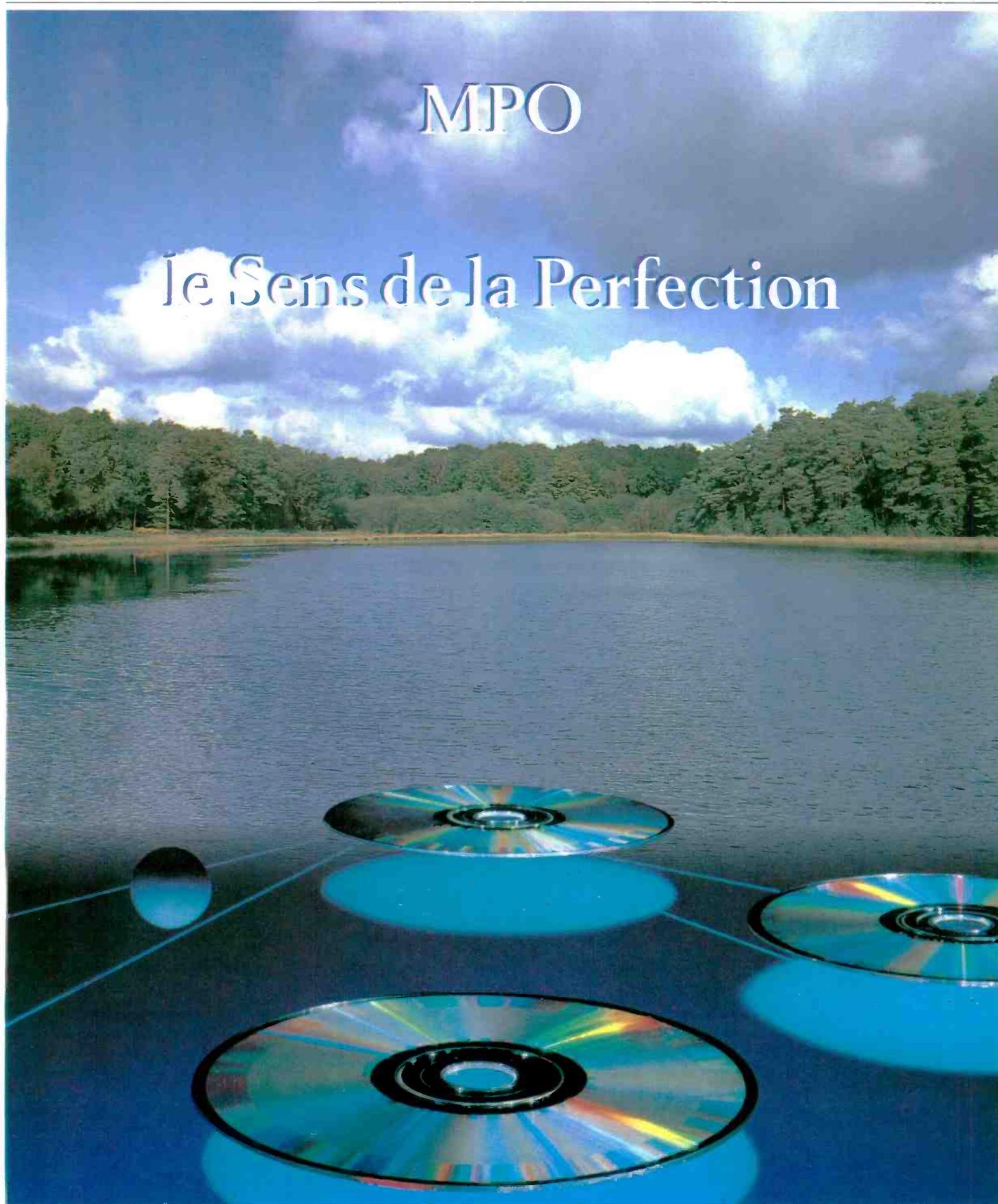
ming, establish a link with music through radio. That's contrary to what happens in most Western countries, where this link is established through television." Listener surveys consistently place Los 40 audiences at about 3 million.

COVERAGE BEFORE TOURS

Among Los 40's most important activities is coverage given to national and international artists before they start their tours in Spain—a significant promotional boost for the acts and record companies. This method has already been used with U2, Mecano, Paul McCartney, Sting, and Elton John. Los 40 is, as Merino likes to say, "a radio station at the service of music."

Says Merino, "This will be a vital year for the recomposition of the formulas at national level and in general for radio. Till now, there was Los 40 Principales and little else. The future depends in part on Cadena Dial, which stalled a little in 1991 and then established itself completely in 1992, with an audience rating of about 1 million.

"Also last year, adult contemporary began to offer serious competition through various stations," Merino says. "On one hand, we have AC Cadena Minuto—for them, 1993 will be a definitive year. And there's the appearance of Cadena 100, which go on improving its standing."



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JAPANESE TV

(Continued from page 11)

broadcasts 20 hours a day, but unlike its rival, it mainly features programming originating with MTV Networks in the U.S. Original Japanese music programming was added in December—the segment featuring local VJs is on for roughly five hours daily—but a spokesman says he's not sure what the station's eventual foreign/domestic mix will be.

BILLBOARD CHARTS FEATURED

Over at Japan Satellite Broadcasting, better known as WOWOW, the most recent addition to the station's expanding roster of foreign-music broadcasts (mainly concert films) is "Music Factory," a weekly one-hour videoclip program featuring the latest Billboard charts and hosted by this publication's Tokyo bureau chief in imperfect Japanese.

Of all the private satellite stations, WOWOW is easily the most popular, with about 1 million households nationwide signed up. But that is still below the company's projections; as a result, it projects a cumulative loss of 63 billion yen (\$508 million) in 1997—a loss WOWOW hopes its heavy-weight corporate backers can absorb.

The three satellite stations mentioned here all require separate hardware in order to be picked up. To receive WOWOW, which uses a broadcast satellite, as well as Space Shower and Music Channel, which are broadcast through two different communications satellites, viewers need three different antennas and three separate decoders/tuners or special units that can decode signals from different satellites. Anyone who wants to receive all three stations would have to pay about 400,000 yen (\$3,225), plus monthly subscription fees, for the privilege.

HAMMER'S ROLE DISPUTED

Meanwhile, "Juliana's Tokyo Live," featuring foreign rap and R&B artists performing at the popular Tokyo disco, is back on the air on TV Tokyo after debuting on the TV Asahi network last spring. The program got off to a shaky start when there was a disagreement among the show's producer, EMCI Japan, and TV Asahi over the role of the first show's host, Hammer. TV Asahi said its understanding was that Hammer would sing and dance on the show, while EMCI Japan said the deal was for Hammer to introduce acts only.

In any event, the show proved extremely popular once it aired May 9. EMCI Japan president Matt Taylor says that put the company in a much better bargaining position after its original contract with TV Asahi expired after three shows. "We searched for a better deal and we found it," he says.

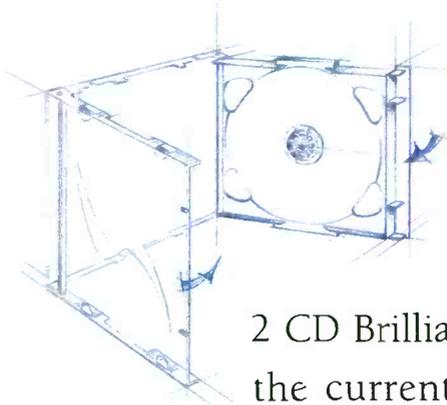
"Juliana's Tokyo Live" is now shown twice a month on the TV Tokyo network, which covers about 70% of the country. Taylor has ambitious plans for the hourlong program, including a techno-rave special and an AIDS benefit show to be broadcast in prime time next year, featuring "a very well-known American actress," he says. "This program will open doors for foreign artists and get them more exposure," Taylor concludes.

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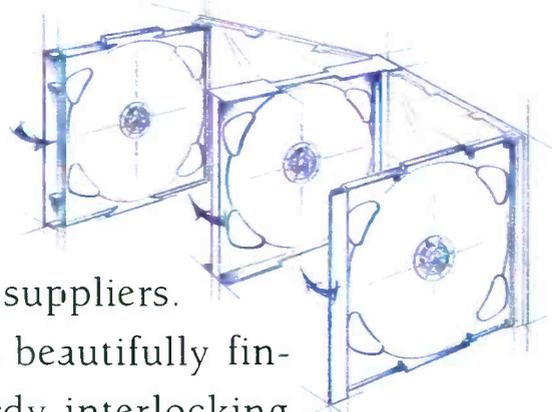
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TDK Corp. In Int'l Licensing Pact

■ BY STEVE McCLURE

TOKYO—TDK Corp., the world's biggest magnetic tape maker, is raising its international profile with new licensing deals between subsidiary TDK Records and independent labels Savage, Gramavision, and Rough Trade (Billboard, Jan. 23).

The Japanese firm will handle the three labels' products in Japan and Southeast Asia. In Japan, TDK Records will use Warner Music Japan's distribution network, while distribution routes for Southeast Asia have yet to be set up.

"TDK has decided to release music from international companies to boost TDK's brand name internationally," says the label's international A&R director, Katsuyoshi Sakamoto, who was international A&R head at Tokuma Records until last September. His previous contacts with Gramavision and Rough Trade are seen here as being crucial to the deals with those labels.

The new licensing deals are TDK Records' first with international firms. Until now, the company, established in 1979, has had a roster of only five domestic artists; its 1992 sales were 1.2 billion yen (\$9.68 million).

The deal marks the first time hard-rock/rap label Savage has entered the Japanese market, apart from imports. "We're happy with the whole deal," said Savage executive producer Ali

Afkhami at a press conference here. "TDK Records is a young company."

Gramavision product was previously licensed in Japan through Pony Canyon and for the last two years with Tokuma Records. Says Jonathan Rose, president of the New York-based label: "TDK has the resources to develop a great international department. We saw this as a great opportunity to get in at the beginning."

As for Rough Trade, the label hasn't had a Japanese licensing deal for a number of years, following the termination of an earlier agreement with

Victor Musical Industries. "They were interested in us as a label," says Rough Trade GM Andy Childs, "and it suited our purposes to have one company handle our product here."

TDK Records has set its first releases of product from the three overseas labels for Monday (25) as follows: "The Life And Times Of Malcolm X" by Anthony Davis, "Every One Of Us" by Ray Anderson (both Gramavision); "Persistence Of Memory" by Mocca Soul, "Jus'Cauze" by Jus'Cauze, "I Am What I Am" by Y B (Savage); and "Joyland" by Liberty Horses (Rough Trade).

'Mutiny' At CNR Belgium New Owner Fires 2 Executives

■ BY MARC MAES

AMSTERDAM—A move by two executives of CNR Belgium to sell the leading independent label to private investors has been quashed by the president of Arcade Entertainment Holdings, Herman Heinsbroek, who claims ownership of the company.

Heinsbroek promptly fired CNR Belgium managing director Rick Blomme and financial manager Lieven de Koninck for their actions.

Acquired 50,000 CNR masters and worldwide rights to the classical catalog of its sister company, Sound Products, after both companies filed for suspension of payments (the equivalent of bankruptcy protection) last month. AEH announced plans to merge CNR with its own Indisc label.

However, word was circulating about a possible attempt by Blomme to avoid the AEH takeover and on Jan. 18 he announced to the staff of CNR Belgium the company "would continue to

(Continued on page 54)

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GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

GREECE: Musical big guns are being recruited to help fight the country's diplomatic feud with the ex-Yugoslav republic of Macedonia. The Balkan war of words has been waging for more than a year, and in northern Greece patriotism is running high, especially in the busy port and commercial center of Thessaloniki. The mere mention of that town in a recent hit, "Looking For You In Salonica" (EMI Minos), by top balladeer **Dimi- tris Mitropanos**, helped propel sales of his album of the same title to 150,000 units (double-platinum) in six months. Other artists, notably the female singer **Glykeria**, have jumped on the anti-Macedonia bandwagon, issuing patriotic material in the hope of boosting sales. But the musical establishment has generally fought shy of involvement in international disputes. Indeed, before the current feud, musicians from Macedonia were sometimes featured on Greek "domestic repertoire" albums, although even then, knowledge of such contributions was kept a closely guarded secret for fear of political reprisals against the artists and record companies involved.

JOHN CARR

ROMANIA: Although the pan pipe (syrinx) is an instrument most closely associated with this country's ancient folklore, its bewitching sound has won international recognition thanks to the virtuoso performances of **Georghe Zamfir**, probably the best-known Romanian musician in the world. Although he started out as a folk player, Zamfir also is a talented poet and composer whose more recent recordings have encompassed chamber music, semisymphonic pieces, and religious music. Dividing his time for some years now between homes in Bucharest and Paris, Zamfir has created much controversy in recent weeks by accusing the Romanian Composers' Union of refusing to accept him as a member and requiring him to pass a theoretical exam like everyone else. Zamfir, who is a member of composers' societies in many other countries, also has criticized the leadership of the Music Academy in Bucharest (of which he is a graduate) for failing to organize a pan-pipe class, although there are classes for guitar, jazz, and pop music.

OCTAVIAN URSULESCU

ITALY: **Renzo Arbore** is a jack-of-all-trades and master of them all, too. As a TV presenter, film director, author, actor, and musician, he has become a household name, while in his "talent scout" role he has helped the careers of both local and international artists. Arbore's dual passions for music and the city of Naples recently prompted him to found the 15-piece **L'Orchestra Italiana**, whose debut album, "Napoli Punto E A Capo" (Blue Tomato/Fonit Cetra), has already sold 400,000 copies. Arbore's vision has given new meaning to 10 traditional Neapolitan songs dating from 1885-1957. Mandolins, mandolas, guitars, and percussion feature strongly in L'Orchestra Italiana's lineup, giving a warm, Mediterranean feel. But other musical influences are also present. The opening song, "Luna Rossa," is tinged with the rhythms of New Orleans. Others, like "Chella Lla," "Come Facette Mammeta," and "Anema E Core," are influenced by rock/blues, country, and even Tex-Mex. And the strains of flamenco and tropical music that creep into some of the tracks demonstrate the wide range of musical cultures that have infused the city of Naples for centuries.

DAVID STANSFIELD

AUSTRALIA: Taking a lead from the sort of album projects popularized by **Alan Parsons, Mike Batt, and Jeff Wayne**, leading producer/songwriter **Simon Hussey** has brought home a quiet winner with "A Company Of Strangers" (Sony). The 16-track album is a lush, expansive affair featuring guest vocals from performers with whom he has worked in recent years: **Daryl Braithwaite, James Reyne, and Jef Scott** (from U.S. band the **Men**). With two singles charted already—"Motor City" and "Sweet Love"—the album looks certain to go platinum fairly effortlessly. Says Braithwaite, who recently reached the U.S. chart with Hussey's song "Higher Than Hope," working on the album "wasn't like making your own record where you're deliberate over things. It felt more like being grandparents who look after the children... have a bit of fun, but at the end of the day you're able to hand them back." All of the album's songs were composed by Hussey and Scott, except for a rollicking treatment of the **Beatles'** "Baby You're A Rich Man," sung by TV news reader **Peter Mitchell**.

GLENN A. BAKER



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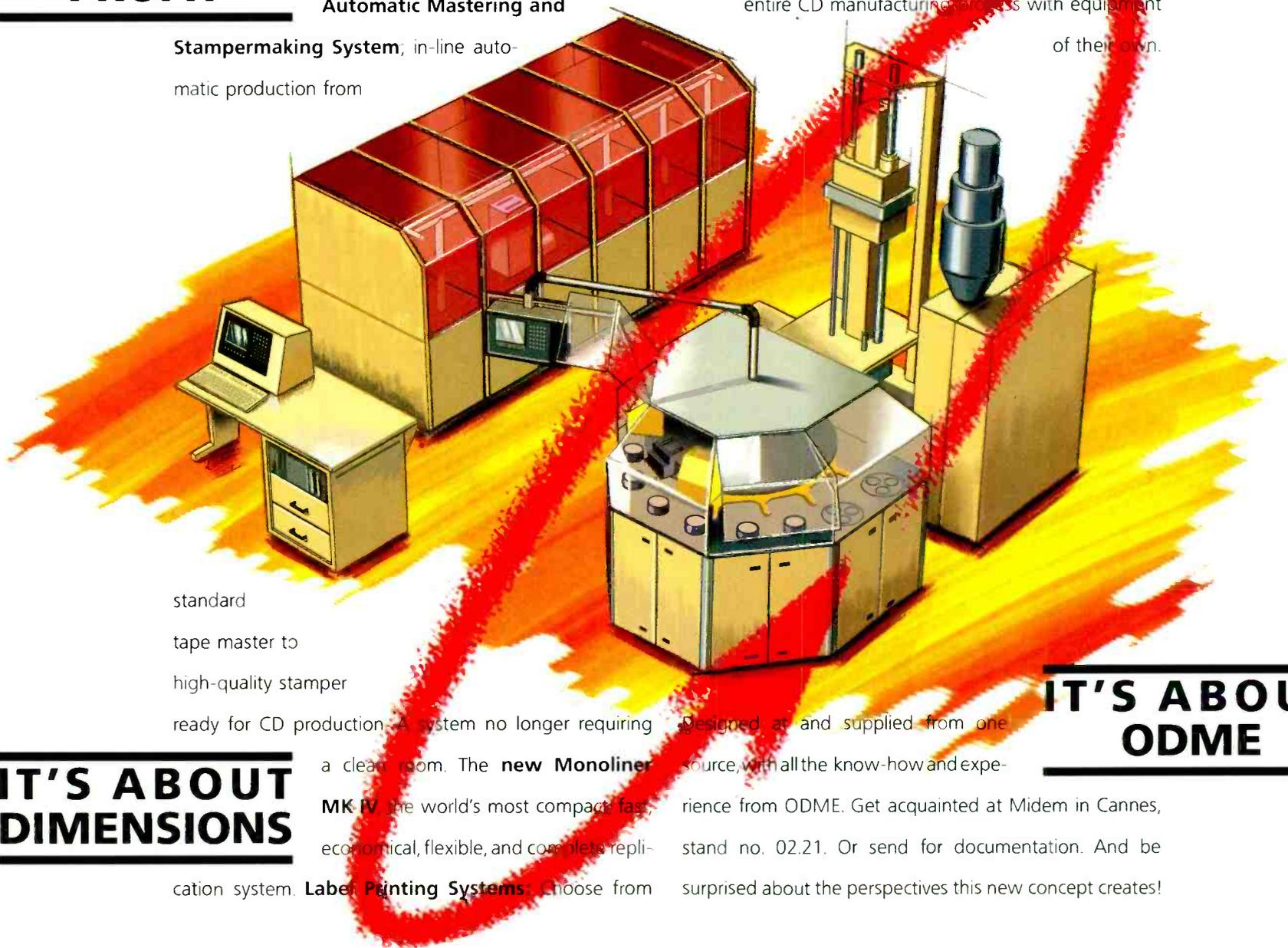
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Canadian Publishers Increasingly Tuned To Development Deals

■ BY LARRY LeBLANC

TORONTO—With a fertile indie record scene and few nongroup songwriters available, Canadian publishers are increasingly favoring songwriting development deals while tying in more established writers to projects outside the country.

Several of the publishers, by over-seeing demos, handling radio promotion and publicity, and financing final masters and even videos, are beginning to resemble record companies.

"If we're excited about the music, we'll do whatever has to be done," says Jerry Renewych, president of Warner/Chappell Music Canada.

"We spend all our time now organizing collaborations with other writers, producers, and artists," notes Frank

Davies, president of TMP, The Music Publisher, which has signed seven developmental deals in the past two years.

Not all publishers favor dealing heavily with promising but inexperienced new songwriters. "You have to be careful with developmental deals," says John Redmond, GM at PolyGram Music Publishing Canada. "You can have a roster of 10 with seven developmental deals which prove [out], and you're putting out money every year, which comes off your bottom line."

Another who advises publishers should be wary of developmental deals is Mark Altman, president of Morning Music Ltd.: "Writers are keeping more of the rights and expect the publishers to do the same exploitation work."

Despite the sizable number of Cana-

dian recording acts, there are few opportunities outside the budding country scene for publishers to secure covers. Most recording acts are self-contained, resulting in few demands for outside copyrights or co-writers. For co-writers, there is only a small number of full-time nonperforming songwriters available.

"A lot of songwriters have never been asked to co-write outside of their own projects," complains Redmond.

"There'll be three or four [label] projects a year where you might be able to get co-writing at the tail-end of a project," says Michael Roth, creative director of Sony Music Publishing Canada. "It's not so much an artist saying, 'I don't want to use outside songs,' but it's the attitude of 'I want to write it all myself and I have enough to say.'"

Roth says acts should not be concerned with the origins of songs but with trying to find a song they could put their individual stamp on. "If they're open to letting someone else have a voice on their album, they've got a much better shot at success."

"Geographically, in Canada you don't have that opportunity [to write] around the block you have in Nashville or Los Angeles," says Renewych. "However, there are artists who will be motivated by a song. One example recently is Kim Mitchell, who, after hearing 'River Of Fire,' called Stan Meissner to get together to write."

Publishers say many recording artists here have contract stipulations that restrict the usage of outside or noncontrolled writers. Writing with noncontrolled writers could affect their royalty take from the record label.

"Their deals are cut where they have to have 80%-100% on the publishing side to get their advance or it's pro-rated back," says Redmond. "To get their \$25,000 [advance] they have to have 80% of the record."

Renewych suggests the increasing practice of Canadian multinationals seeking U.S. company involvement and co-financing with new signings could

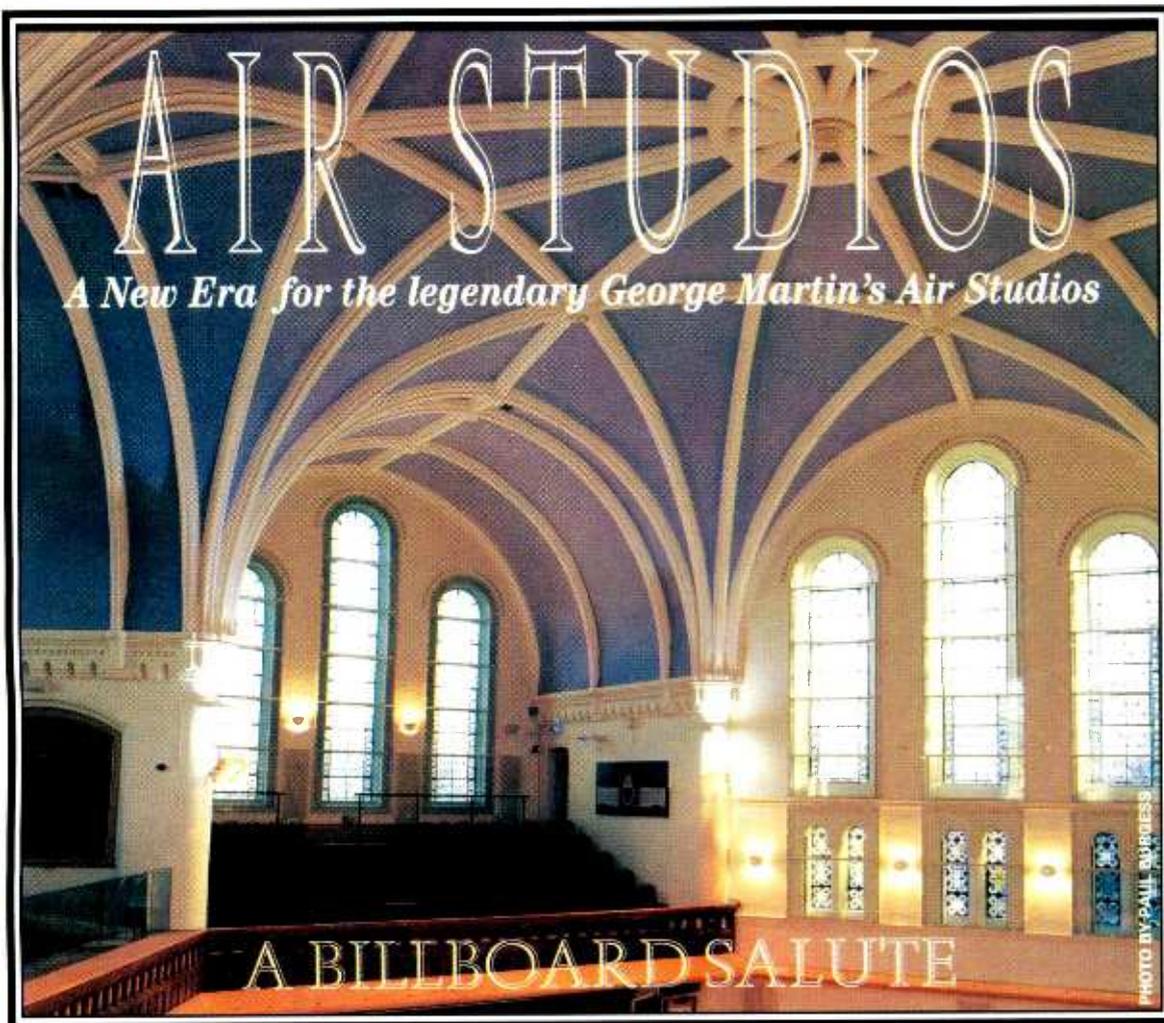
further block Canadian publishers' access to domestic recording acts. "Where's the A&R going to be done?" he asks. "In most instances it's going to be done in the States."

In developing new talent for label A&R reps here, publishers are piloting their own projects. This includes linking songwriters with artists to create a vehicle for both, and putting songwriters with experienced producers to make their songs more salable.

"Often if you sign a writer, you're looking for an artist to work with that writer, but new talent sometimes needs someone more experienced to take it over the top," says Roth.

EMI plans to direct market via TV an Alfie Zappacosta album in the spring. "He's the single greatest adult artist opportunity in this country and he's developed a tremendously focused sound we're going to capture on tape and sell it," says Mike McCarty, president of EMI Canada.

"What I want to be is like an invisible record label for developing artists," continues McCarty. "I'm going to both sign artists that have their own independent records and encourage artists on my roster that don't have record to put their own out."



Billboard celebrates the opening of the new Air Studios with a March 6th special. Air Studios has been a major presence on the international music scene for more than 20 years. This impressive track record will be continued with Air's move from the Oxford Street site to Lyndhurst Hall. Under the chairmanship of George Martin, it will be the world's most advanced multi-media recording complex, accommodating not only classical and contemporary music recording, but also the

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SINGLE-BODY LICENSING PLAN ON TRACK

(Continued from page 47)

Warner for payments of mechanicals. STEMRA in Holland has a similar arrangement with PolyGram and Sony, although it's understood Sony may terminate its contract within six months.

Competition for such deals is becoming more intense, with a detrimental effect on rights holders, says Bradley: "It has produced a downward spiral in the value of copyrights, but who can afford to stop this spiral? That's where EMRO will come in. We will make it impossible to go around the organization, so users will have to come to us."

EMRO has already "taken soundings" from the European Commission on the issue of whether it would contravene antitrust laws, and appears to have the green light.

Bradley says EMRO will form a workable alternative to BIEM, the European association of mechanical rights societies, which every three years negotiates its rates with IFPI.

"Five to six years ago people were saying that [mechanical licensing] could be done through BIEM. Yet BIEM as it stands has no teeth, so there has to be another way of doing it."

BMG ANNEXES SWEMIX

(Continued from page 47)

in Germany, Austria, and Switzerland, as well as Sweden. With BMG Germany, international exploitation becomes easier."

The company will be run from new offices in Stockholm. However, Talmaa confirms a new office will open March 1 in Munich.

The first release for SweMix under BMG will be pop artist Kayo, with music written by Swedish hit maker Orup and produced by Dan Dundquist, with a single set for Feb. 11 and album due March 15.

MUTINY AT CNR BELGIUM

(Continued from page 52)

be an independent entity as new working capital has been attracted." He said CNR's film and video departments would remain under the same wings.

But at AEH's headquarters, Heinsbroek declared that "the action taken by Blomme and de Koninck was illegal as the company cannot be sold without the prior consent of the shareholders."

He continued, "I have never heard of such nonsense. How can the management of a company decide to sell it without the approval of the owners? We have demanded the presence of the Belgian justice department to follow the case, and the transfer of shares [in the company]. CNR/Indisc are the legal owners of CNR Belgium. This is a very strange story, in my opinion, and damn close to mutiny too!"

Heinsbroek says Cees Baas, former president of CNR's parent Face Holdings, will remain the CNR/Indisc managing director responsible for the Benelux, assisted by Lou Mariens.

Blomme refused comment. Receivers have now wound up two more companies of Face Holdings. The headquarters building has now been sold and will be the home to private broadcaster RTL4.

Walt Disney Home Video in New York has confirmed it was the main reason for Face's demise. Through Buena Vista Benelux, Walt Disney Home Video Entertainment had sued Face subsidiary CNR Video for sums unpaid, and in a summary trial it was awarded 7.5 million Belgian francs (\$4.4 million).



IRELAND

ACT#1
My Little Funhouse
Dec. 12 - Dec. 20, 1992
Label: Geffen / MCA Victor
Album: Standunder



U.S.A.

ACT#2
Tierra
Dec. 22 - Dec. 31, 1992
Label: Thump Records
Album: Tonight



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U.K.

ACT#3
Liberty Horses
Jan. 5 - Jan. 17, 1993
Label: Rough Trade / TDK Records
Album: Joyland



CANADA

ACT#4
Saints & Sinners
Jan. 19 - Jan. 24, 1993
Label: Savage / TDK Records
Album: Saints & Sinners



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HITS OF THE WORLD



EUROCHART HOT 100 1/23/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON
2	3	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
3	2	HEAL THE WORLD MICHAEL JACKSON EPIC
4	NEW	EXTERMINATE SNAP LOGIC
5	4	DUR DUR D'ETRE BEBE! JORDY COLUMBIA
6	5	DON'T YOU WANT ME FELIX deCONSTRUCTION
7	7	IT WILL MAKE ME CRAZY FELIX deCONSTRUCTION
8	10	MORE AND MORE CAPTAIN HOLLYWOOD
9	9	COULD IT BE MAGIC TAKE THAT RCA
10	8	DIE DAL?! DIE FANTASTISCHEN VIER COLUMBIA
1	2	ALBUMS
2	1	SOUNDTRACK THE BODYGUARD ARISTA
3	5	ABBA GOLD POLAR
4	3	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
5	4	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM PARLOPHONE
6	6	GENESIS THE WAY WE WALK VOL. I VIRGIN
7	7	MICHAEL JACKSON DANGEROUS EPIC
8	8	BON JOVI KEEP THE FAITH JAMCO
9	9	CHER'S GREATEST HITS 1965-1992 GEFEN
10	12	ERIC CLAPTON UNPLUGGED REPRISE
11	11	ERASURE POP! THE FIRST 20 HITS MUTE

AUSTRALIA (Australian Record Industry Assn.) 1/24/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON
2	2	YOU DON'T TREAT ME NO GOOD SONIA DADA
3	3	END OF THE ROAD BOYZ II MEN MOTOWN/POLYDOR
4	4	DECEMBER 1963 (OH WHAT A NIGHT) THE FOUR SEASONS CURBS/SONY
5	5	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL/EMI
6	7	NOVEMBER RAIN GUNS N' ROSES GEFEN/BMG
7	6	ACCIDENTLY KELLY STREET FRENTE WHITE/FESTIVAL
8	8	TEQUILA A.L.T. & THE LOST CIVILIZATION WARNER
9	12	JUMP THE MOVEMENT BMG
10	9	THE DAY YOU WENT AWAY WENDY MATTHEWS
11	NEW	SWEAT IT OUT JIMMY BARNES MUSHROOM/FESTIVAL
12	13	PEOPLE EVERYDAY ARRESTED DEVELOPMENT
13	11	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY/PHONOGRAM
14	10	IN YOUR ROOM TONI PEAREN MUSHROOM/FESTIVAL
15	14	DEEPER AND DEEPER MADONNA SIRE/WARNER
16	18	HAPPY BIRTHDAY HELEN EP THINGS OF STONE & WOOD COLUMBIA/SONY
17	15	EBENEZER GOODE THE SHAMEN LIBERATION/FESTIVAL
18	16	WHO'S GONNA RIDE YOUR WILD HORSES U2
19	17	JUMP AROUND HOUSE OF PAIN LIBERATION/FESTIVAL
20	19	I AIN'T GONNA EAT OUT MY HEART ANYMORE DIVINYLS COLUMBIA/SONY
1	1	ALBUMS
2	2	THE TWELFTH MAN STILL THE 12TH MAN EMI
3	4	SOUNDTRACK THE BODYGUARD ARISTA/BMG
4	3	ERIC CLAPTON UNPLUGGED WARNER BROS
5	5	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA/SONY
6	7	BOYZ II MEN COOLEYHIGHHARMONY MOTOWN/POLYDOR
7	6	FRENTE MARVIN THE ALBUM WHITE/FESTIVAL
8	14	ABBA GOLD POLYDOR/POLYGRAM
9	8	SOUNDTRACK SISTER ACT LIBERATION/FESTIVAL
10	9	JOE COCKER THE ESSENTIAL COLLECTION EMI
11	13	GUNS N' ROSES USE YOUR ILLUSION I GEFEN/BMG
12	11	GUNS N' ROSES USE YOUR ILLUSION II GEFEN/BMG
13	10	SIMPLE MINDS GLITTERING PRIZE 81-92 VIRGIN/EMI
14	20	WENDY MATTHEWS LILY ROBERT/WARNER
15	NEW	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS & 2 DAYS IN THE LIFE OF CHRYSALIS/EMI
16	15	SONIA DADA SONIA DADA FESTIVAL
17	16	AC/DC LIVE (DOUBLE) ALBERTS/SONY
18	17	THE BEACH BOYS SUMMER DREAMS EMI
19	NEW	BILLY RAY CYRUS SOME GAVE ALL MERCURY/PHONOGRAM
20	NEW	THE SWEET BALLROOM BLITZ AND MORE SWEET HITS BMG
21	NEW	MADONNA EROTICA SIRE/WARNER

GERMANY (Der Musikmarkt) 1/12/93

THIS WEEK	LAST WEEK	SINGLES
1	2	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
2	1	MORE AND MORE CAPTAIN HOLLYWOOD
3	5	PROJECT BLOW UP
4	3	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON
5	4	HEAL THE WORLD MICHAEL JACKSON EPIC
6	6	DIE DA!?! FANTASTISCHEN VIER COLUMBIA
7	9	IT WILL MAKE ME CRAZY FELIX deCONSTRUCTION
8	8	HOUSE OF LOVE EAST 17 METRONOME
9	7	KEEP THE FAITH BON JOVI MERCURY
10	10	DON'T YOU WANT ME FELIX deCONSTRUCTION
11	13	BE MY BABY VANESSA PARADIS POLYDOR
12	11	SWEAT (A LA LA LA LONG) INNER CIRCLE WEA
13	16	ROCK WITH YOU INNER CIRCLE WEA
14	11	END OF THE ROAD BOYZ II MEN MOTOWN
15	NEW	EXTERMINATE SNAP LOGIC
16	12	SLEEPING SATELLITE TASMINE ARCHER EMI
17	NEW	OPEN SESAME LEILA K COMA

17	17	DRIVE R.E.M. WARNER BROS
18	NEW	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND
19	19	YOU NEVER WALK ALONE MATHOU EUROSTAR
20	18	NOVEMBER RAIN GUNS N' ROSES GEFEN
1	12	ALBUMS
2	1	SOUNDTRACK THE BODYGUARD ARISTA
3	2	ABBA GOLD POLYSTAR
4	3	BON JOVI KEEP THE FAITH MERCURY
5	4	GENESIS THE WAY WE WALK VOL. I VIRGIN
6	5	FANTASTISCHEN VIER 4 GEWINNT COLUMBIA
7	6	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
8	7	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM PARLOPHONE
9	8	MICHAEL JACKSON DANGEROUS EPIC
10	9	DIE PRINZEN KUSSEN VERBOTEN HANSA
11	10	ERIC CLAPTON UNPLUGGED REPRISE
12	11	ROXETTE TOURISM ELECTROLA
13	14	JOE COCKER THE BEST OF JOE COCKER CAPITOL
14	NEW	VAYA CON DIOS TIME FLIES BMG/ARISTA
15	13	SOUNDTRACK SISTER ACT WEA
16	NEW	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
17	18	CHERIES & EDDIE DUOPHONIC CAPITOL
18	16	ERASURE POP! THE FIRST 20 HITS MUTE
19	15	JON SECADA JON SECADA SBK
20	17	QUEEN GREATEST HITS 2 PARLOPHONE
21	17	GUNS N' ROSES USE YOUR ILLUSION II GEFEN

JAPAN (Music Labo) 1/25/93

THIS WEEK	LAST WEEK	SINGLES
1	2	MOTTO TSUYOKU DAKISHIMETANARA WANDS
2	1	SEKAJUNO DAREYORI KITTO MIHO NAKAYAMA & WANDS KING
3	3	KISS ME KYOSUKE HIMURO TOSHIBA/EMI
4	4	BYE FOR NOW T-BOLAN ZAIN
5	6	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON
6	5	BGM/VICTOR
7	NEW	SAYONARA GAO VAP
8	NEW	BOKUNARABA KOKONI IRU JUNICHI INAGAKI FUN HOUSE
9	8	NANIMO IENAKUTE NATSU J-WALK MELDAC
10	7	KIMIGA IRUAKADE KOME KOME CLUB SONY
11	9	YOU'RE THE ONLY MASATOSHI ONO SONY
1	3	ALBUMS
2	1	SOUNDTRACK THE BODYGUARD BMG/VICTOR
3	2	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
2	2	EXTERMINATE! SNAP featuring NIKI HARIS ARISTA
3	6	I'M EASY/BE AGGRESSIVE FAITH NO MORE SLASH
4	3	COULD IT BE MAGIC TAKE THAT RCA
5	14	THE LOVE I LOST WEST END featuring SYBIL PWL
6	4	MR. WENDAL/REVOLUTION ARRESTED
7	NEW	DEVELOPMENT COOLTEMPO
8	NEW	WE ARE FAMILY ('93 MIXES) SISTER SLEDGE ATLANTIC
9	NEW	OPEN YOUR MIND USURA deCONSTRUCTION
10	NEW	SWEET HARMONY THE BELOVED EASTWEST
11	7	STEAM PETER GABRIEL REALWORLD
12	17	PHOEVER PEOPLE THE SHAMEN ONE LITTLE INDIAN
13	5	HEAL THE WORLD MICHAEL JACKSON EPIC
14	11	AFTER ALL THE FRANK AND WALTERS SETANTA/GO!
15	34	DISCS
16	16	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
17	21	WHAT YOU WON'T DO FOR LOVE GO WEST
18	27	CHRYSLIS
19	16	ARRANGED MARRIAGE APACHE INDIAN ISLAND
20	21	IT'S GONNA BE A LOVELY DAY S.O.U.L
21	27	S.Y.S.T.E.M ARISTA
22	27	HOPE OF DELIVERANCE PAUL McCARTNEY PARLOPHONE
23	NEW	WOULD? ALICE IN CHAINS COLUMBIA
24	NEW	WHEN YOU WERE YOUNG DEL AMITRI A&M
25	NEW	STEP IT UP STEREO MC'S 4TH + B'WAY
26	NEW	BED OF ROSES BON JOVI JAMCO
27	NEW	THE DEVIL YOU KNOW JESUS JONES FOOD
28	9	GET THE GIRL! KILL THE BADDIES! POP WILL EAT ITSELF RCA
29	25	DOGS OF LUST THE THE EPIC
30	26	WOMANKIND LITTLE ANGELS POLYDOR
31	27	GIVE IT UP, TURN IT LOOSE EN VOGUE EASTWEST
32	19	SOMEDAY (I'M COMING BACK) LISA STANSFIELD
33	18	ARISTA
34	13	BROKEN ENGLISH SUNSCREEN SONY
35	20	OUT OF SPACE THE PRODIGY XL
36	NEW	OPEN SESAME LEILA K POLYDOR
37	NEW	FEED THE TREE BELLY 4AD
38	18	MIAMI HIT MIX GLORIA ESTEFAN EPIC
39	NEW	MUSIC FARGETTA AND ANNE-MARIE SMITH SYNTHETIC
40	NEW	LOVE ME THE RIGHT WAY RAPINATION/KYM MAZELLE LOGIC/ARISTA
41	39	NEW MOTION EP TIME FREQUENCY INTERNAL AFFAIRS
42	37	MANY RIVERS TO CROSS CHER GEFEN
43	24	LIFE OF SURPRISES PREFAB SPROUT COLUMBIA
44	28	ONE IN TEN 808 STATE/UB40 ZTT
45	30	DEEPER AND DEEPER MADONNA MAVERICK/SIRE

3	2	DREAMS COME TRUE THE SWINGING STAR EPIC/SONY
4	4	MIKI IMAI FLOW INTO SPACE FOR LIFE
5	5	THE CHECKERS THE CHECKERS PONYCANYON
6	6	B'Z FRIENDS BMG/ROOMS
7	7	HIDEAKI TOKUNAGA INTRO II APOLLON
8	9	T-BOLAN SO BAD ROCK IT
9	10	B'Z RUN BMG/ROOMS
10	8	ON TV JUNICHI INAGAKI FUN HOUSE

FRANCE (Nielsen/Europe 1) 1/15/93

THIS WEEK	LAST WEEK	SINGLES
1	1	DUR DUR D'ETRE BEBE! JORDY COLUMBIA/SONY
2	3	HEAL THE WORLD MICHAEL JACKSON SONY/EPIC
3	2	LES MARIES DE VENDEE ANAIS ET DIDIER BARBELIVEN TALAR/SONY
4	5	POUR L'AMOUR D'UN GARCON HELENE AB/BMG
5	8	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON RCA/BMG
6	7	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND/POLYGRAM
7	6	LE LION EST MORT CE SOIR POW WOW REMARK/POLYGRAM
8	9	DON'T YOU WANT ME FELIX RCA/BMG
9	12	BECAUSE THE NIGHT CO.RO POLYGRAM
10	15	NOTHING ELSE MATTERS METALLICA POLYGRAM/PHONOGRAM
11	4	LA LEGENDE OOHIGEAS ROCH VOISINE GM/BMG
12	19	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT POLYGRAM
13	10	QUE MON COEUR LACHE MYLENE FARMER POLYGRAM/POLYDOR
14	20	IT'S MY LIFE DR. ALBAN ARIOLA/BMG
15	18	DAS BOOT/ WANNABE A KENNEDY U 96 POLYGRAM/POLYDOR
16	NEW	II SUFFIRA D'UN SIGNE FREDERICKS GOLDMAN JONES COLUMBIA/SONY
17	17	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
18	11	CHANGER TOUT CA BERNARD MINET AB/BMG
19	NEW	NOVEMBER RAIN GUNS N' ROSES GEFEN
20	NEW	ROXANNE RITA REMARK/POLYGRAM
1	1	ALBUMS
2	2	GOLDMAN JONES FREDERICKS SUR SCENE SONY/SONY
3	4	COLUMBIA
4	8	MICHAEL JACKSON DANGEROUS EPIC/SONY
5	3	JORDY POCLETTE SURPRISE SONY
6	4	SOUNDTRACK THE BODYGUARD RCA/BMG
7	5	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM

6	5	JEAN-PHILIPPE & MODENAS AUDIN OCARINA SONY/DELPHINE
7	6	GENESIS THE WAY WE WALK VOL. I VIRGIN
8	11	DIDIER BARBELIVEN VENDEE 93 TALAR/SONY
9	16	JEAN-MARC THIBAUT DES CHANSONS PLEIN LE COEUR SONY/PPL
10	7	ROCH VOISINE EUROPE TOUR (L'EMOTION) GM/BMG
11	12	JACQUES DUTRONC DUTRONC AU CASINO SONY/SONY
12	10	SADE LOVE DELUXE SONY/EPIC
13	9	JULIEN CLERC UTILE VIRGIN
14	13	SOUNDTRACK DIRTY DANCING RCA/BMG
15	18	AC/DC LIVE (DOUBLE ALBUM) CARRERE
16	14	CHRISTIAN MORIN ESQUISSE SONY/DELPHINE
17	20	NOIR DESIR TOSTAKY POLYGRAM
18	19	VANESSA PARADIS VANESSA PARADIS REMARK/POLYGRAM
19	15	MICHEL SARDOU LE GRAND REVEIL SONY/TREMA
20	NEW	VANGELIS 1492 CONQUEST OF PARADISE CARRERE

ITALY (Musica e Dischi) 1/18/93

THIS WEEK	LAST WEEK	SINGLES
1	3	GLI SPARI SOPRA VASCO ROSSI EMI
2	1	DUR DUR D'ETRE BEBE! JORDY COLUMBIA
3	2	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
4	6	PINOCCHIO PINOCCHIO DIT IT
5	5	SLEEPING SATELLITE TASMINE ARCHER EMI
6	NEW	HOPE OF DELIVERANCE PAUL McCARTNEY EMI
7	10	EXTERMINATE SNAP BMG/ARISTA
8	4	DEEPER AND DEEPER MADONNA SIRE/MAVERICK
9	9	BECAUSE THE NIGHT CO.RO PROPIO
10	8	NO ORDINARY LOVE SADE EPIC
1	1	ALBUMS
2	NEW	SOUNDTRACK THE BODYGUARD ARISTA
3	2	LITFIBE TERREMOTO CGD
4	3	RENZO ARBORE E L'ORCHESTRA ITALIANA NAPOLI PUNTO E A CAPO FONIT CENTRA
5	5	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM EMI
6	4	ZUCCHERO FORNACIARI MISERERE POLYDOR
7	6	LUCIO BATTISTI LE ORIGINI RTI MUSIC/RTI
8	7	ANTONELLO VENDITTI DA SAN SIRO A SAMARCANDE HEINZ MUSIC
9	8	SADE LOVE DELUXE EPIC
10	10	CLAUDIO BAGLIONI ANCORASSIEME COLUMBIA
11	11	ABBA GOLD POLYDOR

SPAIN (TVE/AFVYE) 1/10/93

THIS WEEK	LAST WEEK	SINGLES
1	1	DUR DUR D'ETRE BEBE JORDY CBS/SONY
2	2	BECAUSE THE NIGHT CO.RO GINGER MUSIC
3	3	CHIKI CHIKA N.REAL PRESENCE LUCAS RECORDS
4	9	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON BMG/ARISTA
5	NEW	SUPER MARIO LAND AMBASSADORS OF FUNK /MC MARIO METROPOL
6	4	MOON LIGHT SHADOW MOON MAX MUSIC
7	5	LA PRINCESA DE MIS SUEÑOS O.B.K. BLANCO Y NEGRO
8	8	DON'T YOU A.CLASS MAX MUSIC
9	10	AMIGOS PARA SIEMPRE LOS MANOLOS RCA
10	7	SENSACION DE VIVIR XUXA RCA
1	4	ALBUMS
2	2	MIKE OLDFIELD TUBULAR BELLS II WEA
3	1	VARIOUS ARTISTS BOOM-8 EMI/ODEON
4	5	SOUNDTRACK THE BODYGUARD ARIOLA
5	3	J.LUIS GUERRA AREITO KAREN/BMG
6	6	VARIOUS ARTISTS BANDAS SONORAS ORIGINALES BMG/ARISTA
7	6	VARIOUS ARTISTS MAS NOCHES DE BLANCO SATEN HISPAVOX
8	7	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM EMI/ODEON
9	8	JUAN PARDO SINCERAMENTE JUAN HISPAVOX
10	9	VARIOUS ARTISTS BOLERO MIX 9 BLANCO Y NEGRO
11	NEW	BOM BOM CHIP TOMA TOMA Y TOMA WARNER BROS

CANADA (The Record) 1/4/93

THIS WEEK	LAST WEEK	SINGLES
1	1	HOW DO YOU TALK TO AN ANGEL THE HEIGHTS
2	2	CAPITOL/CEMA
3	3	SLOW & SEXY SHABBA RANKS EPIC/SONY
4	4	DEEPER AND DEEPER MADONNA SIRE/WEA
5	4	GANGSTA BELL BIV DEVOE MCA/UNI
6	5	KEEP THE FAITH BON JOVI MERCURY/PGD
7	5	TO LOVE SOMEBODY MICHAEL BOLTON COLUMBIA/SONY
8	NEW	FLEX MAD COBRA COLUMBIA/SONY
9	10	LOVE CAN MOVE MOUNTAINS CELINE DION EPIC/SONY
10	NEW	END OF THE ROAD BOYZ II MEN MOTOWN/PGD
11	NEW	IF I EVER FALL IN LOVE SHAI MCA/UNI
1	1	ALBUMS
2	2	SOUNDTRACK THE BODYGUARD ARISTA/BMG
3	3	ERIC CLAPTON UNPLUGGED REPRISE/WEA
4	3	THE TRAGICALLY HIP FULLY COMPLETELY MCA/UNI
5	4	BARENAKED LADIES GORDON RCA/BMG
6	6	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA
7	8	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA/SONY
8	5	VARIOUS ARTISTS DANCE MIX 92 QUALITY
9	7	QUEEN GREATEST HITS HOLLYWOOD/WEA
10	9	PEARL JAM TEN EPIC ASSOCIATED/SONY
11	NEW	HARVEST MOON NEIL YOUNG REPRISE/WEA

A Billboard Spotlight

Canada's Expanding Horizons



Homegrown
Talent
Finds Success
Around the
Globe

Canadians in orbit: (left to right) Tom Cochrane, Céline Dion, Roch Voisine, and Bryan Adams

HOT



Celine Dion • 54-40

Mae Moore • Barney Bentall & The Legendary Hearts • Tracey Prescott & Lonesome Daddy • Colin Linden • Francis Martin • Kathleen
Mario Pelchat • Bruce Cockburn • Gregory Hoskins • Tim Thorney • Cassandra Vasik • Don Neilson • Deadbeat Honeymooners • Larry Gowan

Talent That's Hot.

Sony Music Canada

Homegrown Talent Finds Success Around the Globe

**Tired of the worn-out jokes,
Canada takes to the world
stage and gets the last laugh.**

By Larry LeBlanc

TORONTO—Canada may be, as actor Peter Ustinov reckons, the most civilized country in the world, but it is also stuck with a conservative, moose-and-Mounties profile.

In fact, the majority of the 25.5 million Canadian residents live within 300 miles of the U.S. border and have never seen moose, wolves, musk-oxen, or cuddly little seals. And many of them are tired of the backwoods image and the worn-out jokes.

Last September, for example, Canada's cultural identity crisis became an inviting target for Jay Berman, president of the Recording Industry Assn. of America. Berman, irked at the exclusions of Canadian cultural industries in the U.S.-Canada Free Trade Agreement, remarked to a CBC-Radio reporter: "What's the

difference between yogurt and Canada? Yogurt has an active culture."

Even Vanity Fair editor-in-chief (and Canadian) Graydon Carter has contended that "Canadian culture is just American culture on Miltown," the 1950s sedative.

For Canadian recording artists, of course, there is a continual struggle to escape the long cultural shadow cast by the United States. And they must compete within a \$450 million (Canadian) record industry characterized by an exceptionally high level of foreign ownership and control.

But despite the odds, a sizable number of homegrown Canadian acts now enjoy both widespread success in Canada and varying degrees of acceptance and commercial viability internationally. The list includes Bryan Adams, Tom Cochrane, Roch Voisine, Céline Dion, k.d. lang and the Reclines, Michelle Wright, Bruce Cockburn, Leonard Cohen, Alannah Myles, Rush, Rita MacNeil, Loreena McKennitt, the Jeff Healey Band, Robert Charlebois, Jean Leloup, Luc de Larochellière, Blue Rodeo, the Cowboy Junkies, Barenaked Ladies, Colin James, the Northern Pikes, Sharon, Lois and Bram, Sass Jordan, Julie Masse, the Holly Cole Trio, Dream Warriors, Sarah McLachlan, Prairie Oyster, Jane Siberry, Crash Test Dummies, the Leslie Spit Treeo, and Meryn Caddell.



"Just look at this culture of music we have here," says Nigel Best, manager of eccentric pop-rockers Barenaked Ladies. "Look how vibrant it is and compare it with the U.K. We're just miles ahead of them."

"This should be a big year for us," predicts Deane Cameron, president, Capitol Records-EMI of Canada. "This is the first year of my 16 years with EMI that I can look at a release schedule for the year and see seven Canadian acts committed for major territorial release."

"It's been a breakthrough year for us," reports Holly-Ann Franchi, publicity and promotion coordinator, the Children's Group, a leading childrens' audio and video label, which is distributed in Canada by A&M and in the United States by BMG. "We've been building slowly over the years, and everything has come together, especially with Classical Kids' 'Beethoven Lives Upstairs.' We moved from the audio product to video and to [live] symphony shows. Our next [Classical Kids'] release is going to be on Tchaikovsky in the fall, and [American and Canadian] symphonies are already booking the show for the 1994-95 season."

For Bryan Adams, the dominant figure in Canadian musical life, 1992 was nothing short of a fabulous year. Since its release in late 1991, his A&M album "Waking Up The Neighbours" has sold 10 million copies worldwide. At press time, it was No. 103 on the Billboard 200 after 66 weeks. It peaked at No. 6. Adams has performed in front of 2.5 million people in 25 countries.

In Canada, the album reached diamond (1 million units), making him the first Canadian to have two albums certified Canadian diamond. "Reckless" in 1985 was the other million-selling album.

It's also been a fabulous year for Adams' Canadian chart rival, Tom Cochrane. His Capitol album "Mad Mad World," propelled by



Barenaked Ladies (top) rode the top of the domestic charts for eight weeks. Country queen Michelle Wright (middle) has sold more than a quarter-million units in the States. Celtic harpist Loreena McKennitt (above) went gold in Spain.

the single "Life Is A Highway," achieved U.S. gold and charted in Australia, Portugal, Britain and Germany. To date the album has sold 900,000 copies in Canada. Cochrane also upstaged Adams at last year's Juno Awards by sweeping the four major categories in which the two went head-to-head. (Adams' only win was for the producer-of-the-year award, shared with John "Mutt" Lange).

Cochrane has completed most of the writing for his next album, but there's still plenty of life in "Mad Mad World" internationally.

"Tom still got to go to Australia [where 'Life Is A Highway' reached No. 2], and to Japan, Portugal, and Spain for promotion," says Capitol-EMI's Cameron. "We're also discussing playing in those markets as well as in Germany with his band."

After Adams, the best-known Canadian musical face throughout Europe remains Roch Voisine, a superstar in the mostly francophone province of Quebec. During his four-month, 60-date "Emotion" European tour last year, captured on the Star Records album "Europe Tour," the New Brunswick singer performed four SRO shows at the 16,000-seat Palais Omnisports de Paris-Bercy and played before a crowd of 35,000 and a TF1 television audience of 12 million in front of the Eiffel Tower. On July 1, France's ambassador to Canada, Alfred Siefert-Gaillardin, presented Voisine with a medal decorating him as a *Chevalier dans l'Ordre des Arts et des Lettres*.

The year 1992 turned out to be a pivotal one for another Quebec superstar, Céline Dion. The 24-year-old had made international inroads in 1990 with her first English-language album, "Unison," selling 1 million units worldwide. It included the North American hit sin-

(Continued on page C-12)



'A Matter of Survival'

Domestic success is often not enough to turn a profit.

By Larry LeBlanc

TORONTO—If Canada in 1991 was a country characterized by its musicians standing on corners clutching airline tickets and travel guides, then 1992 was marked by many of those same acts toting up their frequent-flier points and collecting revenue from foreign record sales, publishing, performance rights, and concerts.

Last year, a total of 27 Canadian-based acts showcased in either the United States or European territories, another 17 performed in the States alone, and an additional 22 performed separately in Europe.

Canadian indie acts were among those participating in such international industry showcase events as Berlin Independence Days in Germany; In the City, in Manchester, England; and the New Music Seminar, the College Media Journal Music Marathon Convention, and the South-by-Southwest Music and Media Conference in the United States.

The intense global activity is in sharp contrast to the mid-'80s, when Canadian artists—despite escalating costs of recording and video-making, and with few albums recouping from domestic sales alone—were reluctant to compete internationally, particularly overseas.

Today, however, with domestic success on its own often not enough to turn a profit, Canadian artists continue to need foreign releases and access to international audiences to survive, and Canadian independent record companies continue to seek the support of foreign licensees.

Furthermore, multinationals based in Canada vow to be even more aggressive in securing foreign release and marketing commitments from their affiliates in the future.

By industry figures, Canada-based acts bring back into this country, from foreign territories, in excess of \$250 million (Canadian) in total music-related revenue. That includes record sales, publishing, merchandising, concert receipts, and performance-rights revenues. The money from foreign sources is now playing a significant role in off-setting, or eliminating, deficits incurred from producing albums and videos.

Among the Canadian artists traveling extensively this past year were Bryan Adams, Tom Cochrane, k.d. lang and the Reclines,



Holly Cole (top) and her trio have broken through in Japan. Europe is a priority for The Tragically Hip (above). Bruce Cockburn (below) played nine countries last year.

the Cowboy Junkies, Bruce Cockburn, Loreena McKennitt, Sarah McLachlan, The Tragically Hip, and the Holly Cole Trio.

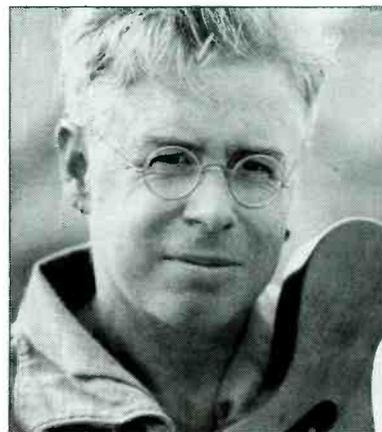
Leading the pack in international mileage by a wide margin was A&M's Bryan Adams. His "Waking Up The Neighbours" tour, which began in June 1991 in Europe, has now taken him to 25 countries. This month Adams heads to Southeast Asia for the first time with dates in Taiwan, Korea, Thailand, Singapore, Japan, Hong Kong, the Philippines and Malaysia.

Another experienced world traveler is True North Records' Bruce Cockburn. Unlike Adams, the veteran Canadian star has yet to score that key hit single or album that can bring global megastardom, but Cockburn nevertheless performed 167 shows in nine foreign countries last year. That included three tours of the United States, including a special guest stint for 21 dates with Bob Weir (of the Grateful Dead) and Rob Wasserman.

"In the U.S., Bruce is perceived as a new artist, which creates an interesting excitement in that people are still getting turned on," says Cockburn's manager, Bernie Finkelstein. "People will go to his concert for one reason and go away thinking, 'What a great guitar player.' Whereas in Canada, people know a lot about Bruce."

Tom Berry, manager of the Holly Cole Trio, is ecstatic with the international response to the trio's BlueNote/Manhattan album, "Blame It On My Youth." The album has sold 200,000 records worldwide, and the group has toured the United States, played the Montreux Jazz Festival in Switzerland, and broken through in Japan by selling 65,000 units.

"The album was the No. 1-selling record for Toshiba-EMI for 10 weeks in a row and rose to No. 1 on the international chart," says Berry. "We went over [to Japan] in July when it was at 20,000 units, and did a week's worth of promotion. The next month, we sold out four shows at the Qwest Theatre in Tokyo." Currently, the trio is working on an album with producer David Was for an April



release, and will return to Japan for an extensive tour in June.

Unquestionably, the multinational based in Canada that is the most bullish on developing a global profile for its acts is Capitol Records-EMI Canada, whose domestic roster includes Cochrane, Rockhead, the Rankin Family, Slik Toxik, and Devon. The Canadian affiliate's traditionally aggressive approach toward international development was intensified two years ago, when it became a participant in EMI's quarterly communications meetings among the multinational's five English-speaking regional sectors.

"In the last two years, we've been allowed to really structure ourselves and play the international game," says Deane Cameron, president, Capitol-EMI Canada. "Jim Fifield [president and CEO, EMI Music Worldwide] has allowed us to be an official source of repertoire, albeit secondary, which allowed us to put money into [developing] international.

"I can't believe the territories that have committed to the Rankins ['Fare Thee Well Love' album]," Cameron adds. "We're plugged into seven territories—including Argentina, Sweden, Britain, Australia, with others expressing interest. Also, the worldwide setup on 'Rockhead' [the self-named album featuring producer Bob Rock] is spectacular. The Brits and the Europeans are both sitting up for it. The group will tour in Canada in February and Europe in March."

While Canadian artists still overwhelmingly gaze south to the massive American marketplace for acceptance, many are also now trying to develop international markets, particularly in Europe, while waiting for an American breakthrough.

"Europe is a priority for us," says Jake Gold, co-manager of The Tragically Hip. "We've been through there five times in the past 18 months. We also did a two-week jaunt in Australia in the spring. We're returning there in March for three weeks, and we'll hit New Zealand as well."

"It's a matter of surviving," explains Nigel Best, manager of Barenaked Ladies. "The economy has changed, and to support a band now, you need to be successful throughout the world."

In tackling the U.S. market, Canadians have been more aggressive there than any time in the past. Several Canadian companies this year even set up stateside operations. Bumpstead Productions, which manages k.d. lang and the Reclines and Glen Stace, moved this month from Vancouver, British Columbia, to Bellingham, Wash. Also, Balmur Ltd., which manages Anne Murray, Rita MacNeil, and George Fox, opened offices in Nashville in 1992.

The most active Canadian player in the U.S. country field remains Brian Ferriman, who expanded his Savannah label and management operation to Nashville in 1991 to further promote a roster that includes Anita Perras, the Good Brothers, Tim Taylor, Gary Fjellgaard, and Michelle Wright. It is Wright, recording for Arista Records in Nashville, who has been the most successful to date in breaking through to U.S. audiences. "We have 25 dates with Diamond Rio and Alabama in the first quarter of 1993 in large arenas," says Ferriman. "Then Europe is putting out the album ['Now and Then'] in the second quarter, and we'll be traveling there."

With their enormous success here this year, Barenaked Ladies plan to spend much of 1993 trying to breakthrough through in international territories. "We've had a No. 1 one record in Canada for eight weeks [the Sire album, 'Gordon'] and we've sold a lot of records in Canada," says manager Best. "They [Wamer affiliates] are obviously going to be looking at you differently if you come out in your home territory and sell 200,000 records six months after the release of the record."

Following the Ladies' on the road in foreign lands will be such Canadian acts as Sony's Céline Dion, who headlines in the United States and Europe for promotion; 54•40, off to Europe in mid-February followed by Australia and Japan in support of releases in those territories of their Columbia album, "Dear Dear"; British blues legend Long John Baldry, now living in Vancouver and recording for Stony Plain Records, who goes to Europe twice on separate tours; and Virgin's Rita MacNeil, who drew raves in Australia for her 20-date tour there last March. She hits the boards in the United Kingdom from April 15 to May 5. ■

Behind the Scenes in Quebec: 'Les Power Brokers'

Key industry veterans find language is no barrier to international sales.

By Brendan Kelly

MONTREAL—The tough economic times have taken their toll on the music business here, but the local industry continues to chum out indigenous Quebecois music with an eye on the international market.

This is certainly no boom time for the Quebec pop scene—that won't happen until the economy really comes back to life—but it just as surely isn't bust time, either. Quebec consumers' appetite for local French music is at an all-time high. And with government-enforced regulations requiring 65% French content on the radio here, there's no shortage of franco rock on the airwaves.

But the real power brokers in the Quebec music business aren't just relying on hometown support anymore, and that international approach has helped them prosper in these lean years. What follows is a snapshot of several of the key behind-the-scenes veterans who continue to dominate the action in Quebec.



Dion

René Angeliil. He proved that a French Quebecker could crack the world charts—*en anglais*. Angeliil discovered Céline Dion when she was 12 years old, and he has managed the pop belter ever since. Dion's second effort in the language of Shakespeare has already sold more than "Unison," her debut anglo album, and the spunky 24-year-old continues to maintain a strong presence on the French side here. Her latest franco disc, "Dion Chante Plamondon," is the best-selling Quebec record of the past year.

"It's phenomenal that she received a Felix [the Quebec equivalent of the Grammy] for best-selling French album and, at the same time, won another Felix for the most success outside of Quebec for an English album," says Angeliil. "It's fantastic to be No. 1 in both languages. It's hard to maintain that."

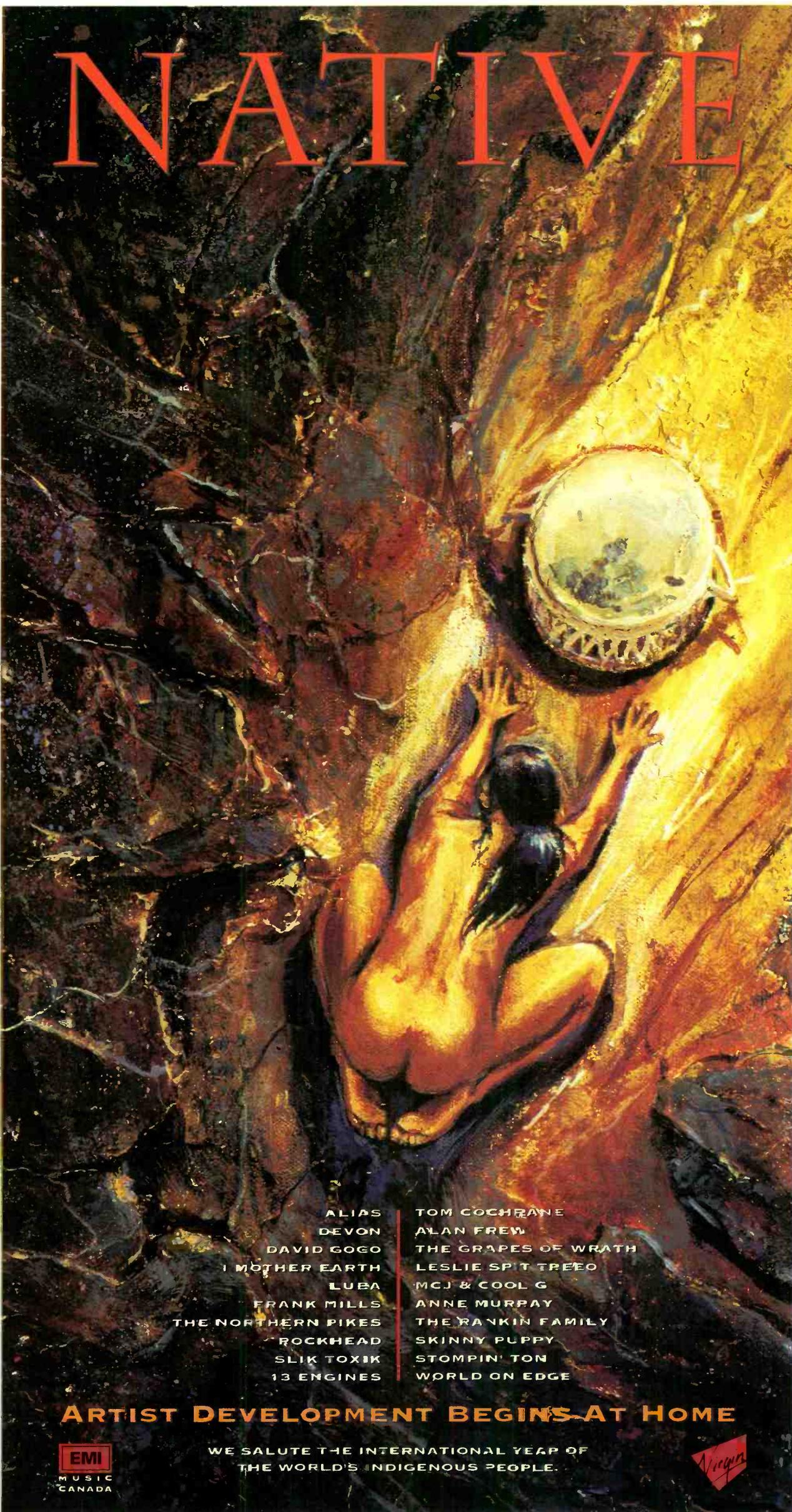
Michel Sabourin. Music-Art, Sabourin's management firm, has a roster that reads like a who's who of Quebec rock of the past decade: sexy rocker Marjo, whose last two records both went double platinum; Richard Séguin, a sort of Quebecois Bruce Spingsteen; and Pierre Flynn, a veteran rock'n'roll *chansonnier*. Sabourin's success has been mostly restricted to Quebec, but he expects to see some European breakthroughs in the next 12 months. The major project will be Séguin, who just released an album on EMI in French-speaking Europe.

"I like the timing of Séguin going into Europe," says Sabourin. "There's a whole new generation of Quebec artists going there and being successful. That hasn't happened since the days of Robert Charlebois and Diane DuFresne in the last '70s. And EMI looks very committed. They think it'll work."

André Di Cesare. How good is business for the Star Records head honcho? Suffice it to say that he is busy building his own \$1 million (Canadian) digital, 48-track studio in the label's new headquarters in a Montreal suburb, and he's talking about using it solely for his own projects. Di Cesare's biggest success is, of course, Roch Voisine, the New Brunswick-born singer/heartthrob, who is far and away the most famous French-Canadian in France these days. Di Cesare co-produced the three Voisine albums, which have sold more than 2 million units

(Continued on page C-8)

NATIVE



ALIAS	TOM COCHRANE
DEVON	ALAN FREW
DAVID GOGO	THE GRAPES OF WRATH
I MOTHER EARTH	LESLIE SPIT TREEO
LUBA	MCJ & COOL G
FRANK MILLS	ANNE MURRAY
THE NORTHERN PIKES	THE RANKIN FAMILY
ROCKHEAD	SKINNY PUPPY
SLIK TOXIK	STOMPIN' TON
13 ENGINES	WORLD ON EDGE

ARTIST DEVELOPMENT BEGINS AT HOME



WE SALUTE THE INTERNATIONAL YEAR OF
THE WORLD'S INDIGENOUS PEOPLE.



Picks to Click in 1993 and Beyond

**From country to metal,
Canada offers a host
of potential exports.**

Many Canadian acts are currently enjoying an international profile. An impressive number of established artists within the domestic market as well as newcomers show international potential. Canadian correspondent Larry LeBlanc picks 10 Canadian acts to look for in 1993:



Cassandra Vasik

In 1991, newcomer Vasik released her provocative "Wildflowers" album on the Sony-distributed Einstein Brothers label. In 1992, this fine country-styled vocalist opened Canadian dates for Randy Travis, the Nitty Gritty Dirt Band and Clint Black. She also won a Juno Award for best female country singer as well as an Horizon Award at the Country Music Awards.



Sloan

"Smear," released on Geffen this month in the United States, is America's first glimpse of this distinctive Halifax, Nova Scotia, quartet, which won over many fans here last summer with the release of the indie EP, "Peppermint," which included the alternative semi-hit, "Underwhelmed."



54.40

Since debuting on Warner Bros. in 1988, this forceful West Coast alternative rock act has been perennially hailed as Canada's most promising band. Now, after delivering the raucous "Dear Dear" album on Columbia Records in 1992, which reached Canadian platinum status (100,000 units), the promising tag has been retired.

Mae Moore

Canadian critics are raving about the recent release of Moore's sophomore Sony Music release, "Bohemia," produced at Steve Kilbey's home studio in Sydney, Australia. The folksy songstress has the potential to be one of Canada's leading musical exports.



The Rankin Family

Last year, Capitol Records-EMI outbid several multinationals here to scoop up this roots-based Maritime band, which had sold over 70,000 copies of their two albums independently. The company since has been aggressively pitching the quintet to its foreign affiliates.

Real Headbanging Back in Style

**Original metal acts emerge
from the ashes
of the clone-band scene.**

By Drew Masters

Though known more for other entertainment exports, Canada is currently abundant with rock'n'roll talent of the metallic kind and is on the brink of becoming a leading force in the head-banging genre.

Canada's role in the international metal scene traditionally has been a limited, yet successful and influential one—beginning in the early '70s with BTO and April Wine, and moving on to the '80s success of Rush and Triumph. During those peak years, several other Canadian acts made their mark internationally in lesser roles—Helix, Lee Aaron, Sacrifice, Voivod, Killer Dwarfs, and Anvil, most notably—while others became bona fide domestic heroes, including Goddo, Santers, Razor, Coney Hatch, and Max Webster. Many of those acts continue to perform or record today.

Yet despite the impressive array of talent and critical admiration for those power-chord acts, Canada's recording industry in the '80s chose to focus on artists who were metallic-looking, but less abrasive and more radio-friendly. From that group emerged such "power pop" acts as Loverboy, Honeymoon Suite, Brighton Rock, and Glass Tiger.

Ignored, the true Canadian metal scene virtually self-destructed in frustration, with several of its most promising hopefuls disbanding from the lack of interest or migrating, either as groups or individuals, to the United States. From the latter group has come, most notably (or notoriously) Skid Row's Sebastian Bach, as well as James LaBrie (Dream Theater) Daniel MacMasters (Bonham), Sweetheart (The

Throbs), ex-Alice Cooper guitarist Pete Freezin', and the now-L.A.-based act AnA Black.

With no chance of a break for their own material looming on the horizon, many discouraged rockers, in order to survive, formed well-paid groups known as "tribute" or "clone" acts, playing exclusively at club level the music of top metal acts, while abandoning their own original abilities and aspirations.

In spite of such gloomy circumstances, many new, younger, hungrier, and rebellious Canadian metal musicians, viewing that route as the dead end it was, began to form original-only acts. And slowly but steadily they infiltrated the tribute-dominated clubs. By mid-1989, a few bands became headliners; a year later the ratio became 50/50. Today, the originals dominate, and only a handful or tribute bands remain, outed by becoming "uncool."

From this resurgence—no less than a revolution—has emerged some shining new stars of the Canadian metal scene. Current leader of the pack is hard rockers Slik Toxik, whose album, "Doin' The Nasty," is rapidly approaching platinum status. Right behind domestically are Sven Galii, Big House, and Harem Scarem. Just out internationally are tech-metal act Malhavoc; hard-rockers Von Groove, Saints & Sinners, and Rockhead; and alternative rockers Sloan and Pure.

About to be unleashed is the highly touted, Mike Clink-produced alternative act I Mother Earth as well as the debut recording from No Love Lost (produced by Beau Hill) and new releases from Gorguts and Annihilator.

The latter acts, it should be noted, have all been A&R'd from the United States. Leading contenders from the yet-to-be-signed pack include Slash Puppet, Straijakket, Jack Damage, Jesus Christ, Varga, and Gut-Sonic, among several others.

And while Canada is revitalizing its metallic faith from within its own ranks, many seemingly insurmountable bridges remain to be crossed. Album-rock radio—whose primarily classic-rock formats cater to an older, less-open-minded demographic—has generally taken only a lukewarm interest in the most commercial of these acts, despite the high Canadian-content quotas required by law. Top 40 radio has offered little support, virtually shutting out the new artists, except for ballad material.

MuchMusic, the Canadian video channel, still primarily "ghettoizes" metal to a daily half-hour segment. Perhaps most appalling is the fact that despite the encouraging sales of the new acts, Canada's A&R reps—except for the few who have signed the current crop of metal acts—are continuing a deaf-ear, ignorant approach to metal, whether by design or because of a lack of funds. One reason may

be that the product has to be of international quality, in the A&R rep's view, in order for it to compete globally.

Great White North indie-label hopes, such as Toronto's Epidemic (which distributes on MetalBlade stateside), Fringe Records, and Montreal's Cargo, consistently release new acts, including Soulstorm, Monster Voodoo Machine, Disciples of Power, and Splatterpunk. But most acts on these labels embrace the more non-accessible forms of the thrash and alternative veins, and remain decidedly underground. As well, all of those indie labels suffer from poor and limited distribution, lack of sufficient promotion, and high pricing of product.

Thus, breaking and act domestically is an uphill battle fought primarily through non-mainstream and alternative channels: programmed college radio (which is far behind its U.S. counterpart in influence and importance), point-of-purchase displays at retail, and most significant, coast-to-coast live performances. Of late, however, live shows have been restricted almost exclusively to clubs, eliminating the crucial metal-buying audience: teen-agers.

Toronto currently is home to no fewer than eight metal clubs catering to everything from rock to thrash to alternative, all with excellent viewing sights, state-of-the-art PA systems and lights, and attentive and supportive audiences.

So could this impressive resurgence mean that Canada, especially Toronto, will become the new metallic hot spot, the new Seattle? Indications are that the possibility is strong and not totally out of reason. But while many new and improving acts are emerging, their originality remains suspect. More often than not, they are little better than mirror reflections of what already has been a hit internationally.

The bottom line is that what's simply needed to bring these Canadian diamonds in the rough to the forefront of the world stage is strong and successful managerial guidance, which, it appears, must come from the United States. U.S. managers offer not only industry experience but connections and financial backing as well. Even successful Canadian managers, such as Robert Luhtala of Slik Toxik and I Mother Earth, are realizing the necessity of the U.S. market and are setting up American connections.

So while Canada is enjoying a metallic rebirth, it is not without expected growing pains, both from the acts themselves and from the Canadian music industry. Still, some recent domestic and international signings are a positive sign that there is indeed a growing interest in Canada's emerging metal scene. ■

Drew Masters is editor of M.E.A.T., a Canadian magazine devoted to heavy metal.



Look People

Fronted by madcap Jaymz Bee, the group snared an invite last September to appear on the second stage of Lollapalooza II in Los Angeles. Signed with indie Hypnotic label, the Toronto-based band's repertoire includes such offbeat originals as "Amazon Sugar Pie," "Paint The Town Plaid," and "Lousy Lover." Imagine Spike Jones with the Bonzos.



John Bottomley

On his second release, "Songs With The Ornamental Hermits," recorded for BMG Canada, singer/songwriter Bottomley hooked up with Jocelyne Lanois and T-Bone Burnett, to record an album teeming with vitality.



Gregory Hoskins and the StickPeople

One of the highlights of 1991 was Hoskins' first True North album, "Moon Come Up." The album was followed by a headlining national tour and opening spots for dates with the Indigo Girls, the Neville Brothers, and Sarah McLachlan.

Due in February is a second album.

Rockhead

With Bon Jovi/Metallica/Motley Crüe producer Bob Rock in the lineup, this Vancouver, British Columbia-based band is assured some time in the spotlight. Time will tell, however, if the band is a sideline for Rock. Meanwhile, the band's self-named debut on Capitol-EMI is an air guitarist's delight.



Slik Toxik

The band's debut Capitol-EMI release, "Doin' The Nasty," in 1992 caused many Canadian labels to realize there's a potent Canadian metal scene happening under their noses (see related story, previous page). Furthermore, after Gord Downie of The Tragically Hip, Nick Walsh is one of the best frontmen in Canadian rock.

Honorable Mentions (unsigned and worth scouting): Thomas Trio & the Red Albino, Moxy Frúvous, the Tea Party, Sara Craig, and Lost Dakotas. ■

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Behind the Scenes

(Continued from page C-5)

in Europe so far. All are on Star Records in Canada.

"The international market doesn't care where it comes from as long as it sells," says Di Cesare. "There's no market you don't look at now. The numbers in all these small markets around the world add up, and they make the profit margins for the record companies."

Voisine wants to take a crack at the American market this year, and negotiations are currently under way with several major labels.

Ian Tremblay. It surprised a lot of people—especially in Toronto—when BMG Musique Québec set up shop in January 1991 as an operation entirely independent of BMG Canada. But BMG Québec's managing director, Ian Tremblay, says it was a smart move for the Germany-based multinational.

"They wanted someone to work European albums from a more local, more Latin perspective," says Tremblay, who used to manage Quebec stars Ginette Reno and the late Gerry Boulet. "They also wanted the company to develop a local roster of artists, and, hopefully, have those artists cross over to Europe. I receive all non-anglo productions from BMG companies around the world, though most of my stuff comes from France. I think it's good to have a mix of the local and the international—it gives us more possibilities."

BMG Québec's biggest success this year was with Parisian singer-actor Patrick Druel, who sold well over 100,000 copies in Quebec of a double live set and headlined a standing-room-only show at the venerable Forum in Montreal.

Rehjan Rancourt. The head of Traffic Records has been spending three or four months a year in Europe since he began managing local star Daniel Lavoie back in 1975. That trans-Atlantic lifestyle has paid off for Rancourt. Lavoie had a couple of huge hits in France in the mid-'80s, and young Traffic artist Luc de Larochellière is widely regarded as the Quebecker most likely to break big in Europe in the near future.

Two years ago, Traffic inked a licensing deal with Trema, the biggest indie in France, and Rancourt admits the close ties with Trema are what helped establish de Larochellière over there. Traffic is distributed by MCA in Canada, which gives the Montreal label a foot in the door of the English-speaking Canadian market as well. The fluently bilingual Lavoie just released an English album, "Here In The Heart," on Traffic/MCA that is receiving some attention outside Quebec. It will be released in France as well.

Alain Simard/André Menard. Their indie conglomerate, L'Equipe Spectra, is a hot multimedia outfit that includes the Montreal International Jazz Festival; the Spectrum and Olympia Theater concert venues; recording facility Le Studio outside Montreal; and an interest in Audiogram Records. Audiogram is home to many of the top local French artists—including Michel Rivard, Séguin, and Jean Leloup—and it is now expanding into the English-speaking Canadian market with Montreal rock group Gogh Van Go. Spectra has also pumped \$250,000 (Canadian) into refurbishing Le Studio, and its international bookings have picked up in the past couple of months. ■



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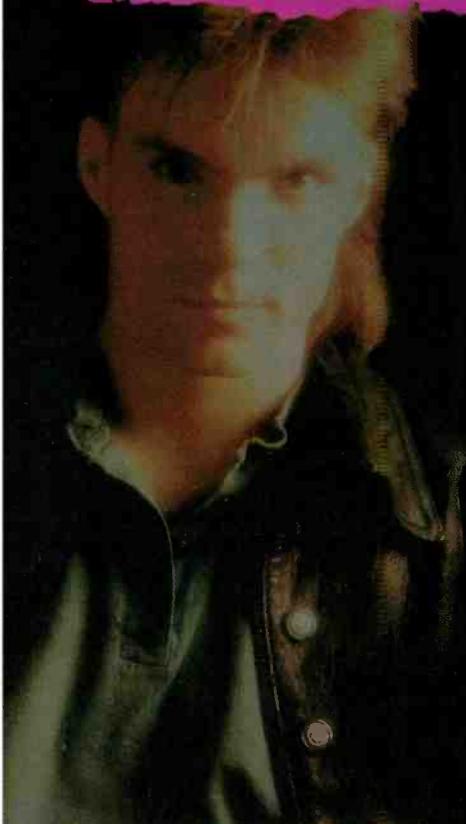
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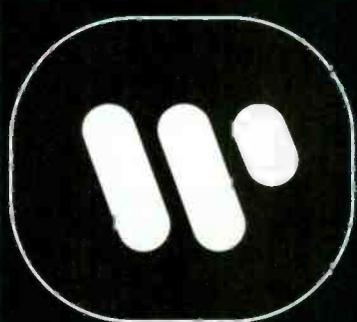
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The Digital Dilemma and Other Issues

An interview with Brian Robertson, president of CRIA.

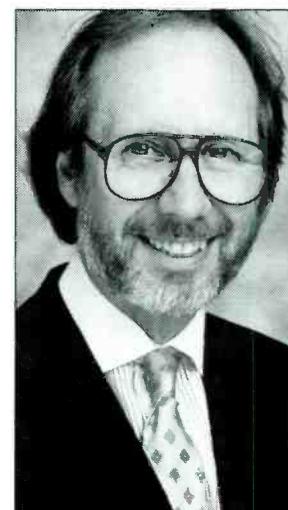
Brian Robertson is president of the Canadian Recording Industry Association, which was formed in 1963 with 10 founding members as the Canadian Record Manufacturers Association and renamed CRIA in 1972.

With 22 members, CRIA today represents labels that collectively own 95% of the sound recordings manufactured and sold in Canada.

Robertson, who moved to Canada in 1967 from London, first worked for CRIA as a consultant, then served as executive secretary from 1973 to 1977 before he was named president. He is also president of CRIA's licensing arm, the Audio-Video Licensing Agency Inc., and represents Canada on the board of the International Federation of the Phonographic Industry. Canadian correspondent Larry LeBlanc spoke with Robertson about the key issues affecting the Canadian recording industry.

Billboard: It seems that the recession has cut deeper into the recording industry in Canada than it has in the United States.

Robertson: Yes, but our retail business has been more fortunate than most others here. There was



Robertson

very small growth in 1991, about 1%, but it was growth. For 1992, I imagine we'll have that as well, which is pretty encouraging in this economy.

BB: What potential problems do you see for record manufacturers from the recent introductions of digital compact cassette and Mini-Disc?

BR: There have been tremendous benefits from the introduction of compact disc, but I'm more pessimistic about what's going to happen with consumer's mind-set when the real marketing starts on DCC and MiniDisc. There's a lot of potential for committed purchasers of compact players to stop in their tracks and ask, "What road am I going to go down?" It's also worrisome that it's taken eight years to get us to 25% [market] penetration on CD hardware, which isn't very spectacular.

When your primary growth carrier, CD, is in only 25% of homes, it's a little scary. There's also the issue that the growth was fueled by people replacing their [vinyl] collections. You wonder what the natural business is in terms of day-to-day growth of the format based on new releases and stimulation within the business.

BB: Is there much dialog or discussion between record and hardware manufacturers in Canada about problems facing each other because of the new technology?

BR: Over the last three years, I've endeavored to establish a relationship with the hardware manufacturers through their association, the Consumer Electronic Marketers of Canada, but there's been some degree of tension in the relationship in the past year because of our home-taping initiatives in Ottawa. We're looking for royalties on blank tape as well as the hardware, and they've been lobbying against the initiative. None of this has been conducive to an open dialog about the influences we both face in regard to new carriers.

BB: What is the dollar damage of home taping to the Canadian record industry?

BR: I think we've been losing as much as we're selling. You could say our lost sales are as much as we gross. There were roughly 45 million blank cassettes sold in 1991 and, from our studies, we know that 90% are bought to copy music and are used about 3.5 times a year. It is obviously displacing [recorded music] sales of at least \$200-250 million [Canadian] a year. Music is the most easily stolen product in the world. The consumer has no conscience about doing

(Continued on page C-14)

CANADIANS ARE ROCKIN' THE WORLD!

The politicians may be singing the "recession blues," but Canadian songwriters are making an impact worldwide. Some examples:

On the Charts

Tom Cochrane — *Washed Away*; k.d. lang — *Ingenue*; Alannah Myles — *Song Instead of a Kiss*; Roch Voisine — *La Légende Oochigeas*

Songwriting for the Stars

John Capek, Marc Jordan — *Rod Stewart*; Christopher Ward — *Alannah Myles*; Eddie Schwartz — *Joe Cocker*; Shirley Eikhard — *Bonnie Raitt*; Dave Tyson, Gerald O'Brien — *Hall & Oates*; Jim Vallance — *Bryan Adams*

Performing Internationally

Tragically Hip — *huge in Holland*; Rita MacNeil — *a rave in Australia*; Dream Warriors — *rappin' in England*; Loreena McKennitt — *Spanish success*; UZEB — *jazzing it up in Europe*; Leonard Cohen — *performed worldwide*; Rush — *30-million records sold worldwide*; Luc Plamondon — *"Starmania" performed in 4 languages*; Sarah McLachlan — *a hit in Japan*; Jeff Healey Band — *keeping the fans rockin' with "Feel This"*

Scoring in Film and TV

Milan Kymlicka — *Babar*; John Welsman — *Road to Avonlea*;

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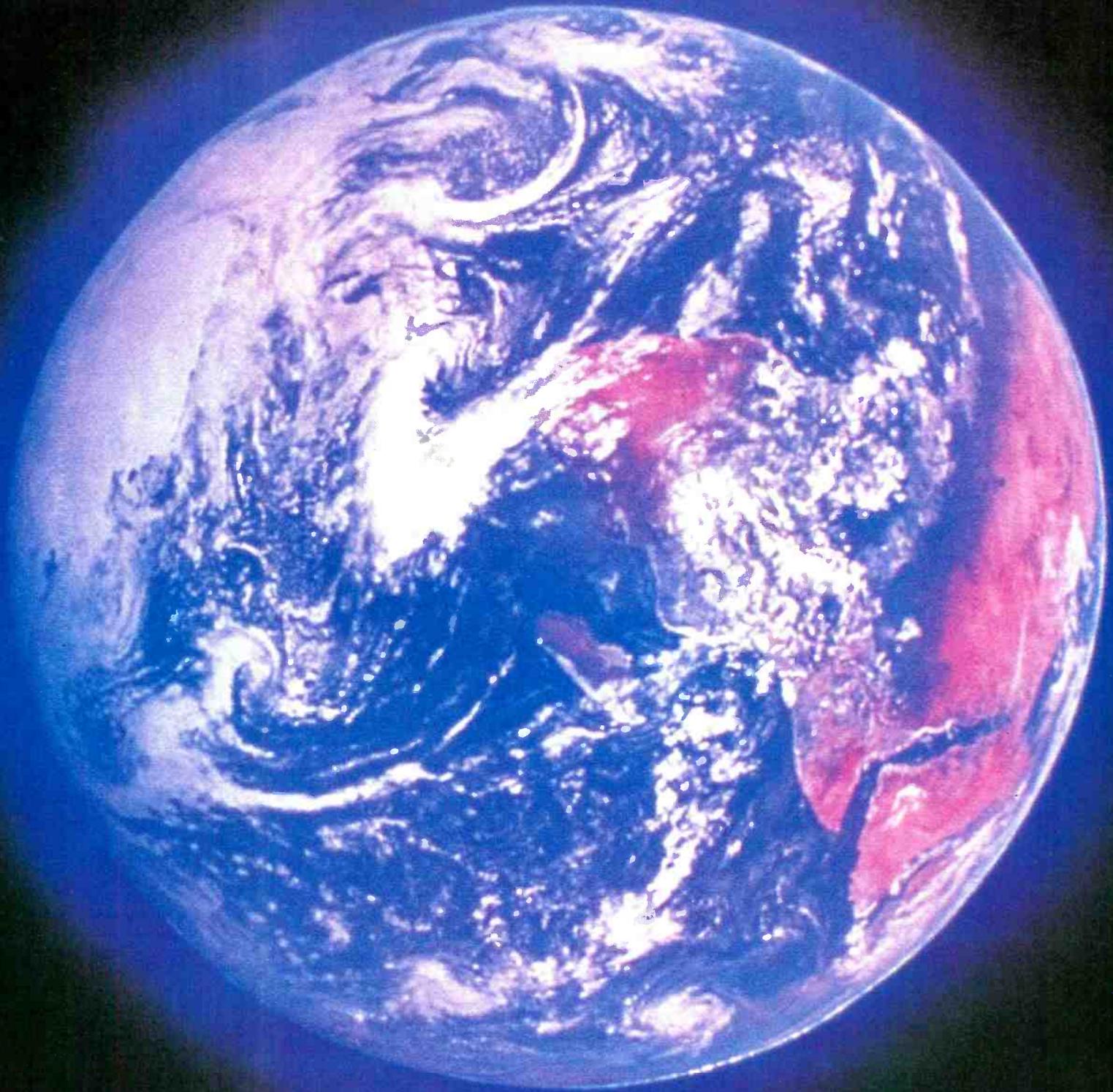
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Homegrown Talent

(Continued from page C-3)

gle, "Where Does My Heart Beat?" But last year's follow-up, "Celine Dion"—which includes "Beauty And The Beast," "If You Asked Me To," "Nothing Broken But My Heart," and the current "Love Can Move Mountains"—has provided her with gold in the States (her first) and in Australia. The album has also reached 400,000 units in Canada. Dion is now preparing for a U.S. tour, starting in March, her first tour there as a headliner.

Veteran Canadian folk hero Bruce Cockburn counts 1992 as one of the most enjoyable of his two-decade solo career. Following the release of his True North album "Nothing But A Burning Light" (on Columbia outside Canada) in late 1991, Cockburn performed 167 shows in nine countries outside Canada. Meanwhile, Columbia rereleased eight of his albums from his back catalog (four more are due in February), and his songs were covered by Jerry Garcia, Holly Near, and Dan Fogelberg. A Cockburn tribute album by various alternative artists on Intrepid Records included the Barenaked Ladies' version of "If I Had A Rocket Launcher," which charted nationally.

k.d. lang and the Reclines' transitional pop album, "Ingenue," turned out to be a shrewd career move. The Sire album achieved Canadian platinum (100,000 copies), sold 75,000 copies in the United Kingdom, and 800,000 copies in the United States, almost tripling past U.S. sales for her previous album, "Torch & Twang." In August, lang sold out two shows at New York's Radio City Musical Hall—and had a party thrown in her honor by buddy Madonna.

Last year, Canada's reigning country queen, Michelle Wright, twice topped The Record's country singles chart, with "Take It Like A Man" and "He Would Be Sixteen," while receiving strong support from American country programmers. Her Arista album "Now and Then" has sold more than 80,000 units in Canada and 250,000 units stateside.

"In Canada we're looking to do larger concert venues," says manager Brian Ferriman. "In the United States, there's still a process of discovery going on about her. Audiences view her as a new artist because they're unfamiliar with her."

The major success stories solely within Canada this past year belong to the Barenaked Ladies, The Tragically Hip, and Loreena McKennitt. As well, there's also been widespread success nationally for such English-speaking acts as Bootsauce, 54•40, Mae Moore, the Rankin Family, Slik Toxik, Kim Mitchell, Barney Bentall & the Legendary Hearts, Sue Medley, Alanis, the Pursuit of Happiness, Mae Moore, Love & Sas, Sue Medley, Acosta Russell, Moev, and the Infidels.

At the same time, the Quebec market enthusiastically supports a large number of homegrown stars, including Marjo, Claude Dubois, les B.B., Richard Séquin, Marie Camen, Villain Pigouin, Renée Martel, Johanne Blouin, Daniel Lavoie, Ginette Reno, Martine St-Clair, Michel Lemieux, Michel Rivard, Mitsou, Marie Denise Pelletier, France d'Amour, Francis Martin, and Nathalie Simard.

The Barenaked Ladies' debut Sire album, "Gordon," released in July, has sold 400,000 copies and reigned as the top album on The Record's retail chart for eight weeks. It was the followup to the band's self-named 1991 indie cassette, which made Canadian musical history by selling 95,000 copies. The band is about to embark on a 65-date coast-to-coast tour for MCA Concerts Canada starting in February.

Despite a sizable national fan base, it wasn't until last year, with the release of its third album, "Fully Completely" that MCA Records' alternative hard-rock band The Tragically Hip received widespread national radio airplay. In the first three months of release, the Juno-winning band's album has sold 300,000 copies in Canada, largely on the strength of airplay of its lead-off single, "Locked In The Truck Of A Car." The album has also been released in the United States, the United Kingdom, Holland, Germany, France, and Australia.

Celtic harpist Loreena McKennitt's album "The Visit," released on her own Quinlan Road label in September 1991 and distributed by Warner Music Canada, has now racked up domestic sales of 180,000 units and is starting to sell in American, Scandinavian, and European territories. In Spain, the album recently reached gold.

"One day, we'll wake up and find we've sold a half-million units in this country," predicts Stan Kulin, president, Warner Music Canada. "I'm not saying in the next year, but this album is so special it will be selling 10 years from now."

Domestic activity on this scale by such vibrant, diverse and original talent is a far cry from the mid-'80s, when Canadian multinationals and indies alike, obsessed with serving the radio-driven marketplace, tended to sign acts that took their musical cues from foreign sources, particularly American ones. Despite outside success by such acts as Bryan Adams, Rush, Loverboy, Triumph, and Glass Tiger, many domestic acts sold substantial numbers of albums within this country but found their recording stopped so fast at the American border that you could see the skid marks in Windsor.

(Continued on page C-14)



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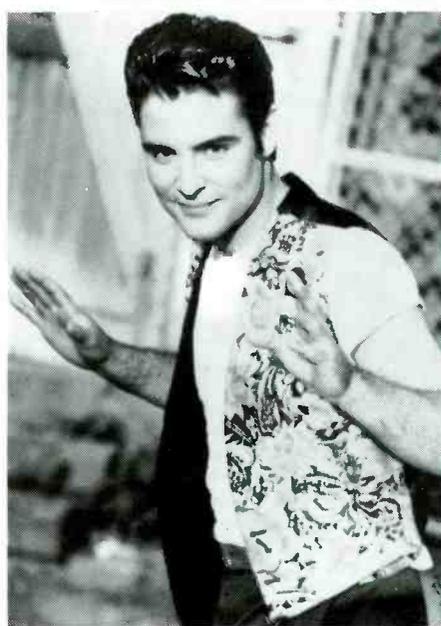
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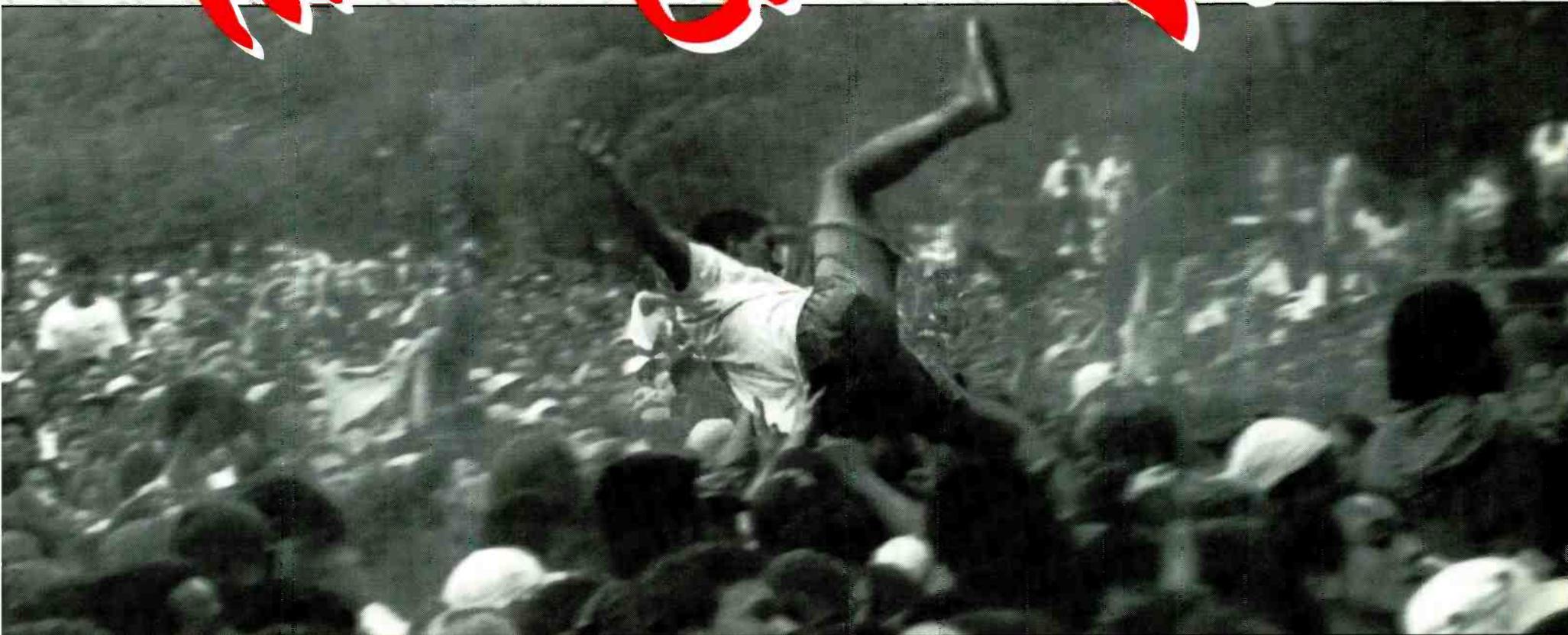


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CANADA

Homegrown Talent

(Continued from page C-12)

"The problem with the rest of the world seeing us as a legitimate source of repertoire was that we were making all these MOR pop records and AOR for radio," admits Capitol-EMI's Cameron.

While major labels steered clear of alternative acts for some time, a scene exploded within the club and indie community, led by such acts as Art Bergmann, D.O.A., the Parachute Club, Crash Vegas, Cowboy Junkies, k.d. lang, the Rheostatics, Look People, the Leslie Spit Treeo, and Meryn Caddell.

"There was a mindset saying, 'If we try to get radio, we're not going to get signed anyway so we might as well do what we want to do,'" notes Graham Stairs, A&R head of the indie Intrepid label. "That we-might-as-well-do-what-we-want-to-do credo has produced some great music."

Today, things have opened up considerably at all Canadian labels for fringe-type or alternative acts, thanks to several undisputed international and domestic success stories over the past few years, particularly the Cowboy Junkies, the Pursuit of Happiness, and the Barenaked Ladies, coupled with additional signings of such domestic acts as Colin James, k.d. lang, The Tragically Hip, and Dream Warriors—and more recently Barenaked Ladies (Sire), Sloan (Geffen) Pure (Wamer Bros.), and Acid Test (Sire)—by non-Canada-based labels.

At present, a new wealth of Canadian talent is signed with either multinational or indie labels, in various degrees of development: Sloan, the Watchmen, Devon, Glen Stace, the Waltons, the Lawn, John Bottomley, Stephen Fearling, John James, Jr. Gone Wild, Cassandra Vasik, Jann Arden, DoughBoys, Ray Lyell and the Storm, Deadbeat Honeymooners, the Hopping Penguins, Colin Linden, Gregory Hoskins and the StickPeople, I Mother Earth, the Blue Shad-ows, and Amanda Marshall.

"All I did with Barenaked Ladies was to take advantage of a huge gap in the independent scene which hadn't been worked very well," admits Best. "There was a lot of stuff on the independent scene."

Barenaked Ladies' popularity throughout Canada, coming at a time of increased fragmentation of Canadian pop into subcultures, is opening doors at labels for hearing by a high number of unsigned acts, many of which have strong club followings locally or nationally, including Thomas Trio & the Red Albino, Moxy Frúvous, Tea Party, Sara Craig, Shadowy Men on a Shadowy Planet, Corky & the Juice Pigs, Big Faith, Wild Strawberries, Lost Dakotas, Bourbon Tabernacle Choir, Random Killing, and the Angels Of Montenegro.

"We're probably looking at more projects than we ever have before," says Paul Burger, president, Sony Canada. "You're going to see new-signing activity happening pretty quickly this year. It really re-energizes all of us when you see that clubs are more active and there's not just one band or artist to go and see. There's a lot of interesting artists and bands out there and a number of them are going to be signed over the course of the next few months."

At press time, Burger was named chairman and CEO of Sony Music Entertainment U.K.

All labels here welcome the popularity of more alternative bands because it offers them the opportunity to downsize recording and video budgets. Previously, in trying to create an album for the world market, companies were spending as much as \$400,000 (Canadian) and rarely getting it back from the domestic market. Particularly without having guaranteed foreign release commitment, recording on a shoe-string is attractive.

"You can't go out and spend \$150,000 to \$200,000 [Canadian] producing an album being released only in Canada," says Gerry Lacoursiere, chairman, PolyGram Group Canada. "You try to make an album for the Canadian market like the Barenaked Ladies ['Gordon' cost under \$100,000 to record]. If it's made at a reasonable cost in line with the market, and if it happens in the U.S. and other territories, it's a big plus. At that cost, you don't need the foreign releases to justify picking up the [artist's] option." ■

Robertson

(Continued from page C-10)

it, and the hardware companies create product to facilitate it.

A whole industry has grown up around the theft of music and, with digital carriers, it's going to escalate because there's no loss of generation copy.

BB: Will the industry's proposed levy of between 5% and 10% of the retail price of the blank cassette tape, or roughly 50 cents a tape on average, do enough to offset the losses?

BR: If you've got 45 million tape cassettes, that's about \$25 million, which is a pittance in terms of the loss, but it's about the only solution apart from the serial-copy management system. The funds would be dispersed among composers, performing artists, and the record companies. ■

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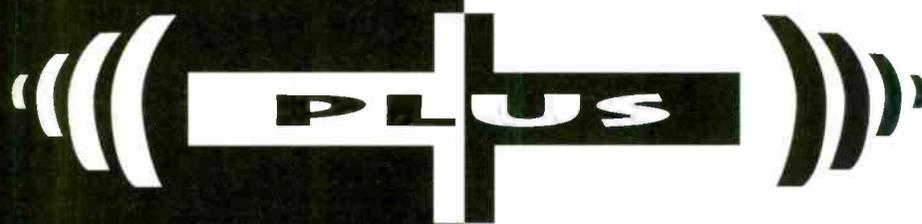
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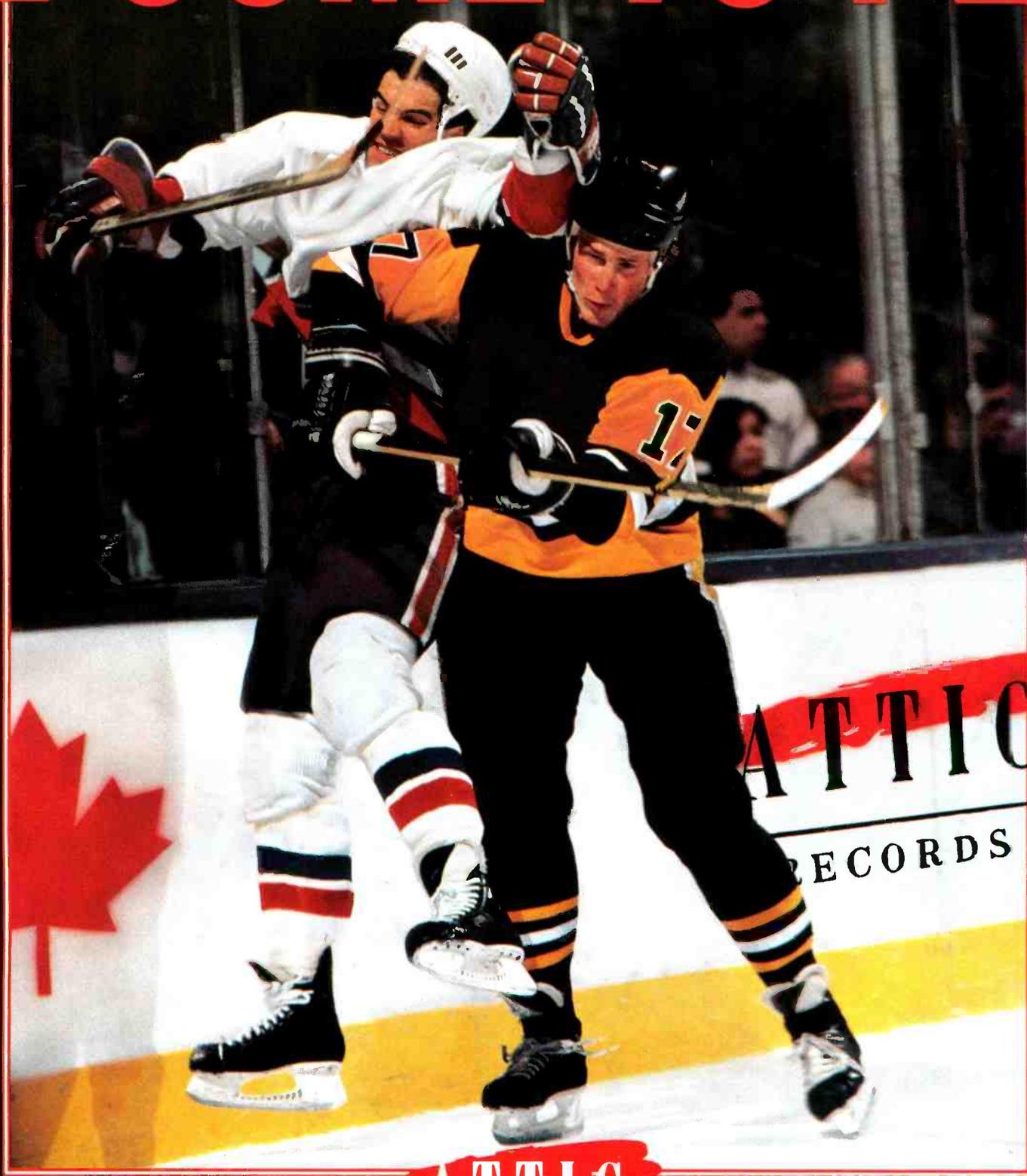
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BMG Distribution Fired Up To Spread Success

BY ED CHRISTMAN

LOS ANGELES—Although BMG Distribution rode a wave of hot sales success into its Jan. 6-12 convention, the confab focused on preparing the company to "spread the fire" to all labels distributed under its umbrella.

Pete Jones, BMG Distribution president, told Billboard on the day the convention ended, "We are standing at a point where we have a great opportunity between our current records and [upcoming] new releases. Arista is hot, and other [BMG] labels have some success. But we want to spread the fire. I want to make sure we get more plates spinning in the air."

During the convention, he urged BMG staffers "to spread the fire and become the industry's arsonists."

On the last night of the convention, Michael Dornemann, chairman and

CEO of Bertelsmann Music Group, told BMG Distribution staffers, label representatives, and artists BMG had enjoyed back-to-back record months. November set a new record for the company, when it took in \$66 million, he said, and in December that record was topped with sales hitting \$85 million. Of that, Arista, which has a number of hit records, including the sales-breaking "The Bodyguard" soundtrack, accounted for \$42 million in November and \$63 million in December.

Moreover, Jones cited SoundScan reports showing that BMG Distribution's overall market share, which was running at about 9%-10% year-to-date through September, climbed to the 15% point in the last two months of the year, for an overall performance of about 10.7% for the year.

Thanks to those successes, the convention, held at the Beverly Hills Hil-

ton, had a decidedly upbeat tone. But in company strategy meetings, which were closed to the press, Jones said he and his management team made sure to focus on marketing in the '90s.

With resources such as SoundScan and BDS available, "[BMG Distribution] as a company emphasizes micro-marketing. We want to use these tools and exploit them as quickly as possible. That is what we think it's all about in the '90s. For our next convention, I am considering using the theme 'Think small, deliver big.'"

A MULTILABEL EFFORT

While some attribute BMG Distribution's current success to Arista, Jones says other labels under its umbrella also has enjoyed success. He pointed out that in the 18 months since the last company convention, BMG distributed labels have amassed 75 gold and plati-



Pete Jones, president of BMG Distribution, urged staffers at the company convention to excel at micro-marketing, which he termed the wave of the '90s.

quite exciting," Davis said, adding that much of the success came about because of a game plan Arista put together a few years ago.

At that time, Arista management recognized the limitation of what the label's—or for that matter any label's—A&R staff can do, and subsequently signed a number of production deals, including one with L.A. Reid and Babyface, and started a Nashville imprint. As a result of those deals, Arista expanded into country, hip-hop, rap, funk, and heavy metal, Davis said. Between LaFace, and what Tim DuBois, who heads up the Nashville division, have accomplished, "it has primed the pump for much of what we came out with and much of the new music we will listen to today," Davis said.

The next day, during RCA's product presentation, Joe Gallante, president of the label, didn't mince his words. He started by saying RCA was not going to make any speeches during its product presentation. Simply put, he said, "You need music from us. We got it." And with that he unleashed a full-court press via a nearly three-hour product presentation that saw about 10 artists perform live. In addition, a number of artists that couldn't appear at the convention, including ZZ Top, made personalized videos addressing the confab. Moreover, Freddie Jackson made an appearance on the stage to tell BMG Distribution about plans for upcoming product and how eager he is to work with the BMG family.

A&R PLAYS KEY ROLE

Of the labels under the BMG distribution umbrella, BMG owns or has an equity stake in Arista, RCA, Zoo Entertainment, BMG Classics, BMG Kidz, BMG U.S. Latin, Fox, Imago, Jive, Private Music, Windham Hill, Bantam Audio Publications, and BMG Video. In addition, it handles pressing and distribution for Scotti Bros. Records, Savage Records, Amuse, the Children's Group, Critique, Esquire, Frontier Records, Gang Of Seven, I Am Records, JRS, Lightyear Entertainment, Musicmasters, and Milan.

The company also expanded its A&R opportunities by creating BMG Independent Group, or BIG, which funnels product through independent distribution, allowing labels under the

(Continued on page 60)

Garth, Billy Ray Sweep NARM Noms Pearl Jam, Kris Kross Among Other Best Sellers

NEW YORK—Country stars Garth Brooks and Billy Ray Cyrus swept the nominations for the National Assn. of Recording Merchandisers' 1992 Best Seller Awards.

Brooks led the pack with seven nominations—three in the category of best-selling country recording/male, two for best-selling music video, one for recording/male, and one for recording of the year. Cyrus garnered five nominations, one each in the categories of best-selling single, country recording/male, recording/new artist, recording/male, and recording of the year.

The awards will be presented during NARM's 35th annual convention, to be held March 6-9 at the Marriott Orlando World Center in Orlando, Fla.

Other top contenders for the awards are Pearl Jam (four nominations), Kris Kross (four), Metallica (three), and Red Hot Chili Peppers (three).

Best Seller Award nominees are voted on by NARM's regular members (retailers and wholesalers) and are based on actual over-the-counter sales of all recorded music configurations for the calendar year 1992.

The complete list of nominees follows:

- **Best-selling recording of the year:** "Blood Sugar Sex Magik," Red Hot Chili Peppers; "The Bodyguard" (soundtrack); "Ropin' The Wind," Garth Brooks; "Some Gave All," Billy Ray Cyrus; "Ten," Pearl Jam; "Unplugged," Eric Clapton.
- **Best-selling single of the year:** "Achy Breaky Heart," Billy Ray Cyrus; "Baby Got Back," Sir Mix-A-Lot; "End Of The Road," Boyz II Men; "I Will Always Love You," Whitney Houston; "Jump," Kris Kross.
- **Best-selling recording/group:** "Achtung Baby," U2; "Blood Sugar Sex Magik," Red Hot Chili Peppers; "Metallica," Metallica; "Nevermind," Nirvana; "Ten," Pearl Jam.
- **Best-selling recording/male:** "Ropin' The Wind," Garth Brooks; "Some Gave All," Billy Ray Cyrus; "Time, Love & Tenderness," Michael Bolton; "Unplugged," Eric Clapton.
- **Best-selling recording/female:** "Diva," Annie Lennox; "Luck Of The Draw," Bonnie Raitt; "MTV Unplugged EP," Mariah Carey; "Shepherd Moons," Enya; "Wynonna," Wynonna Judd.
- **Best-selling recording/new artist** (three awards to be presented): "Some Gave All," Billy Ray Cyrus; "Ten," Pearl Jam; "3 Years, 5 Months & 2 Days In The Life Of . . .," Arrested Development; "Totally Crossed Out," Kris Kross; "What's

The 411?," Mary J. Blige.

- **Best-selling music video:** "Achtung Baby," U2; "A Year And A Half In The Life Of . . .," Metallica; "Garth Brooks," Garth Brooks; "Live At El Macambo," Stevie Ray Vaughan; "This Is Garth Brooks," Garth Brooks.
- **Best-selling jazz recording:** "Blue Light, Red Light," Harry Connick Jr.; "Breathless," Kenny G; "25," Harry Connick Jr.; "Upfront," David Sanborn.
- **Best-selling country recording/male:** "No Fences," Garth Brooks; "Ropin' The Wind," Garth Brooks; "Some Gave All," Billy Ray Cyrus; "The Chase," Garth Brooks.
- **Best-selling country recording/female:** "Come On Come On," Mary-Chapin Carpenter; "For My Broken Heart," Reba McEntire; "Something In Red," Lorie Morgan; "Trisha Yearwood," Trisha Yearwood; "Wynonna," Wynonna Judd.
- **Best-selling country recording/group:** "American Pride," Alabama; "Brand New Man," Brooks & Dunn; "Diamond Rio," Diamond Rio.
- **Best-selling urban music recording/male:** "Bobby," Bobby Brown; "Dangerous," Michael Jackson; "Keep It Coming," Keith Sweat; "Private Lines," Gerald Levert.
- **Best-selling urban music recording/female:** "The Comfort Zone," Vanessa Williams;

(Continued on page 60)

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Justin Entertainment: Latest One-Stop Casualty?

THE GRIM REAPER appears to be continuing its march through the one-stop community. With at least six one-stops closing doors in 1992, the new year begins with word that Justin Entertainment in Atlanta currently isn't functioning. It couldn't be determined if Justin has closed its doors on a permanent basis, because phone calls to the company went unanswered. But sources say that company has been experiencing difficulty since late summer, when it was trying to put together a financing package that some sources describe as a loan carrying a government guarantee kicker of some sort. Whatever the deal was, it apparently fell through, because Tim Monnig, who heads up Justin, spent late December calling the large one-stops trying to find a buyer for his company, sources say.

IN OTHER ONE-STOP news, Jerry Richman, whose own company, Richman Bros., went out of business in the waning weeks of last year, has surfaced as a Pennsauken, N.J.-based sales rep for Santa Ana, Calif.-based Abbey Road Distributors. Bruce Ogilvie, who heads up Abbey Road, says Richman will

mine the Philadelphia area and Southern New Jersey marketplace for accounts. For those of you keeping score, that is Ogilvie's second move into the East Coast. A couple of months back, he opened up a sales office in Atlanta... While Abbey Road flexes its muscles in Southern California, Barney Cohen and his



by Ed Christman

Woodland Hills, Calif.-based Valley Record Distributors, a Northern California powerhouse, isn't exactly standing still. Cohen has firmed up the people side of his company by hiring Ron Phillips as director of purchasing. Phillips, who has been serving as director of marketing for Miami-based Spec's Music & Movies, will move to California in February.

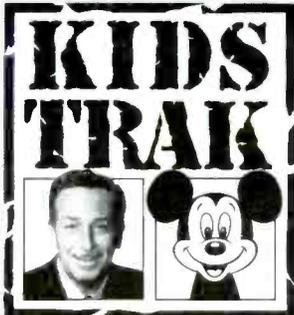
SWITCHING OVER TO the independent distribution side of the business, Caroline Records Inc., an independent distributor formerly based in the garment district of New York, has moved to the wide open spaces of Goshen, N.Y., a town about 50 miles outside Manhattan. Caroline is already up and running at its new facility, a one-level warehouse that takes in about 350,000 cubic feet, as compared to the old one, which encompassed 72,000 cubic feet. Duncan Hutchinson, Caroline's director of distribution, was unavailable to explain the motivation behind the move. But in a press release issued by the company, Hutchinson asks a question that quite possibly only a New Yorker can understand: "How efficient can a distributor be on the 11th floor of a building on a one-way street on the fringe of [New York's] garment district, at the mercy of an ancient freight elevator?"

The press release states that the move will guarantee same-day shipping for all orders received by 3 p.m., and promises a quicker turnaround on returns and credit.

Caroline distributes its own label and exclusively handles 20 other imprints. It also distributes another dozen or so labels on a non-exclusive basis. The Caroline label stays in New York at its present headquarters.

ON THE MOVE: Jim McCall, a regional sales manager with Liberty Records, has left the label and is seeking opportunities. McCall can be reached in Dallas at 214-394-3384... Similarly, Tim Leffel, a product development manager in RCA's sales department, has left the label, and is seeking opportunities. He can be reached at 201-792-0542.

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Ariel, The Little Mermaid, of course. What is her new album? *Splash Hits*, featuring songs from her hit television show.

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Anything else? Yes, her track record leaves no doubt that her many fans will make *Splash Hits* a splash at retail.



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Retail

BMG DISTRIBUTION FIRED UP TO SPREAD SUCCESS

(Continued from page 57)

BMG umbrella to invest in artists not ready for distribution through a major.

For the company's fiscal year, which ends June 30, Jones projects BMG Distribution will rack up \$600 million-\$700 million in sales. Of that, some 5%-10% will be from sales of records released by owned or ventured labels, while the remainder will come from sales of titles released by distributed labels, he said.

In an interview, Jones emphasized, "We believe in third-party distribution. We did a number of different kind of deals for a variety of reasons. We wound up with a number of mass-market labels and niche labels."

Subsequently, BMG has acquired a stake in some of the third-party distribution labels, including Windham Hill and Private Music. Jones termed this involvement a natural evolution of the relationship. "We are moving in the direction of equity," he said. "A number of pressing and distribution deals are now evolving into longer-term strategies.

Nonetheless, "we continue to look for third-party distribution deals with labels," he said. "We want labels capable of generating in the range of \$10 million, which can do that without issuing a lot of SKUs," he said, recognizing that currently there are not a lot of la-

bels that meet those characteristics.

At a BMG Distribution convention three years ago Jones said the company was looking for labels capable of generating upward of \$5 million in revenue. To explain the higher criteria, Jones said, "In a larger context, as our owned and ventured labels grow in volume ... it raises the stakes. We will now look for higher platforms when considering a P&D deal.

IMPORTANCE OF DISTRIBUTION

In addressing the convention, Dornemann emphasized the importance of distribution. He said, "BMG stands for Best Music Guaranteed. But even if we

have the best music, we need a team to make it happen. The artist is our blood, but you are the heart pump that makes it happen ... Distribution is the key to make it all happen."

Following Dornemann at the close of the convention, Jones said, "We believe in best people, best system, and best results," but he added it is not good enough to become simply the best. In order to achieve that status, "you need continuity of effort to succeed every day," Jones told BMG employees, whom he praised for their dedication, talent, and spirit. "If you succeed today, yesterday and tomorrow will take care of themselves."



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Music Retailing's 1992 Best Prices Award "best going, most often"

NARM BEST SELLERS

(Continued from page 57)

"Love Deluxe," Sade; "MTV Unplugged EP," Mariah Carey; "What's The 411?," Mary J. Blige.

- **Best-selling urban music recording/group:** "Cooleyhighharmony," Boyz II Men; "Forever My Lady," Jodeci; "Funky Divas," En Vogue; "Oooooohhh ... On The TLC Tip," TLC; "Totally Crossed Out," Kris Kross.

- **Best-selling movie or TV soundtrack:** "Beauty And The Beast"; "The Bodyguard"; "Boomerang"; "Singles"; "Wayne's World."

- **Best-selling original cast recording:** "Les Miserables"; "Phantom Of The Opera"; "Phantom Of The Opera Highlights."

- **Best-selling recording merchandised as classical music:** "Amore," Luciano Pavarotti; "Baroque Duet," Kathleen Battle and Wynton Marsalis; "Hush," Yo-Yo Ma and Bobby McFerrin; "In Concert," Carreras/Domingo/Pavarotti (Mehta).

- **Best-selling gospel/contemporary Christian recording:** "Change Your World," Michael W. Smith; "Go West Young Man," Michael W. Smith; "Heart In Motion," Amy Grant.

- **Best-selling rap recording:** "House Of Pain," House Of Pain; "Mack Daddy," Sir Mix-A-Lot; "3 Years, 5 Months & 2 Days In The Life Of ...," Arrested Development; "Totally Crossed Out," Kris Kross.

- **Best-selling comedy recording:** "Dice Rules," Andrew Dice Clay; "40 Too Long," Andrew Dice Clay; "Off The Deep End," Weird Al Yankovic; "Scraps From The Future," Pauly Shore.

- **Best-selling heavy metal recording:** "Adrenalize," Def Leppard; "Countdown To Extinction," Megadeth; "Metallica," Metallica; "Use Your Illusion I," Guns N' Roses.

- **Best-selling new age recording:** "Dare To Dream," Yanni; "Shepherd Moons," Enya; "Solo Para Ti," Ottmar Liebert; "Summer," George Winston; "Watermark," Enya.

- **Best-selling alternative music recording:** "Automatic For The People," R.E.M.; "Blood Sugar Sex Magik," Red Hot Chili Peppers; "Nevermind," Nirvana; "Ten," Pearl Jam.

- **Best-selling children's recording:** "Aladdin" (soundtrack); "Beauty And The Beast" (soundtrack); "Chipmunks In Low Places," Alvin & the Chipmunks; "The Little Mermaid" (soundtrack).

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Wheeling & Dealing: Restless, Big Deal, Hightone Labels Forge New Distrib Pacts

DEALS GALORE: Sundry independent labels have forged new distribution pacts at the top of the new year.

Restless Records has announced deals with two Minneapolis-based indies—**Red Decibel Inc.** and the attractively named **Spanish Fly Records**.

Red Decibel, you may recall, sealed a first-look arrangement with **Sony Music** last year. The company's deal with Restless will cover titles not released through the Sony pipeline. The initial albums slated for Restless distribution, due Feb. 9, are **Bloodstar's** second release, "Anytime Anywhere," and "Choose To See More," a debut by Milwaukee's **Mas Optica**.

Spanish Fly is an outlet operated in part by **Babes In Toyland** drummer **Lori Barbero**. So far the company has released two 7-inch 45s; forthcoming under the Restless deal will be albums by **Dumpster Juice**, **Smut**, **Milk**, and **Scarecrow**, plus some additional singles.

The Red Decibel and Spanish Fly agreements were arrived at via an arrangement with Minneapolis' **Twin/Tone Records**, which is also distributed by Restless.

Meanwhile, **Big Deal**, a new alternative music imprint founded by former **Noise International** GM **Dean Brownrout** and **Caroline Records'** **David Wolin**, will be marketed and promoted by **Futurist/Mechanic** and distributed via **Relativity Entertainment Distribution**. The deal contains an agreement allowing for Big Deal artists to be distributed through **BMG Distribution**, via Mechanic's relationship with **RCA**, should sales or critical success warrant it.

Big Deal bows in April with records by Milwaukee's **Sometime Sweet Susan** (produced by Chi-town noise master **Steve Albini**) and Philadelphia's **Brother Eye** (produced by **Dave Fridmann** of **Mercury Rev**). The company plans to release up to nine albums a year.

Finally, Oakland, Calif.-based **Hightone Records** will now be distributed exclusively by Long Island, N.Y.'s **Koch International**, according to company chief **Larry Sloven**. The roots-music imprint previously had used several regional distributors to move its product.

BOOKING THE INDIES: Anybody seeking a fairly dandy road map to indie land may want to check into **Norman Schreiber's** recent tome "The Ultimate Guide To Independent Record Labels And Artists" (Pharos Books, \$15.95).

Schreiber, a New York-based writer, clearly has his heart in the right place. In his introduction, he amusingly writes, "Pause for a moment and say a prayer for independent record companies. They are to music what **Ben & Jerry** are to rain forests; what **Tom & Jerry** are to violence; and what **Dean & Jerry** were to comedy. They respect it. They enrich it." Amen.

Schreiber's 268-page book is an alphabetical listing of dozens of indie labels, complete with addresses, phone numbers, contacts, and, in some cases,



by Chris Morris

capsule histories. Artists and genres are cross-indexed in the back of the book; there is also a breakdown of the recording formats used by various labels.

"The Ultimate Guide," while not completely comprehensive (what book about the ever-proliferating indie universe could hope to be?), is an extremely useful tool for retailers, distributors, and aspiring artists.

ON THE MOVE: **Mitch Cantor**, the founder/operator of Detroit's folk-oriented **Gadfly Records**, has relocated to Waterbury, Vt., to manage **Alcazar** and **Alcazarm! Records**, which are operated by distributor **Silo**. Cantor will also handle publicity and marketing for **Silo**.

Cantor, who will continue to operate **Gadfly**, should be a good match with **Alcazar**, which has issued albums by such folk figures as **Odetta**, **Rory Block**, **Dave Van Ronk**, and **Doc Watson**.

FLAG WAVING: Good news for **NRBQ** fans: The rock'n'roll band's founding guitarist, **Steve Ferguson**, has an extremely fine and funky new solo album out.

Ferguson, who picked his axe with the mighty 'Q' in the late '60s and early '70s, has just issued "Jack Salmon & Derby Sauce" on **Schoolkids' Records**, the label operated by the like-named and respected Ann Arbor, Mich., retail outlet. The record is a sequel to the guitarist's 1987 "Fun For Fools," which he issued on his own **Jess Records** imprint.

"We shopped it some," Ferguson says of the new album, which was recorded in 1990. **Rounder**, **Black Top**, **Rhino**, and even **Virgin** expressed interest, but it was writer **Michael Lipton** (who wound up penning the "Jack Salmon" liner notes) who finally made

the connection.

"Michael was real encouraging," Ferguson says. "One day Mike says, 'I don't know why I didn't think of this—I know this guy [Schoolkids' **Steve Bergman**] who has a record label in Ann Arbor.' From there it was straight ahead."

"Jack Salmon" is a rocking, flavorful brew of Creole-based roots music. While that style is more frequently associated with Louisiana, Ferguson explains it also has a deep relationship with his native Louisville, Ky. (where he still resides).

"It has a lot to do with the history of the Ohio Falls," he says. "Louisville is almost its own thing—it's a river town, so you get a lot of different ethnic groups... On the river, there's a collision there between the Africans and the Celts."

Ferguson, who reunited in 1991 with **NRBQ** keyboardist **Terry Adams** on sessions for pianist **Johnnie Johnson's** **Elektra/Nonesuch** American Explorer Series album, says he wants to record another album this year. He performs regularly in Louisville's blues bars; forthcoming gigs of note include a date at Ann Arbor's **Blind Pig** March 19 and at Louisville's **Center for the Arts** April 15.

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Billboard®

FOR WEEK ENDING JANUARY 30, 1993

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** NO. 1 ***		
1	1	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON 27 weeks at No. 1	89
2	2	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	89
3	3	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	89
4	4	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	89
5	9	ENYA ▲ REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	66
6	10	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	78
7	5	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	87
8	6	JOURNEY ▲ ⁴ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	89
9	7	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	89
10	8	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	89
11	11	RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	86
12	12	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	87
13	15	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	80
14	22	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	48
15	13	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	89
16	14	ELVIS PRESLEY ▲ RCA 5196* (7.98/11.98)	GOLDEN RECORDS	16
17	16	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	74
18	18	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	89
19	29	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	8
20	38	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	83
21	26	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	78
22	23	BON JOVI ▲ ⁹ MERCURY 830264* (7.98 EQ/11.98)	SLIPPERY WHEN WET	29
23	21	JIMI HENDRIX ▲ ² REPRISE 2276/WARNER BROS. (7.98/11.98)	SMASH HITS	34
24	17	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	75
25	27	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	89
26	32	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	89
27	30	U2 ▲ ⁵ ISLAND 842298/PLG (9.98/15.98)	THE JOSHUA TREE	57
28	25	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	89
29	19	THE BEATLES ▲ ⁸ CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	22
30	43	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	68
31	39	ENYA ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	44
32	42	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	80
33	35	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ/11.98)	A DECADE OF HITS	54
34	24	PATSY CLINE DELUXE 5050*/IMG (7.98/11.98)	20 GOLD HITS	4
35	37	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	79
36	31	THE BEATLES ▲ ⁹ CAPITOL 46446 (9.98/15.98)	ABBAY ROAD	15
37	34	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	49
38	20	VINCE GILL RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	11
39	28	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	3
40	41	LED ZEPPELIN ▲ ⁶ ATLANTIC 19127* (7.98/11.98)	LED ZEPPELIN 2	48
41	44	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	85
42	47	THE EAGLES ▲ ⁹ ELEKTRA 103* (7.98/11.98)	HOTEL CALIFORNIA	38
43	—	U2 ▲ ISLAND 81148* (7.98 EQ/11.98)	WAR	22
44	45	THE BEATLES ▲ ⁷ CAPITOL 46443 (14.98/26.98)	THE BEATLES	10
45	46	LYNYRD SKYNYRD MCA 42293 (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	8
46	—	SOUNDTRACK ▲ ⁷ COLUMBIA 39242* (5.98 EQ/9.98)	FOOTLOOSE	7
47	48	DARYL HALL JOHN OATES ▲ ² RCA 4858* (7.98/11.98)	GREATEST HITS-ROCK 'N' SOUL I	5
48	—	ROY ORBISON COLUMBIA 44348* (5.98 EQ/9.98)	VOL. 1-ALL-TIME GREATEST HITS	1
49	36	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	2
50	—	CREEDENCE CLEARWATER REVIVAL FANTASY 2 (11.98/18.98)	CHRONICLES VOL. 1	1

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

▶ ELVIS COSTELLO AND THE BRODSKY QUARTET

The Juliet Letters
PRODUCERS: Kevin Killen, Elvis Costello & The Brodsky Quartet
Wamer Bros. 45180

The most focused pieces in this song cycle—inspired by the story of a Verona professor who answers letters addressed to Juliet—are ones written in true partnership between Costello and members of the eclectic ensemble—"I Almost Had A Weakness," "This Offer Is Unrepeatable," "Jacksons, Monk & Rowe," "This Sad Burlesque," and "Romeo's Seance" stand out among them. Others float in a musical limbo that exposes the pretentious side of the collaboration and paints a portrait of the artist as a middle-aged man whose fires may have begun to dim.

▶ NEIL YOUNG

Lucky Thirteen
PRODUCERS: Various
Geffen 24452

Ever since Young reverted to the styles on which his reputation is founded—penetrating folk and searing grunge—the "Geffen" years have come to be seen by fans as a digression they would just as soon forget. This retrospective distills the essence of that phase into a one-hour package of previously unreleased versions, plus tracks taken straight from the five albums, some of which aren't available on CD. Songs range from the vocoder-saturated "Sample And Hold" to the countryfied "Depression Blues" to the rollicking "Get Gone." Renewed interest in the artist will buoy this release regardless of its relatively low-quality quotient.

★ PAUL METSA

Whistling Past The Graveyard
PRODUCER: Bucky Baxter
Raven 93

Outstanding new effort from this astute Minneapolis singer/songwriter rocks intensely, with varying degrees of folk and country inflection. Producer Baxter is Bob Dylan's pedal steel player, and other notable contributors include ex-E Streeter Gary Tallent as well as sidemen for Bruce Hornsby and Bill Monroe. Highlights of a strong set include "St. Louis County Fair," "As Good As It Gets," "Floretta's Junkyard," and the Springsteenian "Prettiest Girl In Town." Metsa's folk roots are revealed by politically inclined tracks "Slow Justice" and "Jack Ruby." Contact: 612-844-0727.

NEW & NOTEWORTHY

VARIOUS ARTISTS

D.I.Y.:
Anarchy In The UK—UK Punk I
The Modern World—UK Punk II
Teenage Kicks—UK Pop I
Starry Eyes—UK Pop II
Blank Generation—The New York Scene
We're Desperate—The L.A. Scene
Come Out And Play—American Power Pop I
Shake It Up!—American Power Pop II
Mass. Ave.—The Boston Scene
COMPILATION PRODUCER: Gary Stewart
Rhino 71171-71179

This delightful nine-volume series surveying late-'70s/early-'80s alternative music was compiled as a labor of love by Rhino A&R VP Stewart. Overview gives a deep picture of the riches that emerged from the punk and postpunk do-it-yourself movement in various locales. Individually annotated 19-track compilations (L.A. volume contains 21 cuts) look back on singles and album cuts that broke new ground upon release, and serve as underground inspirations today. In particular, two volumes on English punk and New York roundup, despite

THE TRAGICALLY HIP

Fully Completely
PRODUCER: Chris Tsangarides
MCA 10700

To borrow a title from this Canadian act's third full-length release, the Hip are still "Looking For A Place To Happen" in the U.S., and that's a pity. Singer Gordon Downie, some of his vibrato-laden excesses in check, has emerged as a formidable, affecting front man, and the band continues to play with dead-ahead, unshowy power. The aforementioned "Place" and "Lionized" are fine introductions to a group that deserves some success on this side of the border.

ROCKHEAD

PRODUCER: Bob Rock
Capitol 98369

Producer already well-known for his work with Metallica, Bon Jovi, Motley Crue, the Cult, and Aerosmith steps forward on his own as vocalist/guitarist with a usually raucous and high-spirited collection of hard-rock tunes. Valuable assists are supplied by the likes of Richie Sambora and Billy Duffy, who augment core quintet. Smokers like "Bed Of Roses" and "Chelsea Rose" should have no difficulty finding rock radio acceptance.

COME

Eleven:Eleven
PRODUCERS: Come, Tim O'Heir & Carl Plaster
Matador 045

It seems highly apropos that this new guitar-noise ensemble concludes its album with a cover of the Stones' "I Got The Blues," since Come's bleak, gnarly music sounds like a postpunk derivation of the miasmic "Exile On Main Street." Former Uzi and Live Skull member Thalia Zedek fronts the quartet on a generally bracing collection of brutal, mostly slow skull-poppers that will be embraced by modern rock lefties.

KENNY NEAL

Bayou Blood
PRODUCERS: Kenny Neal, Bob Greenlee & Bruce Iglauer
Alligator 4809

Singer/guitarist/harp player Neal, son of bayou legend Raful Neal, serves up another tasty selection of blues that cuts a groove between Southern and Chicago stylings. Tough quartet that also includes Lucky Peterson on guitar steps lively through a most original set that includes such fan-pleasing tracks as "Howling At The Moon," "Right Train, Wrong Track," and "Gonna Put You Out Of My Misery."

some omissions due to licensing refusals, capture the cultural flavor of those febrile times. First five albums are now available, while remainder hit the street in February; all are worthy of attention. Expect major press reaction.

VARIOUS ARTISTS

RCA Victor Jazz/The First Half Century: The Twenties Through The Sixties
COMPILATION PRODUCER: Orrin Keepnews
RCA 66084

Five-disc, five-decade historical survey of the RCA Victor, Bluebird, and subsidiary labels is pregnant with top-rate performances from giants like Jelly Roll Morton, Louis Armstrong, Duke Ellington, Coleman Hawkins, Charlie Parker, Count Basie, and the late Dizzy Gillespie. By Keepnews' admission an informal collection, it does not purport to be chronologically perfect nor graphically extravagant (it lacks the usual illustrated booklet). Nevertheless, it serves as an apt salute to a label for which almost every legend of the genre has recorded at one time or another.

SPOTLIGHT



JESUS JONES

Perverse
PRODUCER: Warne Livesey
SBK 80647

London quintet that exploded two years ago with "Doubt" stays on the cutting edge by steering toward its techno side while still keeping rock and alternative elements within reach. Lead single "The Devil You Know" is a microcosm of the new sound, while likely follow-up "The Right Decision" evokes breakthrough hit "Right Here, Right Now." Other hopefuls, especially for alternative radio and clubs, are "Zeroes And Ones," "Magazine," and "Idiot Stare."

EVERY MOTHER'S NIGHTMARE

Wake Up Screaming
PRODUCER: Jim Gaines
Arista 18639

Tennessee band's sophomore album has a tendency to bog down in a swamp of hard-rock clichés. However, group deserves praise for its musical chops and its ability to shift tempos on a dime, particularly on "Good Die Young." Most robust and radio-ready originals here are opener "House Of Pain," "I Hate Myself," and "Slip And Fall." EMN also offers a meaty cover of "Tobacco Road."

DANCE

808 STATE

Gorgeous
PRODUCERS: 808 State
ZTT/Tommy Boy 1067

Third album by leader of the now-defunct ambient-house movement shows the U.K. act at a creative crossroads. Material is skewed between signature soft synth tones and aggressive techno beats—with a dash of modern pop tossed in for even more diversity. Regardless, diehard club fans will revel in "10x10," with its house piano lines and caustic rave riffs, and the dreamy "Europa," which has a lovely vocal by Caroline Seaman. Chances for radio crossover are strengthened by "Moses," three minutes of pure pop pleasure bolstered by the liveliest performance guest vocalist Ian McCulloch has delivered in a long time.

JAZZ

▶ ABBEY LINCOLN

Devil's Got Your Tongue
PRODUCER: Jean-Philippe Allard
Verve 513 574

Latest from veteran jazz vocalist Lincoln is again hoisted aloft by her broad, clear, bell-like tones, as well as by such notables as Grady Tate, J.J. Johnson, Stanley Turrentine, Olatunji, the Staple Singers, her violin/stepdaughter Maxine Roach, and children's choir the Noel Singers. Highlights of this multitextured traditional set include the glorious Staples-aided gospel of "Story Of My Father," the down-tempo tristesse of "Spring Will Be A Little Late This Year," the fanciful strains of "The Merry

Dancer," and further Staples spiritualism with "The Music Is The Magic."

JAZZ AT THE MOVIES BAND

Body Heat/Jazz At The Movies
PRODUCERS: Paul & Dan Rothchild
Discover 77001

Lushly played set comprises new recordings of both familiar and obscure movie soundtrack fare penned by, among others, John Barry, Jerry Goldsmith, Luis Bonfá, Mark Isham, Vangelis, and Bernard Herrmann. Featured soloists, including Ernie Watts, Jack Sheldon, and Kim Richmond, dress up seamless playing by core unit of pianist Bill Cunliffe, drummer Bernie Dresel, keyboardist Matt Harris, and bassist Roberto Vally. A nice entry for contemporary jazz outposts.

INCOGNITO

Tribes, Vibes And Scribes
PRODUCER: J.P. 'Bluey' Maunick & Richard Bull
Verve Forecast 514 198

Brisk contemporary jazz from an 11-piece band fronted by singer Maysa Leak shows strong funk/dance influences. Jazziest of the set includes the Latin-tinged "Colibri" and the Miles Davis tribute "L'Arc En Ciel De Miles." Among the more R&B-inclined are sharp tracks "I Love What You Do For Me" and "Change," as well as a Latinesque rearrangement of Stevie Wonder's "Don't You Worry 'Bout A Thing."

NEW AGE

▶ JAN HAMMER

Beyond The Mind's Eye
PRODUCER: Jan Hammer
Miramar 2902

Fusion pioneer and "Miami Vice" theme author unearths one of his most ambitious projects to date: the soundtrack for a computer-animated, virtual-reality video extravaganza that's being released simultaneously with the album. Hammer's instrumental compositions stand on their own melodic feet, though they do benefit from the "home theater" experience. Lone vocal entry, featuring Chris Thompson, has pop and AC potential, and entire disc is a must for new-age outlets.

VITAL REISSUES™

JIMMY SCOTT

Lost And Found
PRODUCERS: Joel & Jonathan Dorn
Rhino 71059

Last year's "All The Way" introduced the mind-bending jazz singer Scott to a new audience, so this compilation of Dorn-produced sessions from 1969 and 1972 is especially welcome, given the vocalist's slim discography of works in print. The approach was much the same then as now: Scott essays ballad standards at lugubrious tempos in his high, feminine voice, backed up by sedate strings. Highlighting the sides here is an astonishing version of "Day By Day" that could stand as a memorial to its late co-author Sammy Cahn. Jazz bliss.

ART NEVILLE

His Specialty Recordings 1956-58
COMPILATION PRODUCER: Billy Vera
Specialty 7023

Among the new entries in the multivolume "Legends Of Specialty" series is this excellent 20-track compilation of demos, singles, and unreleased tracks by elder Neville Brother Art, who was the first of the celebrated New Orleans siblings to record. Numbers here include romping, piano-dominated tunes like "Cha-Dooky-Doo" and "That Old Time Rock 'N' Roll," which are lively examples of the Crescent City R&B tradition at its best.

LATIN

▶ DI BLASIO

En Tiempo De Amor
PRODUCER: Raul Di Blasio
Aniolo/BMG 3466

Now using only his surname, Argentinean pianist returns with another scintillating instrumental effort that nicely blends sweeping, up-tempo numbers ("Piano Caribe," "Gitano") with wonderfully romantic ballads ("Volviendo A Casa," "Rosalinda"). Dramatic string arrangements occasionally overpower Di Blasio's lively tinkling, but the charismatic pianist shines brilliantly as a solo performer during the 10-minute closing entry, "Medley."

▶ VIKKI CARR

Brindo A La Vida, Al Bolero, A Ti
PRODUCERS: Fernando Riba, Kiko Campos
Sony Latin 80942

Carr's likable tribute to the overpopular bolero genre showcases her high-voltage pipes swimming through a lushly produced collection of bittersweet love odes, several of which were penned by the likes of masterful composers Maria Grever & Augustin Lara, and Vinicius De Moraes. Hit singles abound, including "Tuya Soy," "Yo Sé Que Te Voy Amar," "Si Tú No Estás," plus "Una Mujer" and "Nadie"—both arranged by redoubtable arranger/pianist Bob Florence.

COUNTRY

▶ MARK COLLIE

Beyond The Mind's Eye
PRODUCER: Don Cook
MCA 10658

Nicely balanced between the traditional and the rockabilly, Collie offers another intriguing collection of vocal vignettes. Best cuts: "Is That Too Much To Ask," "Trouble's Comin' Like A Train," "Something's Going To Change Her Mind."

▶ GIBSON/MILLER BAND

Where There's Smoke
PRODUCER: Doug Johnson, Blue Miller
Epic 52980

This band pulsates with restless energy—and it shows in such numbers as "Big Heart" and the title tune—but it can also be moving and persuasive on soft ballads. Good writing, too.

★ DAVID HOLT

Grandfather's Greatest Hits
PRODUCER: Steven Heller
High Windy 1251

Multi-instrumentalist Holt assembles an all-star backup band to give a gloss to such folk standards as "Cripple Creek," "John Henry," and "Wreck Of The Old 97." Contact: 800-637-8679.

CLASSICAL

★ SHOSTAKOVICH: SYMPHONY NO. 5

Cleveland Orchestra, Sanderling
Erato 45815

From the very first, one is aware of something special. Sanderling's choices of tempi are particularly apt and his musical trip captivating, not only for the listener but also for the orchestra, which seems energized to deliver its best. Outstanding sound, as well. The only cavil is the relatively short playing time. Competing versions offer substantial companion works.

MUSSORGSKY: PICTURES AT AN EXHIBITION/

BALAKIREV: ISLAMEY
TCHAIKOVSKY: CHILDREN'S ALBUM
Olli Mustonen, Piano
London 436 265

The young Finnish pianist sports a technical armament that conquers knucklebusters like "Islamey" with ease. He offers thrills aplenty, but Mustonen also pleases in more lyrical expression, as in the Tchaikovsky set. In "Pictures," of course, both qualities are called for. A strong career boost.

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.

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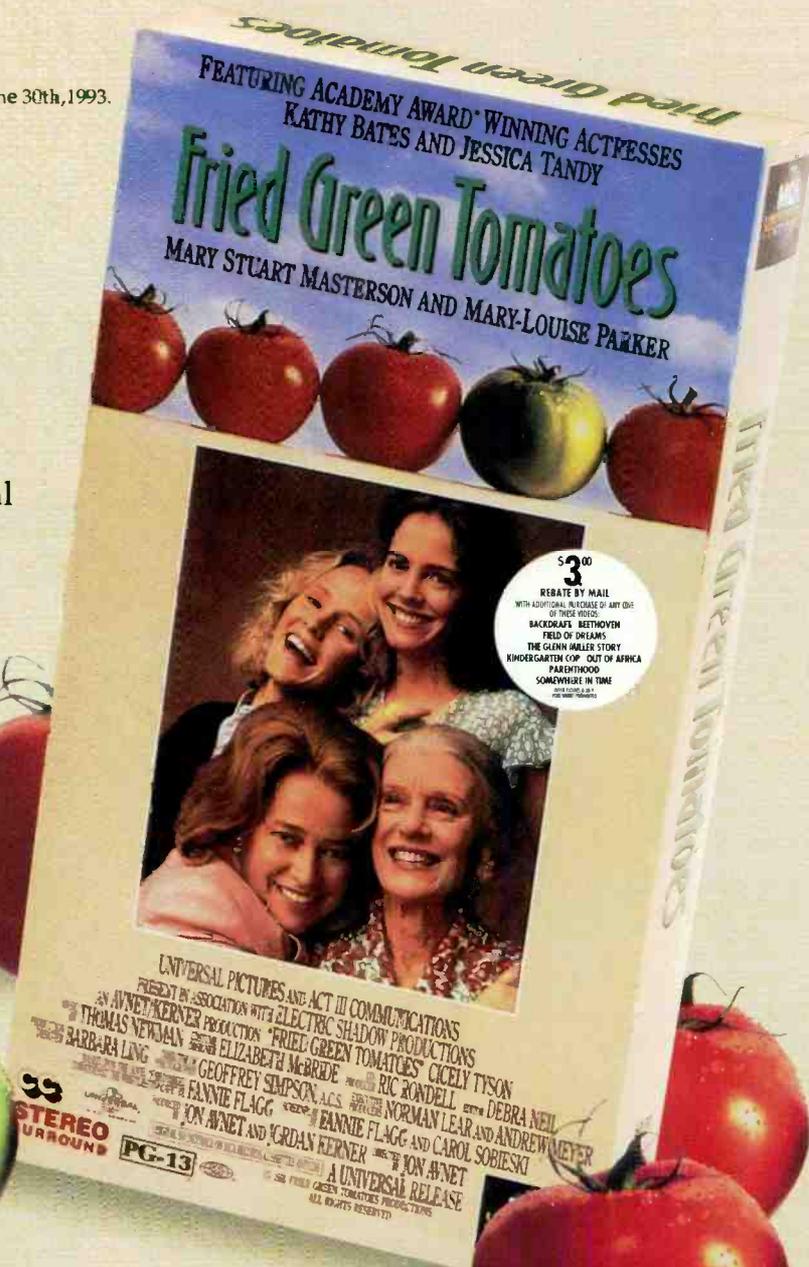
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*These items must be postmarked by July 14, 1993. The rebate offer is valid from February 1st, 1993 through June 30th, 1993. See form inside *Fried Green Tomatoes* packaging for more details.

- Originally released on videocassette August 20, 1992, *Fried Green Tomatoes* continues to reign on *Billboard's* rental charts, where it spent five weeks at the number one position.
- More than 26 million rental transactions to date (according to research conducted by Alexander and Associates).
- Grossed more than \$82 million at the box-office during its initial theatrical release.
- Supported by National Consumer and Television Advertising.



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HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

'Letterbox' TVs Coming To America 67 Laser Scans: Baseball Titles Pitched 72
 Store Monitor: Oscar Parties On-Again 68 Vid Previews: The Smiths Go To Retail 73

PICTURE THIS

By Seth Goldstein



PARENTAL APPROVAL: Rank Organization has given its blessing to Rank Retail Services America, the beleaguered rack subsidiary selling the U.S. market. At a recent security analyst meeting in the U.K., parent Rank announced its offspring had slashed losses by 5 million pounds, about \$7.75 million.

Brian Newman of London brokerage house Henderson Crosthwaite says Rank Retail claims to have knocked 30% off expenses and radically altered its product profile. High-volume, low-profit releases now account for 20% of sales; catalog titles, with much higher margins, are 80%.

Top management expects what Newman calls "a major improvement" this year, which translates to a Rank Retail loss through the first half of fiscal 1993, ending April 30, and a finish close to break-even by Oct. 30. The analysts were told sales are expected to expand during the second half. Most bought Rank's pitch, and Newman, for one, doubts the parent is looking for a new owner. "I think it's clear Rank intends to retain the business," he says, "and is looking for the company to be profitable in 1993-94."

As for Rank's major concern, cassette duplication, volume was up 3% worldwide and profits rose 10 million pounds, about \$15.5 million.

MISSING IN ACTION: A new year is upon us, and the National Assn. of Video Distributors still awaits the results of the same-day street-date test of key rental titles conducted in October in Charleston, S.C. Alexander & Associates in New York was retained to analyze the data and give NAVD a benchmark for the next step. It wants to promote same-day nationally, but can't support a request for money.

"There were some issues that arose that got extended," acknowledges Bob Alexander. "It's a bit more complicated than any of us thought." He expects to nail down the answers in time for the next meeting of the NAVD street-date committee, either Feb. 2 or Feb. 9 in Chicago. "We're disappointed," says NAVD program manager Chris Murphy. "We would have expected it sometime in November," says Major Video Concepts' Walt Wiseman.

(Continued on page 73)

Classics Coming Back Into Style Packaging, Gift Sets Strike Retailers' Fancy

BY EARL PAIGE

LOS ANGELES—Home video retailers have become lovers of the classics, based on demand for titles like "Casablanca," and their hope is that sales of the golden oldies will sustain the record pace reached during the Christmas season.

The recent success of classics can be attributed to several factors, such as pricing and packaging, according to Wayne Mogel, branch manager at wholesale firm Star Video Entertainment, Hopkinton, Mass.

"Sell-through took off in general this Christmas and people are noticing the gift sets," Mogel says. "Classics in particular have value. You can watch them over and over again, year after year."

The best of the bunch include "Casablanca" and "King Kong," which are currently No. 5 and No. 8, respectively, on Billboard's Top Video Sales chart. Both have been hyped as special anniversary editions, but the successful catalog titles aren't limited to those or even to movies widely considered classics, Mogel says.

"Martin Weinstein [senior VP] at Turner Home Entertainment started this whole gift set thing with 'Citizen Kane,' and everybody is jumping on it. You had FoxVideo with the 'Star Wars Trilogy,' and LIVE Home Video with the 'Terminator' gift set. Americans are collectors; they like to collect things. These classics in gift sets display very well in the living room and you can show them off."

Robert Wittenberg, senior VP of sales and marketing at seven-branch VPD, concurs. "We ran out and re-ordered ['Casablanca'] more than once."

He adds, "'Lawrence Of Arabia' is coming in February, the 30th anniversary of the film. You'd think they would have milked it enough," but vault favorites just maintain their value.

Packaging is important, say retailers like Peter Margo, principal buyer at Palmer Video Corp. "We sold quite a few of the deluxe 'Casablanca' boxed set, which lists at \$99. We sold them at \$88.77. As for the movie itself, we sold out to the last piece. We didn't have a single copy left in any of our 40 stores."

Not even discounting by mass merchants affected sales, according to Margo. He says competition was stiff on an individual store basis "here and there," but overall, "if you look at our numbers," it wasn't a factor.

However, not all classics benefited from the holiday sales surge. Gary Ross, president of Suncoast Motion Picture Co., says most did well, but "It's A Wonderful Life"—which fell from No. 13 to 21 on the Top Video Sales chart last week—was a disappointment. Ross says the marketplace was saturated with the title, with most retailers offering it at a low price.

John Thrasher, VP of video purchasing and distribution for Tower Records/Video, points out that "It's A Wonderful Life" was also plagued by multiple versions. "GoodTimes and Video Treasures and Blockbuster even

had it as a public-domain title. We sold the Republic Home Video one because it is complete," he says.

Suncoast's Ross warns it may not be wise to bank too much on classics to maintain the Christmas pace. While he sees the advantage of carrying gift items "at other times," he contends that "90% of the business will come in the fourth quarter, when people are in the right mindframe."

One possible reason for the strong showing during the holiday season, Ross adds, is that "the older Christmas titles did not do so well."

The strength of classics is also noted by Tower's Thrasher, who says "Casablanca" was exceptional. "It took me by surprise. I think after 'Beauty And The Beast' and 'Sister Act,' it was our No. 3 seller for the month of December." The chain sold "Casablanca" at \$17.95 with a \$5 rebate.

Tower succeeded with "Monty Python And The Holy Grail," which Thrasher says challenged "FernGully" and "Hook," with the 25th-anniversary edition of "The Graduate," and with "The Rocky Horror Picture Show" and

(Continued on page 70)

Strand Eyes Warm 'Welcome' For ELP Video

BY JIM McCULLAUGH

LOS ANGELES—Strand Home Video, coming off the success of Queen's "We Will Rock You"—the No. 1 title on Billboard's 1992 year-end Music Video chart—will debut the first-ever cassette of rock legends Emerson, Lake & Palmer.

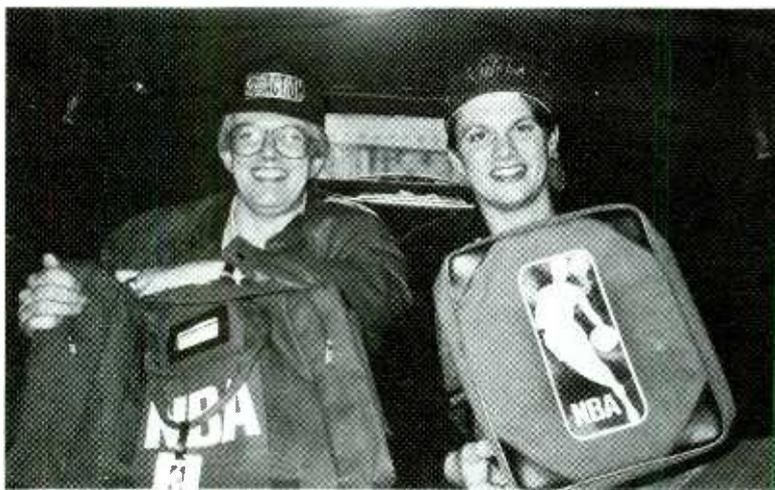
Called "Welcome Back," the 80-minute, \$14.98 tape is debuting day-and-date Thursday (28) with a new "ELP Live At The Royal Albert Hall" album from Victory Music, distributed by PolyGram.

Moreover, ELP is embarking on a more than 50-city North American "Black Moon" tour, which should heighten awareness of the video, according to Strand marketing VP Nick Gregor and sales VP Don Gold.

The video and album will be cross-promoted on the packaging.

"Welcome Back" is characterized

(Continued on next page)



Trivial? Not Viddy! CBS/Fox Video called it the "NBA Video Trivia Contest." But the awards were substantial for Daniel and Barry Brooks, father and son Brits who won the contest held in conjunction with the release of several NBA tapes in the U.K. They collected round-trip airfare to New York, a weekend stay at the Sheraton Manhattan, dinner at Planet Hollywood, VIP tickets to the first Knicks home game—and got everywhere via this chauffeured limo.

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ELP VIDEO

(Continued from preceding page)

as a "musical biography" covering the formation and re-formation of the band after a 10-year hiatus. It features the group's early years, a 1991 reunion to record the "Black Moon" LP, and the planning of the tour. In addition to tour footage, the cassette contains a significant amount of classic ELP tracks, such as "Lucky Man," "Pictures At An Exhibition," "Tarkus," "Pirates," and "Karn Evil 9."

ELP has one of the most impressive discographies of any of the '70s super-groups, producing 11 albums, all of which went multiplatinum.

Music will be one of Strand's three major programming strategies in 1993, says Cregor, along with health and fitness and children's programming.

The company has a genuine health and fitness hit with the Dec. 10 release of the "Jennie Garth's Body In Progress" tape, which shipped 100,000 units "out of the box," says Cregor. Garth appears on the hit TV series "Beverly Hills, 90210."

Strand expects to sell many more units throughout 1993 with 7Up and Nike on board as promotional partners. Meanwhile, Garth is committed to extensive promotional support with numerous 1993 national in-store appearances and TV and radio talk-show appearances.

A second Garth tape is already being readied for a fall release, with the actress slated for an appearance at the July Video Software Dealers Assn. convention in Las Vegas.

While the Garth tape appeals to a younger demographic, Strand is also planning to reach the older folks with the Feb. 18 release of "Britt Fit." Already a success in the U.K., where it was released on her 50th birthday, "Britt Fit" is the personal exercise regimen of model and actress Britt Ekland.

As for kid vid, Strand will release the \$12.98 "Thomas, Percy & The Dragon & Other Stories" Feb. 18 to dovetail with the premiere of the third PBS season of "Shining Time Station."

"Thomas The Tank Engine And Friends," featured on "Shining Time Station," was launched on home video in the U.S. by Strand in 1990 and has blossomed into one of the better-selling lines. The new tape is the eighth in the series.

Boosted by the success thus far, Cregor says Strand has extended its agreement with "Shining Time" producer Quality Family Entertainment for sole distribution of the "Thomas" cassettes in the U.S. and Canada through 1999. It gives Strand rights to all episodes, including some never seen on TV.

Sales in the last year have doubled, according to Gold, with JC Penney now featuring the line. Strand is planning a major presence at the upcoming February Toy Fair in New York.

Also joining Strand's children's library will be a collection of newly acquired titles from Abbey Home Entertainment, which features licensed characters popular in Europe.

At a time of continuing consolidation for independent suppliers, Cregor says Strand had a "record-breaking 1992," doubling 1991 unit shipments. It released more than 35 titles last year.

The Queen title has sold about 150,000 copies, says Cregor.

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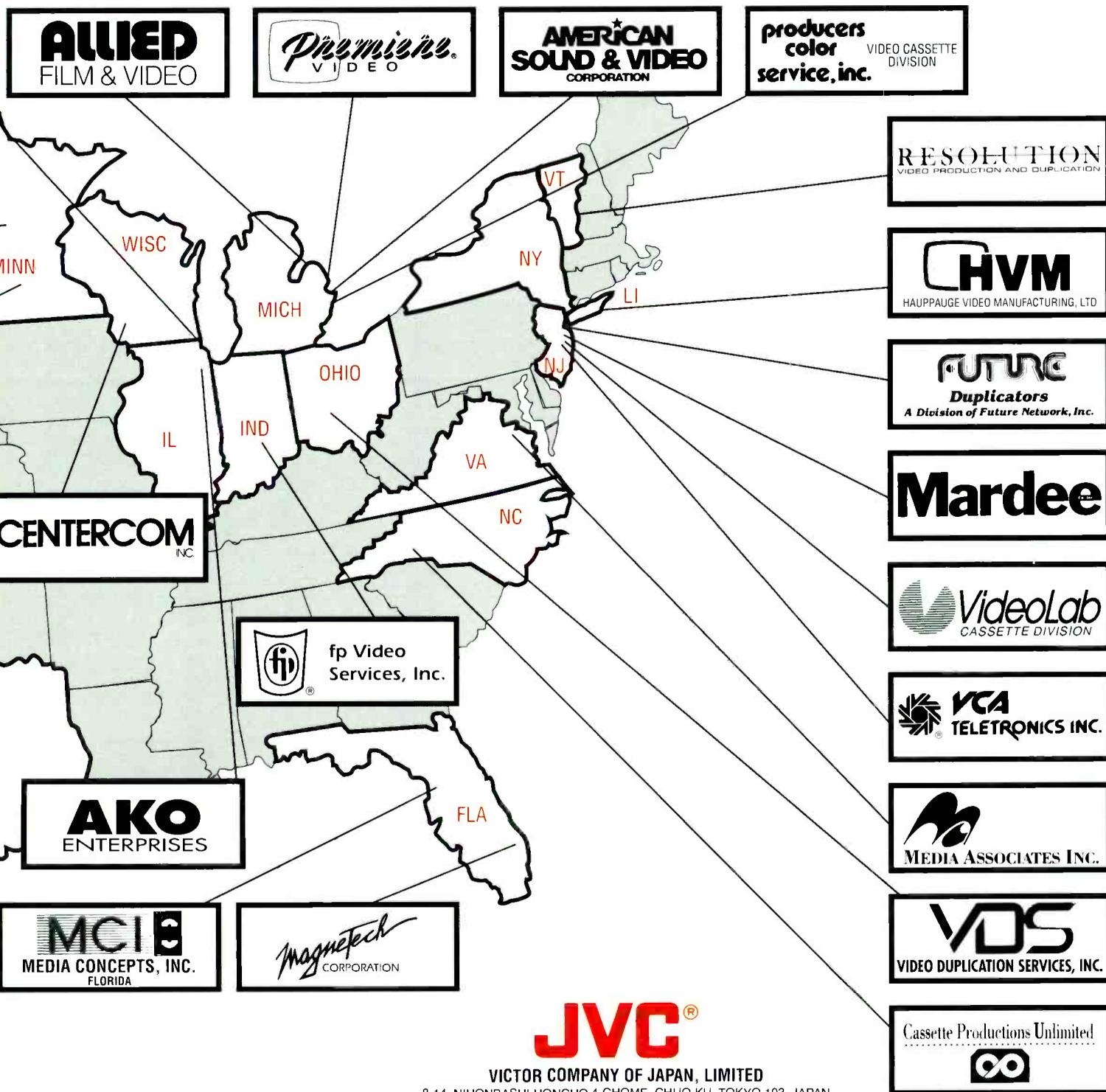
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RCA, ProScan To Offer New 'Letterbox' TVs

■ BY JIM McCULLAUGH

LAS VEGAS—In February, West Coast retailers will be the first in the country to offer Thomson Consumer Electronics' new 16-by-9 widescreen color TVs, introduced to consumers in Europe and the U.K. last year. National distribution is set for the third quarter.

The rectangular screen is designed to play letterbox movies on cassette and laser disc with no blank bands above or beneath the picture, capturing the full breadth of the theatrical image. Conventional TVs use a 4-by-3 square-shaped screen, awkward for the letterbox format. If the new size catches on, disc sales are expected to benefit.

Thomson says it will introduce two CinemaScreen models under the RCA and ProScan brands. Optional retail prices for both models will be \$4,999, which includes \$200 worth of discs. A matching base is part of the ProScan price.

One feature of both models is a "split screen" mode that allows two programs to be shown simultaneously.

James Meyer, Thomson Consumer Electronics senior VP of product management, marketing, and sales in the Americas, says, "We expect annual volume to approach 10,000-15,000 CinemaScreen units. The market rollout of CinemaScreen will be very carefully orchestrated."

Among other companies announcing plans for widescreen TVs here at the Jan. 7-11 Consumer Electronics Show were JVC, Philips Consumer Electronics, Panasonic, and Sharp.



Thomson Consumer Electronics' Joe Clayton embraces CinemaScreen, the 16-by-9 color TV that debuted at the Winter CES in Las Vegas. Sales success will pump new life into letterbox programming on videocassette and laserdisc.

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Oscar Night To See Light; Dawn Of Electronic Delivery

OSCAR STILL ON: It seemed off again, now it's on again. The Los Angeles and Southern California VSDA chapters have decided to celebrate Oscar Night March 29. This year's gala will be at the Westin Bonaventure in downtown L.A., says **Glen Powers**, the new president of the suburban Southern California group. The L.A. group did not hold an election, he reports.

There is new determination to cooperate after it looked like the two might not pull off another party. Powers acknowledges "some minor problems last year in the way sponsors were solicited." And he expects to correct the poor celebrity turnout "because we are holding the party so near the Oscar show. Limos can drop off people for appearances at our show."

ALTERNATIVE DELIVERY: The buzz about electronic delivery of prerecorded product is becoming louder. Music will be first on the horizon, but video will soon follow, according to **Charles Garvin** and other hi-tech gurus.

Electronic delivery got a boost at the recent **Winter Consumer Electronics Show** when **IBM** president **Jack Kuehler** talked about working with **Blockbuster Entertainment**. Kuehler spoke of the "digitization of music, video, and other information." Kiosks, said Kuehler, could dispense all types of software, including video games and movies.

Just how soon video product could be produced in a store is difficult to predict, says Garvin, chairman and a major investor in **Telescan**, a company that has music sampling machines in 150 stores around the U.S.

Garvin ruefully recalls the problems that surfaced when he was with **Personics**, a company that dubbed music cassettes behind the counter in **Music Plus** and other stores. Much of the trouble was in the copyright-clearance area, he says.

"However, I end up being bullish on electronic delivery," Garvin adds, "but over the longer term. I see the next wave of technical developments at retail being in systems that improve the physical delivery of existing product and in easing the customer's evaluation of those products through things like auditioning and information delivery. You're going to see a host of products both from us and others over the rest of the year."

Garvin believes the "delivery of more obscure product into existing venues and all products into alternative venues is where electronic delivery has a role to play. The day is soon coming when you can take very obscure product that you can't afford to stock in almost any retail store and lubricate the order process so customers can have very easy and quick access to that product."

WHOLESALE ADD LINES: The recent CES show saw more

(Continued on next page)



by Earl Paige

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Aladdin (Buena Vista)	10,920,346	2,331 4,685	8	139,066,800
2	A Few Good Men (Columbia)	8,730,669	2,146 4,068	4	101,564,771
3	Alive (Buena Vista)	8,624,292	1,132 7,619	—	8,624,292
4	Nowhere To Run (Columbia)	8,203,255	1,745 4,701	—	8,203,255
5	Body of Evidence (MGM)	7,365,429	2,050 3,593	—	7,370,629
6	Scent of A Woman (Universal)	6,350,900	1,212 5,240	2	16,762,974
7	The Bodyguard (Warner Bros.)	4,840,996	1,705 2,839	7	102,236,643
8	Forever Young (Warner Bros.)	4,295,016	1,625 2,643	4	45,397,476
9	Home Alone 2 (20th Century Fox)	4,173,149	1,775 2,351	7	156,792,455
10	Chaplin (TriStar)	2,069,280	1,080 1,916	3	6,678,621

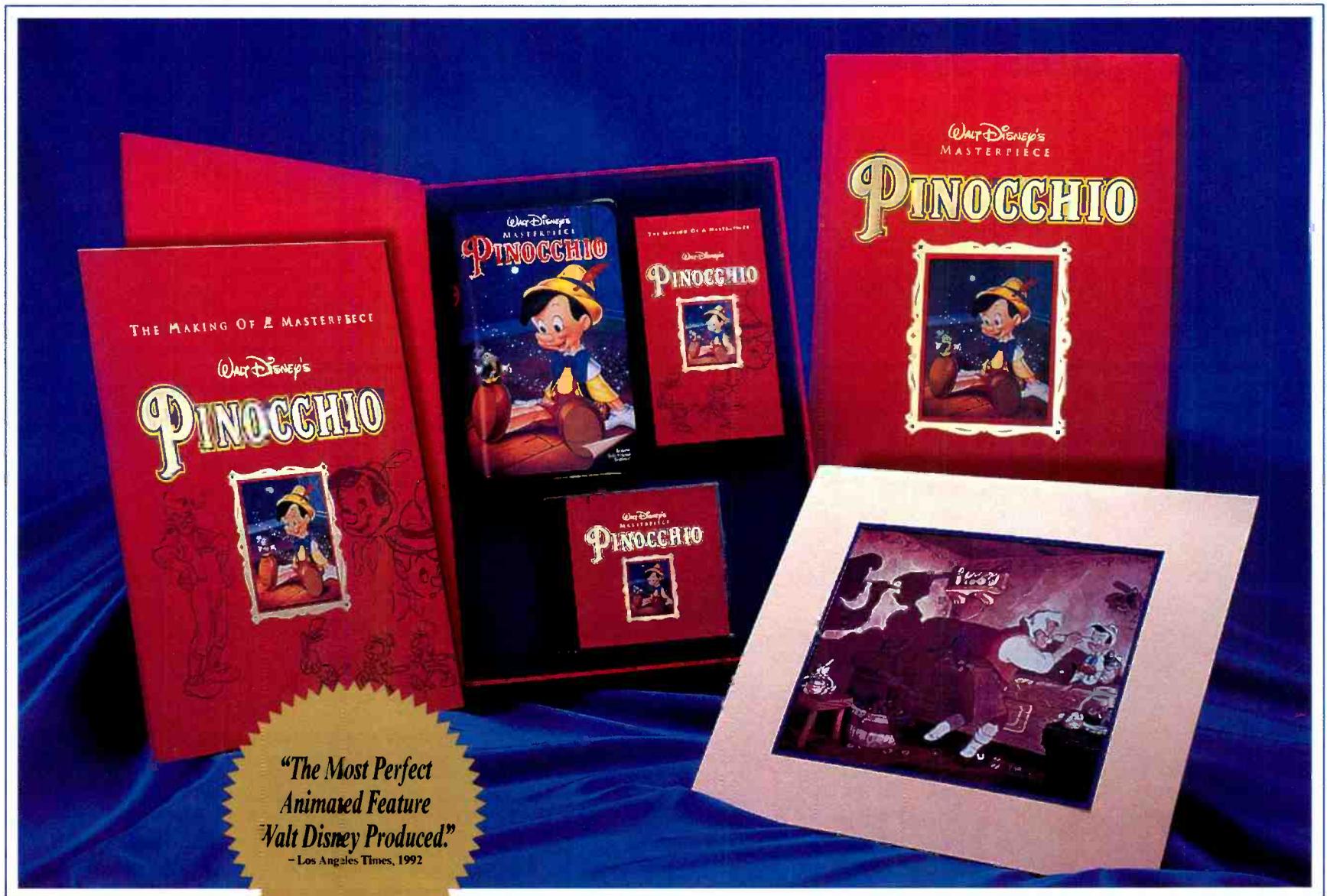
Top Video Rentals

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	5	3	BOOMERANG	Paramount Pictures Paramount Home Video 32717	Eddie Murphy Robin Givens	1992	R
2	1	7	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R
3	2	8	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
4	4	4	HOUSESITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn	1992	PG
5	3	10	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
6	10	3	BUFFY THE VAMPIRE SLAYER	FoxVideo 1972	Kristy Swanson Luke Perry	1992	PG-13
7	36	2	HONEY, I BLEW UP THE KID	Walt Disney Home Video 1371	Rick Moranis	1992	PG
8	6	6	UNIVERSAL SOLDIER	Carloco Home Video Live Home Video 69032	Jean-Claude van Damme Dolph Lundgren	1992	R
9	8	9	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
10	7	13	BASIC INSTINCT	Carloco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
11	9	9	ALIEN 3	FoxVideo 5593	Sigourney Weaver Charles Dutton	1992	R
12	12	4	PRELUDE TO A KISS	FoxVideo 1971	Alec Baldwin Meg Ryan	1992	PG-13
13	13	3	POISON IVY	New Line Home Video Columbia TriStar Home Video 76033	Drew Barrymore Tom Skerritt	1992	NR
14	11	15	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
15	14	12	THE CUTTING EDGE	MGM/UA Home Video M902315	D.B. Sweeney Moir Kelly	1992	PG
16	15	9	ENCINO MAN	Hollywood Pictures Hollywood Home Video 1383	Sean Astin Brendan Fraser	1992	PG
17	18	10	DEEP COVER	New Line Home Video Columbia TriStar Home Video 75593	Larry Fishburne Jeff Goldblum	1992	R
18	NEW ▶		STAY TUNED	Morgan Creek Productions Inc. Warner Home Video 12595	John Ritter Pam Dawber	1992	PG
19	16	12	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G
20	22	3	CLASS ACT	Warner Bros. Inc. Warner Home Video 12530	Kid 'N Play	1992	PG-13
21	NEW ▶		TWIN PEAKS: FIRE WALK WITH ME	New Line Home Video Columbia TriStar Home Video 75843	Kyle MacLachlan	1992	R
22	20	8	ARTICLE 99	Orion Pictures Orion Home Video 10019	Ray Liotta Kiefer Sutherland	1992	R
23	23	21	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
24	19	13	THUNDERHEART	Columbia TriStar Home Video 70693	Vai Kimer Fred Ward	1992	R
25	21	16	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13
26	17	12	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13
27	27	6	A MIDNIGHT CLEAR	Columbia TriStar Home Video 92833	Peter Berg Kevin Dillon	1992	PG
28	24	20	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R
29	26	9	CITY OF JOY	Columbia TriStar Home Video 70683	Patrick Swayze Pauline Collins	1992	PG-13
30	NEW ▶		CHRISTOPHER COLUMBUS: THE DISCOVERY	Warner Bros. Inc. Warner Home Video 12592	Tom Selleck Rachel Ward	1992	PG-13
31	39	3	NOISES OFF!	Touchstone Pictures Touchstone Home Video 1359	John Ritter Carol Burnett	1992	PG-13
32	29	4	INSIDE OUT 4	Playboy Home Video Uni Dist. Corp. PBV0725	Various Artists	1992	NR
33	25	6	NIGHT ON EARTH	New Line Home Video Columbia TriStar Home Video 75633	Gena Rowlands Winona Ryder	1992	R
34	31	21	WHITE MEN CAN'T JUMP	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R
35	28	21	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
36	32	3	KAFKA	Miramax Home Video Paramount Home Video 15124	Jeremy Irons Theresa Russell	1991	PG-13
37	37	2	DELTA HEAT	Academy Entertainment 1515	Anthony Edwards Lance Henriksen	1992	R
38	33	14	STRAIGHT TALK	Hollywood Pictures Hollywood Home Video 1449	Dolly Parton James Woods	1992	PG
39	35	2	LEATHER JACKETS	Epic Home Video Columbia TriStar Home Video 59723	Cary Elwes Bridget Fonda	1992	R
40	30	2	OUT ON A LIMB	Universal City Studios MCA/Universal Home Video 81137	Matthew Broderick Heidi Kling	1992	PG

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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\$34.99 Suggested Retail Price Stock #1742

Prebook: March 2 Will Call: March 23 NAAD: March 26



Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. © The Walt Disney Company.



VIDEO PEOPLE

Brian Moreno, formerly Warner Home Video marketing director, joins A*Vision Entertainment as VP. **Mindy Levine**, formerly of Quality Family Entertainment, named manager of the newly created KidVision line.

Appointments at CBS/Fox Video: **Kevin Conroy** to VP of sports and fitness marketing and **Mindy Pickard** to VP of nontheatrical. **Lou Polenta** promoted to controller.

Richard Abt resigned Dec. 31 as executive VP and general counsel of West Coast Video Enterprises to become a principal of Ledgewood Law Associates in Philadelphia. Abt also quit his seat on the VSDA board.

Gene Silverman, formerly senior VP of Orion Home Video and founder and president of Video Trend, becomes executive VP of Promotional Concept Group. He will divide his time between PCG's New York headquarters and his office in sub-



MORENO



SILVERMAN



DORFMAN



ACKLEY

urban Detroit.

Herbert Dorfman is appointed senior VP of Orion Home Video, now based in Los Angeles, rejoining the studio after a brief stint as national sales VP of PPI Entertainment. **Michael Katchman**, who had left Orion for FoxVideo, returns to the newly created position of national accounts manager.

Gareth Brown is named marketing director, Turner Home Entertainment. He's based in New York, where Turner still has offices despite an earlier announcement of a move to corporate headquarters in Atlanta.

Robert Ackley is named VP of finance and operations of Capital Cities/ABC Video Publishing in Stamford, Conn. **Archie Purvis** advances to president of Capital Cities/ABC Video Productions in Los Angeles.

Carmen LaRosa joins Cabin Fever Entertainment as West Coast senior regional sales manager.

Elizabeth Fote is appointed to the new post of marketing coordinator, Pacific Arts Video.

Jerry Hartman, who joined MCA Home Entertainment Group in 1981, is promoted to senior VP of sales and marketing at Universal Pay Television.

Laura Myers, formerly of The Maier Group, joins Media Syndication Group in New York as director of key accounts.

Judy Gainey and **Carrie Richmond** are named Southeastern sales executives, Allied Film & Video.

Appointments at Video Alliance: **Peter D'Amato** to national sales manager, **Kathy Schiesser** to creative services manager, **Joe Cafferty** to customer service rep, **Rosa Milian** to customer service administrator, **William McKnight** to controller, and **Melinda Tilkens** to member services manager. **Ron Sheppard**, **Bob Campbell**, **Vic Johnson**, and **Brad Howard** have joined the Member Development Department.

Toni Kramer, formerly on Ingram/Commtron, is named video coordinator for WEA.

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CLASSICS BACK

(Continued from page 65)

"King Kong."

According to Thrasher, sale prices and promotions pay off. He cites "Cinema Paradiso," a regular feature title that was reduced to \$19.95. "We had it on sale at \$14.95." He comments, "Good films sell all year long. You can promote them over and over again, as we have done, and as new ones are issued at lower prices and repromoted they continue to sell."

In fact, Thrasher expects "Beauty And The Beast" and "Sister Act" to surge again during the second week of February as Valentine's Day promotions pay off.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	12	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	2	10	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
3	4	16	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
4	6	15	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
5	3	13	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
6	5	86	CASABLANCA (50TH ANNIV.)	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
7	7	41	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
8	12	16	THE ROCKY HORROR PICTURE SHOW	FoxVideo 1974	Tim Curry Richard O'Brien	1975	R	19.98
9	11	44	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
10	8	17	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	16.98
11	16	13	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
12	13	20	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
13	15	30	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
14	19	8	BEYOND THE MIND'S EYE ▲	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
15	9	26	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
16	14	8	A YEAR AND A HALF IN THE LIFE OF METALLICA	Elektra Entertainment 40148	Metallica	1992	NR	34.98
17	18	10	PLAYBOY'S PLAYMATE BLOOPERS	Playboy Home Video Uni Dist. Corp. PBV0718	Various Artists	1992	NR	11.95
18	10	23	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
19	20	17	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
20	17	5	CHERFITNESS: BODY CONFIDENCE	CBS/Fox Video FoxVideo 2577	Cher	1992	NR	19.98
21	22	12	U2: ACHTUNG BABY	PolyGram Video 446085557-3	U2	1992	NR	19.95
22	28	9	PLAYBOY: BEST OF WET & WILD	Playboy Home Video Uni Dist. Corp. PBV0723	Various Artists	1992	NR	19.95
23	27	24	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1990	PG	99.98
24	NEW ►		WAR OF THE COLOSSAL BEAST	Columbia TriStar Home Video 60904	Dean Parkin	1958	NR	9.95
25	NEW ►		THE AMAZING COLOSSAL MAN	Columbia TriStar Home Video 60897	Glen Langan	1957	NR	9.95
26	36	58	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
27	RE-ENTRY		PLAYBOY VIDEO CENTERFOLD: TIFFANY SLOAN	Playboy Home Video Uni Dist. Corp. PBV0719	Tiffany Sloan	1992	NR	19.95
28	26	7	A YEAR AND A HALF: VOL. 1	Elektra Entertainment 40146	Metallica	1992	NR	19.98
29	29	2	USE YOUR ILLUSION: PART I	Geffen Video Uni Dist. Corp. 39521	Guns N' Roses	1992	NR	19.98
30	35	2	USE YOUR ILLUSION: PARTS I & II	Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	1992	NR	34.95
31	34	8	PLAYBOY: BEST OF VIDEO CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0724	Various Artists	1992	NR	19.95
32	NEW ►		KATHY SMITH'S STEP WORKOUT	FoxVideo (Media) M032901	Kathy Smith	1992	NR	19.98
33	24	9	PLAYBOY: BEST OF SEXY LINGERIE	Playboy Home Video Uni Dist. Corp. PBV0722	Various Artists	1992	NR	19.95
34	39	6	THIS IS MICHAEL BOLTON	SMV Enterprises 19V-49159	Michael Bolton	1992	NR	19.98
35	31	26	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
36	33	8	LIVE FROM RADIO CITY MUSIC HALL	SMV Enterprises 19V-49152	Liza Minnelli	1992	NR	19.98
37	RE-ENTRY		PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK	Playboy Home Video Uni Dist. Corp. PBV0713	Cady Cantrell	1992	NR	19.95
38	RE-ENTRY		ERIC CLAPTON: UNPLUGGED ●	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
39	21	14	IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
40	25	7	A YEAR AND A HALF: VOL. 2	Elektra Entertainment 40147	Metallica	1992	*NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

STORE MONITOR

(Continued from page 68)

wholesalers diversifying, and none more dramatically than **Video Distributors of Florida**. Unveiled at the show was an adult-oriented line called "California Catfights."

"There is no frontal nudity, no sexual activity whatsoever. This is not mud-wrestling. We are very careful about the covers, too. We've airbrushed out anything that could be objectionable from a merchandising point of view," says VDF president **Joe Mazon**. The 11 titles list at \$29.95 with a dealer price of about \$18. The tapes run 60 minutes and are expected to rent, not sell.

The maturation of home video is affecting tape brokers, the traditional line of Mazon's 6-year-old firm. "We will be going more into production, too," he says, promising a line of fishing videos, his particular specialty.

Asserting retailers should have no more problem offering the catfight titles than regular R-rated fare, certain Playboy titles, and other semi-erotic material, Mazon says he did exhibit at the Sahara Hotel, where adult video exhibitors hold forth at winter CES.

Mazon eventually expects to hear objections concerning exploitation. "Women's liberation advocates have their point of view and we can speak to that if it happens. From what I've seen of these actresses, no one is going to say they are being deprived of their rights."

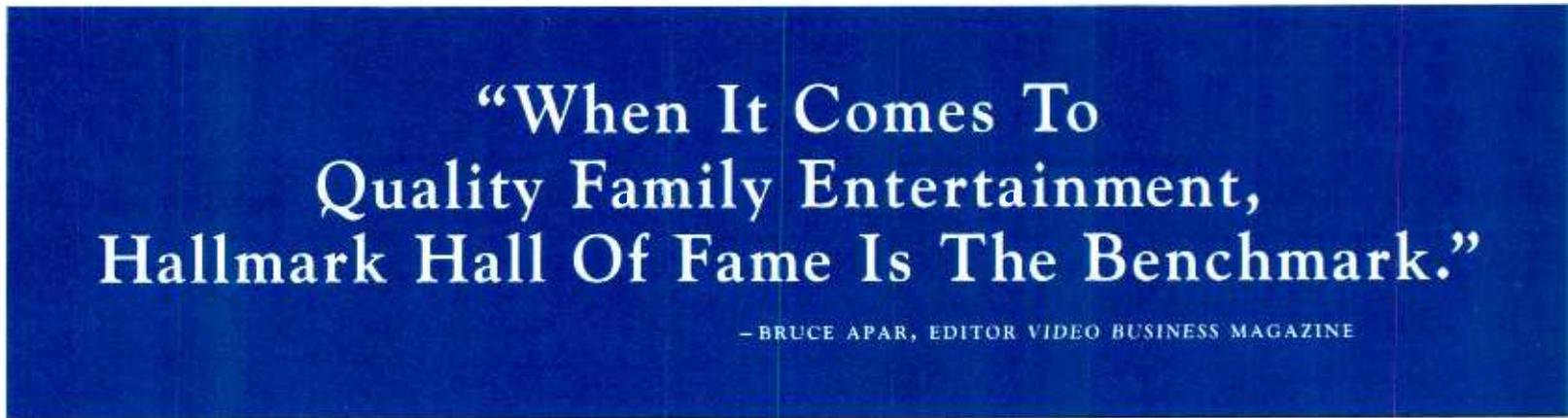
CLASSICS CATCH ON: The surge in the sale of classics during the recent Christmas season took a lot of home video experts by surprise (see story, page 65). **Tower VP** of video distribution and purchasing **John Thrasher** says the chain ran low on the 60th-anniversary "King Kong" package.

Martin Weinstein, senior VP of marketing at **Turner Home Entertainment**, acknowledges keeping up on the title "became a manufacturing nightmare. The chip that produced the sound requires an eight-week lead time. We anticipated sales of 150,000 units," with that figure now expected to double.

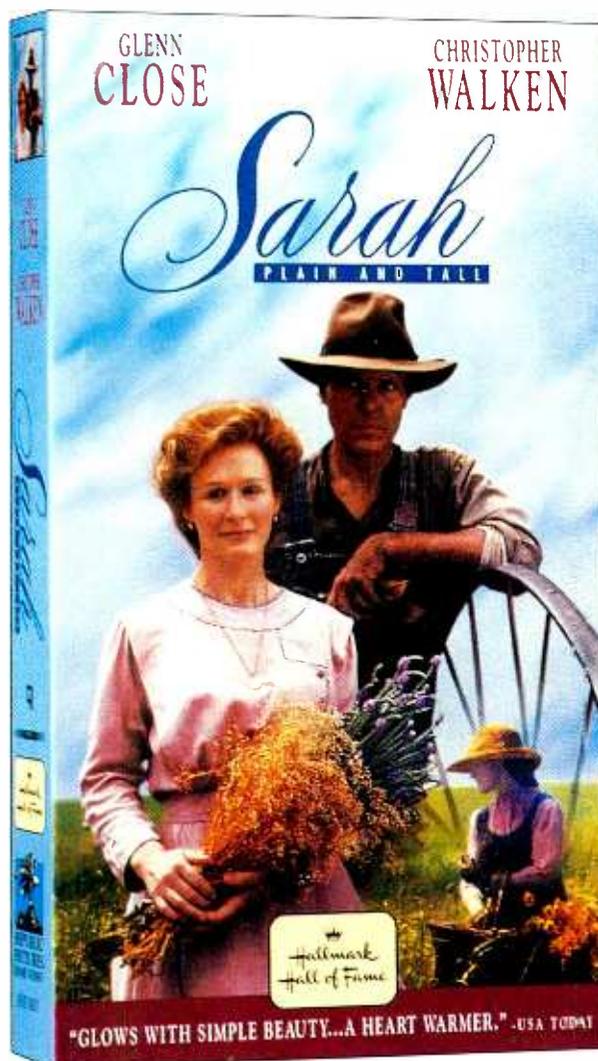
"What's happening is the whole classics market is changing. The so-called catalog classic is diminishing," he says, pointing to "the **Ginger Rogers** and **Fred Astaires**, the **John Waynes**, what we used to call classics. You'd be hard-pressed to find 20-25 SKUs in many stores on this kind of product."

Classic sales now track the path beaten by blockbuster titles, claims Weinstein. The deluxe boxes, anniversary campaigns, and products like "Casablanca," Turner's "Citizen Kane," and "King Kong" are examples.

What has Weinstein and other vendors concerned is that 1943 "was in the midst of World War II and so there were not a lot of blockbusters that year," primed for 50th anniversary hype in 1993. "What we have found, happily, is that when 'King Kong' came out and retailers saw the package, many went back and started promoting 'Citizen Kane' all over again and with good results."



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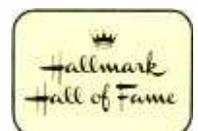


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This prompted their first-ever music video "Welcome Back," a compelling account of the supergroup's history, with vintage footage, exclusive interviews & 1992/93 concert highlights.



-  "Welcome Back" contains live footage from ELP's 92/93 "Black Moon" Tour.
-  ELP will be actively publicizing the video and album release throughout 1993.
-  ELP are touring the US and Canada throughout 1993 playing over 50 venues.



-  "Welcome Back" coincides with the new ELP Album release "Live At The Royal Albert Hall," from Victory Music.
-  The video and album are cross promoted on the packaging.

Over 18 classic songs including:

- Lucky Man
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- Pictures at an Exhibition
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- Black Moon



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Columbia, MCA Pitching Baseball Titles In Feb.

BATTER UP: Two new baseball comedies are about to debut on disc. On Feb. 17, Columbia TriStar will release Penny Marshall's comedy "A League Of Their Own" (widescreen, \$39.95). Geena Davis, Madonna, and Rosie O'Donnell are part of a female team in '40s America, and Tom Hanks is their struggling coach. The \$49.95 edition includes a documentary on the real-life women who inspired the film.

Meanwhile, MCA is launching Fred Shepisi's "Mr. Baseball" (wide, \$34.98), which features Tom Selleck as an aging American slugger who gets caught in a culture clash as he rounds the bases in Japan.

MO' COLUMBIA: In February, Columbia TriStar is also set to bow "Mo'

LASER SCANS™

by Chris McGowan

Money" with Damon Wayans (wide, \$34.95), "Rage & Honor" with sexy karate champ Cynthia Rothrock (wide, \$34.95), and "The Waterdance" with Wesley Snipes and Eric Stoltz (wide, \$34.95). Just out is "Where The Day Takes You" (wide, \$34.95), which features Lara Flynn Boyle in a gritty look at the struggles and hopes of a group of teenage runaways in Los Angeles.

MO' MCA: On March 24, MCA/Universal will add "A Taste For Killing" with Michael Biehn (\$34.98); "Tell Them Willie Boy Is Here" (1969, wide, \$34.98) with Robert Redford; and "Casper Collectibles" (\$34.98), which offers 75 minutes of the animated ghost. Plus, "The 'Road To...' Collection" (boxed set, six sides, \$99.98) features Bing Crosby, Bob Hope, and Dorothy Lamour in "Road To Singapore" (1940), "Road To Zanzibar" (1941), "Road To Morocco" (1942), and "Road To Utopia" (1946).

PARAMOUNT bows "Cool World" (wide, \$34.95) Feb. 24. Kim Basinger, Gabriel Byrne, and Brad Pitt star in Ralph Bakshi's animated/live-action adventure. Paramount was also set to launch "Kafka" with Jeremy Irons and Theresa Russell (wide, \$34.95) Thursday (28). The film is Steven Soderbergh's unusual follow-up to "sex, lies and videotape."

WARNER will release "Pure Country" (wide, \$29.98) in the spring on laserdisc. Country star George Strait is an entertainer who decides to get back in touch with his roots and while doing so falls in love with a rancher's daughter (Isabel Glasser). John Doe and Lesley Ann Warren co-star. Due from Warner Feb. 24 is "Salem's Lot: The Miniseries" (1979, four sides, \$39.98).

A*VISION recently bowed three new Penthouse Video titles. "Pet Of The Year Spectacular" (\$34.98) presents models Jisel, Lynn Johnson, and Amy
(Continued on page 74)

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

The Smiths, "The Complete Picture," Warner Reprise Video, 50 minutes, \$19.98 Like the early Police clips, the Smiths' first appearances in front of the video camera were raw and untouched: straight-ahead performance intensity captured on screen. Fortunately, this retrospective captures that flavor in such low-budget but high-energy clips as "This Charming Man" and "How Soon Is Now," later moving on to the more stylized "Ask," "Girlfriend In A Coma," and others. Also included on this tape (released simultaneously with the album "Best Of The Smiths, Vol. 2," on Warner Bros.) is a three-song "short film" titled "The Queen Is Dead," directed by Derek Jarman, who also lensed other clips by the band. Of lesser note on this program are the BBC performances of such tracks as "What Difference Does It Make" and "Heaven Knows I'm Miserable Now," filmed in disco settings with the band lip-syncing. In all, a fine library item for Smiths fans. **PAUL VERNA**

CHILDREN'S

"There's A Nightmare In My Closet," MCA-Universal, 25 minutes, \$12.98. This Mercer Mayer trilogy is one of three new releases in the wonderful Shelley Duvall's Bedtime Stories line animating popular storybooks. Hosted by the unassuming queen of kid vid herself, the video opens with the title story narrated by Michael J. Fox. As if the book came to life, "Nightmare" is faithfully drawn and colored. Next up is "There's An Alligator Under My Bed," given a suitably spooky reading by Christian Slater. And wrapping things up is Sissy Spacek's perfect retelling of "There's Something In My Attic." All three show kids tackling problems with courage, intelligence, and not a little humor. Also highly recommended are "Patrick's Dinosaurs/What Happened To Patrick's Dinosaurs" and "Blumpoe The Grumpoe Meets Arnold The Cat/Millions Of Cats." **CATHERINE CELLA**

"Sebastian Star Bear: The First Mission," Worldvision Home Video, 90 minutes, \$24.95. This full-length animated feature introduces Sebastian Star Bear, a furry hero from a distant planet who travels to Earth in a spaceship to help any bear in trouble. In this installment, a greedy theatrical producer kidnaps a lot of bears to tap-dance in his latest show-biz production. When a little cub's mama bear is kidnapped, she calls on Sebastian and his robot sidekick Souci to save to day. This is a charming and

entertaining children's film that won the award for best animated feature film at Worldfest Houston 1992, the Houston International Film Festival. **TRUDI MILLER**

"It's The Muppets! Volumes 1 And 2," Jim Henson Video, 37 minutes, \$12.99. Muppet mania continues on the heels of "The Muppet Christmas Carol" with the newly formed Jim Henson Video label from Buena Vista. Best of the inaugural releases are these two volumes excerpting "The Muppet Show." The gang's all here—Kermit, Miss Piggy, Fozzie, and their supporting cast of greats, including Dr. Bob, the Swedish Chef, Dr. Honeydew, Beaker, and assorted other merry Muppets. Together they concoct a melange of skits, songs, and backstage antics that entertain young and old. Also family treats are "The Muppet Movie," all about the troupe's coming together, and "The Great Muppet Caper," featuring the great Charles Grodin. Strictly for little ones are three new "Muppet Babies" releases. And for no one is the rather flat "Tale Of The Bunny Picnic." **C.C.**

HEALTH/FITNESS

"Kari Anderson: 2 The Max," A*Vision Entertainment, 60 minutes, \$19.98.

Seattle-based fitness expert and studio owner Kari Anderson is charismatic and capable as she leads this hourlong class of stretch, aerobic, and step exercises. Encouraging and explaining the various movements throughout the program, the Joffrey Ballet-trained Anderson manages to keep a high level of enthusiasm throughout—which is particularly helpful during such a rigorous workout. Throughout the video, the camera remains in front of Anderson and her small class of aerobicizers so that viewers can mirror her movements. The sunny ambiance of her studio adds a touch of class to this utterly professional program. **CATHERINE APPLEFELD**

"How To Be Your Own Trainer," Bob Mann Sports Products (805-473-1615), 45 minutes, \$19.95. This introduction to weight

and cardiovascular training is both thorough and enticing, although top trainer Mann's slight sexist tone (men are chided to "eat your heart out" as a female demonstrator mounts the weight bench, and women are reassured they won't suddenly begin to take on masculine tendencies when they start a training program) may not be appreciated by some female fitness enthusiasts. Production prowess varies from segment to segment, with state-of-the-heart diagrams showing the disparity between a robust, well-exercised heart and the smaller organ of a nonexerciser among the highlights. **C.A.**

TRAVEL

The Great Nile: "The Wild River," "White Nile, Blue Nile," "Egyptian Journey," Atlas Video, approximately 50 minutes each, \$19.95 each.



This three-part video voyage offers a trip not only along the length of the Nile but back through time to the dawn of civilization—and, indeed, of Man. The journey begins in "Wild River" at the headwaters of the Nile and races along the rapids of the Omo River into the Omo Valley, one of the few remaining places in the world where man does not dominate. Along the way, the area's "forgotten" inhabitants are introduced, many living lifestyles unchanged since fire was discovered; the rich forms of wildlife (including stunning shots of the last great mountain gorillas) are also spotlighted throughout. "White Nile, Blue Nile" moves into the heart of the Sudan, through Ethiopia, and past Khartoum, stopping to visit with their diverse mix of peoples, and revisiting the artifacts and lore of ancient times. "Egyptian Journey" begins in the bustle of modern-day Cairo, and then moves out to explore the mysterious tombs and temples that dot the land. Beautifully shot and intelligently presented, the series mingles past and present into a magical trip to be savored. **MARILYN A. GILLEN**

EDUCATIONAL

"Discovering Gardens," Films For The Humanities & Sciences, 58 minutes, \$29.95. With the firm assertion that visiting other people's gardens is the best way to improve one's own technique,

this video offers landlocked horticulturists the next best thing to being there. Volume 3 in a six-part series, it touches down in two glorious gardens of the English countryside: Tintinhull, in Somerset, and Bicton Park, in Devon. Hosts Gyles Brandrell and Michele Brown bring viewers along on leisurely strolls through the gardens, taking time to get insights and tips from those who tend them. The camerawork is as vivid and beautiful as the cover art suggests, bringing the landscapes to life in all of their glory. **C.A.**



INSTRUCTIONAL

"The Expectant Father," Video Treasures, 45 minutes, \$14.98. The needs of dads-to-be are overlooked, according to this video. That may be true, and some future fathers will find solace in this acknowledgment of their worries and frustrations. But this video lacks the hands-on tips that might prevent those worries in the first place. Ultimately it tells the viewer: "follow your own instincts." Production values are top-notch and there are entertaining segments with celebrity dads like actors Ed Asner and Jason Alexander, and football great Willie "I change a mean diaper" Gault. **KEN SCHLAGER**



FOR THE RECORD "Mother Goose Vol. II," which was reviewed in the Dec. 26 issue, is a J2 Communications release of a Left Coast video series. Goldstar Video Corp. has licensed the title through February.

The longform video "Lionel Richie: Back To Front," reviewed in the Jan. 9 issue, is a Motown Video title with distribution through PolyGram Video.

Billboard.

FOR WEEK ENDING JANUARY 30, 1993

Top Music Videos

Compiled from a national sample of retail store sales reports.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	9	A YEAR AND A HALF IN THE LIFE OF METALLICA Elektra Entertainment 40148	Metallica	LF	34.98
2	9	21	UNPLUGGED ● Warner Reprise Video 3831.1	Eric Clapton	LF	19.98
3	6	3	USE YOUR ILLUSION: PARTS I & II Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	LF	34.98
4	2	13	ACHTUNG BABY PolyGram Video 440085557-3	U2	LF	19.95
5	4	31	THIS IS GARTH BROOKS ▲ ^B Liberty Home Video 40038	Garth Brooks	LF	24.98
6	5	7	THIS IS MICHAEL BOLTON SMV Enterprises 19V-49159	Michael Bolton	LF	19.98
7	7	9	LIVE FROM RADIO CITY MUSIC HALL SMV Enterprises 19V-49152	Liza Minnelli	LF	19.98
8	8	21	X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95
9	11	9	LIVE PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
10	12	3	PLUGGED SMV Enterprises 19V-49162	Bruce Springsteen	LF	19.98
11	16	3	USE YOUR ILLUSION: PART I Geffen Video Uni Dist. Corp. 39521	Guns N' Roses	LF	19.98
12	10	9	BUILDING EMPIRES EMI Home Video 33153	Queensryche	LF	19.98
13	13	7	A YEAR AND A HALF: VOL. 2 Elektra Entertainment 40147	Metallica	LF	19.98
14	3	7	A YEAR AND A HALF: VOL. 1 Elektra Entertainment 40146	Metallica	LF	19.98
15	14	11	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98
16	17	3	USE YOUR ILLUSION: PART II Geffen Video Uni Dist. Corp. 39522	Guns N' Roses	LF	19.98
17	30	3	THE COMPLETE PICTURE Warner Reprise Video 3-38330	The Smiths	LF	19.98
18	15	117	THE THREE TENORS IN CONCERT ▲ ^B PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
19	RE-ENTRY		OOOOOOHHH... ON THE VIDEO TIP Arista/LaFace Records 6 West Home Video 5723	TLC	SF	9.98
20	RE-ENTRY		THE GREAT ROCK N' ROLL SWINDLE Warner Reprise Video 3-38319	Sex Pistols	LF	24.98
21	RE-ENTRY		DIVA 6 West Home Video 15719-3	Annie Lennox	LF	14.98
22	28	7	LIVE AT GREAT WOODS SMV Enterprises 19V-49146	Allman Brothers Band	LF	19.98
23	19	7	WHO KILLED THAT BIRD... THE MOVIE Warner Reprise Video 3-38302	The Black Crowes	LF	19.98
24	29	15	TIME WILL TELL PolyGram Video 440084059-3	Bob Marley	LF	19.95
25	RE-ENTRY		MOTORVISION A&M Video/PolyGram Video 4400895473	Soundgarden	LF	14.95
26	NEW		SATCH TAPES Relativity Video 1150	Joe Satriani	LF	19.98
27	18	11	BEYOND THE MIND'S EYE ▲ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
28	26	7	FOUNDATIONS FORUM '91: A WEEKEND IN HELL A&M Video/PolyGram Video 4400895573	Various Artists	LF	14.95
29	RE-ENTRY		SOUL AND PASSION ● SMV Enterprises 19V-49122	Michael Bolton	LF	19.98
30	24	13	QUEEN'S GREATEST HITS Elektra Entertainment 40144	Queen	LF	19.98

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PICTURE THIS

(Continued from page 65)

NAVD got some answers from **Jane Comfort**, who ran the Charleston ad campaign that promoted Wednesday-only deliveries. Montgomery, Ala., the control market where shipments were scattered throughout the week as usual, has been impossible to read.

VIDBITS: Disney reportedly plans to launch a TV series based on "Aladdin." If successful, it would flesh out an "Aladdin" home video line; cassettes of the movie will reach stores in the late fall... VSDA isn't rushing to replace just-resigned board member **Richard Abt**. Appointments require a two-thirds

vote of the board. "I'm not in any hurry," says VSDA president **Brad Burnside**. He selected **Jeff Pedersen** of **Michigan Video** to take Abt's spot as chairman of the government affairs committee... Former **Blockbuster** president **Joe Baczo** won't be found at **Discovery Zone**, a chain of hi-tech child entertainment centers. "It isn't us," says DZ president **Gerry Seegers**. Good rumor, though: DZ was founded by **Don Flynn**, once with **Blockbuster**; Seegers used to be at **Waste Management**, **Wayne Huizenga's** old employer... **West Coast Video** has been renamed **West Coast Entertainment**.

Video Previews is a weekly look at new titles at self-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

LASER SCANS

(Continued from page 72)

Lynn. "Satin & Lace" (\$29.98) is "an erotic history of lingerie." And "Passport To Paradise" (\$29.98) is a celebration of nubbly on Hawaiian beaches. If *Playboy* portrays its models as "the girls next door," then *Penthouse* "pets" are the women in the mud-wrestling parlor downtown.

INTERACTIVE CONFAB: CD-ROM, multimedia, TV, and music mavens will discuss virtual realities and the digital gospel March 3-5 at the Be-

verly Hills Hilton, when the third annual HomeMedia Expo takes place. The conference is put on by American Expositions in New York; call 212-226-4141.

COMPTON'S NEWMEDIA has just released the CD-ROM "USA Wars: Desert Storm With Coalition Command" (DOS/Windows, \$49.95), an interactive game that puts the viewer in the middle of Gulf War decision-making. After taking over Gen. Schwar-

zkopf's command, you must carry out his duties while having access to images of weapons systems and soldiers, battle sounds, recordings from actual press conferences and briefings, and a multitude of classified background information. Compton's titles recently became available for both rental and sale at the Major Video Concepts chain (Billboard, Jan. 9).

COLLECTOR'S CORNER: Once the fanatic fans of "The Rocky Horror Picture Show" watch the new *Image* laserdisc edition (1975, \$39.98) on a big-screen TV and hear "Time Warp" and other tunes in digital audio, they will undoubtedly find it imperative to view

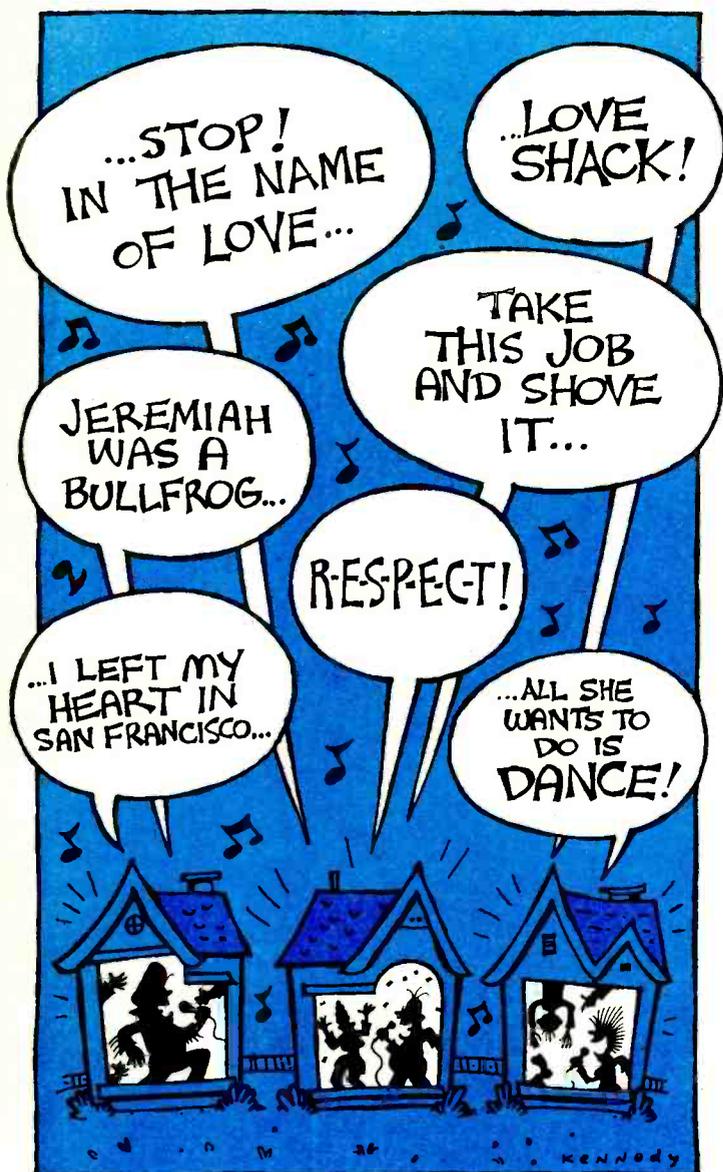
this twisted musical on disc rather than tape.

A**Vision's* "Larry Coryell: Live From Bahia" (\$29.98) is a jam session filmed on a rooftop in Salvador, with guitarist Coryell joined by American jazz artists such as drummer Billy Cobham and Brazilians like singer/songwriter Dori Caymmi. But this could have been shot anywhere: The music is standard jazz fusion, '70s-style, with just a small bit of Brazilian flavoring and an occasional sightseeing shot. Yet if you're a fan of Coryell and Cobham, this is an excellent presentation of their talents, with superb sound.

Pioneer Artists' "The John Lennon Video Collection" (\$29.95) gath-

ers together 19 Lennon tunes from 1969-80, including "Give Peace A Chance," "Instant Karma," and "Woman." Six new music videos were made by Yoko Ono from archive material. "This Is Garth Brooks" (\$39.95) showcases 1992's most popular American artist with 15 live songs and backstage footage.

LIVE's "Universal Soldier" (\$34.95) stars Jean-Claude Van Damme and Dolph Lundgren in a "Good Terminator/Bad Terminator" sci-fi action film that has a weak story, a terrible script, and lots of action. On disc, with digital audio, it'll make your neighbors think the cyborgs have arrived.



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FOR WEEK ENDING JANUARY 30, 1993

Top Laserdisc Sales™

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** NO. 1 ***								
1	1	7	PATRIOT GAMES	Paramount Pictures Pioneer LDCA, Inc. 32530	Harrison Ford Anne Archer	1992	R	34.95
2	3	3	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R	29.98
3	2	13	BASIC INSTINCT	Carolco Home Video Pioneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone	1992	R	39.95
4	NEW ▶		SISTER ACT	Touchstone Pictures Image Entertainment 1452	Whoopi Goldberg Harvey Keitel	1992	PG	29.98
5	22	3	THE ROCKY HORROR PICTURE SHOW	FoxVideo Image Entertainment 1974	Tim Curry Richard O'Brien	1975	R	39.98
6	7	3	ALIEN 3	FoxVideo Image Entertainment 5593	Sigourney Weaver Charles Dutton	1992	R	39.98
7	20	3	BOOMERANG	Paramount Pictures Pioneer LDCA, Inc. 32717	Eddie Murphy Robin Givens	1992	R	34.95
8	NEW ▶		MONTY PYTHON AND THE HOLY GRAIL	Criterion Collection 1311	John Cleese	1975	PG	49.98
9	5	7	BEAUTY AND THE BEAST: WORK IN PROGRESS	Walt Disney Home Video Image Entertainment	Animated	1992	NR	49.99
10	4	13	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	39.98
11	11	3	UNIVERSAL SOLDIER	Carolco Home Video Pioneer LDCA, Inc. LD69032	Jean-Claude van Damme	1992	R	34.95
12	6	9	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13	34.98
13	12	3	HOUSESITTER	Universal City Studios MCA/Universal Home Video 41280	Steve Martin Goldie Hawn	1992	PG	34.98
14	NEW ▶		THE GOLDEN AGE OF LOONEY TUNES: VOLUME THREE	MGM/UA Home Video Pioneer LDCA, Inc. ML102964	Animated	1993	NR	99.98
15	10	57	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
16	RE-ENTRY		THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20027	Charles Frank Scott Glenn	1983	PG	39.98
17	8	51	RAIDERS OF THE LOST ARK	Paramount Pictures Pioneer LDCA, Inc. 1376	Harrison Ford	1981	PG	24.95
18	14	7	THE CONNERY COLLECTION	MGM/UA Home Video Pioneer LDCA, Inc. ML102713	Sean Connery	1992	PG	69.98
19	13	7	MY COUSIN VINNY	FoxVideo Image Entertainment 1876	Joe Pesci Marisa Tomei	1992	R	39.98
20	NEW ▶		DIRTY HARRY	Warner Bros. Inc. Warner Home Video 12483	Clint Eastwood	1971	R	34.98
21	NEW ▶		BUFFY THE VAMPIRE SLAYER	FoxVideo Image Entertainment 1972	Kristy Swanson Luke Perry	1992	PG-13	39.98
22	RE-ENTRY		JASON AND THE ARGONAUTS	Criterion Collection CC1303L	Todd Armstrong Nancy Kovack	1963	G	99.95
23	19	13	ALIEN	FoxVideo Image Entertainment 1090-85	Sigourney Weaver Tom Skerritt	1979	R	99.98
24	16	27	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Pioneer LDCA, Inc. LV32301	William Shatner Leonard Nimoy	1991	PG	34.95
25	18	7	BEYOND THE MIND'S EYE	Miramir Images Inc. BMG Video 7233380018-6	Jan Hammer	1992	NR	29.98

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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(Continued on page 76)

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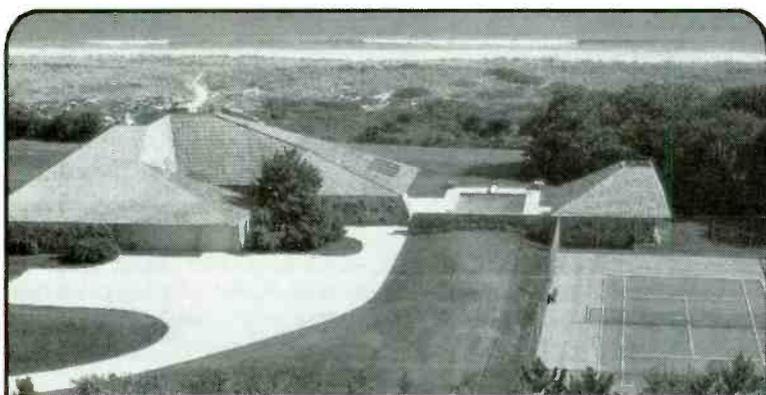


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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

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, France. 212-689-4220.

Jan. 24, **Fundraising Dinner for the National Music Foundation**, honoring Emilio and Gloria Estefan, Universal Hilton, Universal City, Calif. 813-821-3300.

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.

Jan. 30, **Rock For Choice Benefit Concert**, The Ritz, New York. 213-651-0495.

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, Texas. Gail Stefens, 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. 8-12, **1993 Toy Fair**, The Javitz Center, New York. 212-216-2000.

Feb. 10-14, **Urban Network Power Jam 4**, LAX Marriott, Los Angeles. 818-843-5800.

Feb. 11-13, **Gavin Seminar**, Westin St. Francis, San Francisco. 415-495-1990.

Feb. 13-16, **National Religious Broadcasters Convention**, Los Angeles Convention Center. 703-330-7000.

Feb. 18-20, **Third Annual Hip-Hop Music Conference**, sponsored by The Cultural Initiative Inc., Howard University, 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, **16th Annual Bay Area Music Awards (BAMMIES)**, Bill Graham Civic Auditorium, San Francisco. John Glodow, 415-864-2333.

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 University, San Jose, Calif. 401-863-2225.

March 13, **"Get To Know The Music Business,"** workshop presented by Huntingdon Street Music, The Mandell Theater, Philadelphia, Pa. 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 18-21, **Fourth Annual Rap-A-Thon Conference and Awards**, Howard Inn, Washington, D.C. 202-723-0185.

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.



East Coast Announcement. Announcing this year's Grammy nominations at the East Coast press conference, held at New York's Hard Rock Cafe, are, from left: recording artists Julie Gold and Debbie Gibson; opera star Beverly Sills; NARAS New York chapter president Karen Sherry; jazz artists Abbey Lincoln and Pat Metheny; and R&B vocalist Lisa Fischer.

LIFELINES

BIRTHS

Girl, Rhiannon Page, to **Craig Brandwein and Angela Knight**, Nov. 16 in Dix Hills, N.Y. He is a composer, producer, and music/MIDI professor at Five Towns College. She is a blues/rock singer.

Twin girls, Taylor and Paige, to **Ron and Teresa Rutledge**, Dec. 18 in Arcadia, Calif. He is studio manager of Precision Mastering in Hollywood. She is A&R coordinator for MCA Records in Universal City.

Girl, Blair Brittingham, to **Bril and Karen Flint**, Dec. 27 in Darien, Conn. He is senior director at EMI Music in New York.

Boy, Garrett Lewis, to **Terry and Bridget Sholin**, Dec. 27 in Ukiah, Calif. She is director of national sales for Narada Productions Inc. in Milwaukee.

Boy, Hugo Antonio, to **Tony and Linda Johnson Sabournin**, Dec. 21 in Miami, Fla. He is manager of press and publicity for Sony Discos there, and was formerly "Latin Notas" columnist for Billboard. She is a sales executive with VivaAmerica Media Group in Miami, and was formerly East Coast sales executive for BDS and Billboard Information Network in New York.

Girl, Lindsey Sarah, to **Michael and Lisa Lau**, Jan. 6 in Spring, Texas. He is a sales representative for Uni Dis-

tribution in Houston.

Boy, Brandon Michael, born January 6 and adopted by **Sid and Mary Donovan Ralston**. He is manager of distribution for Rank Video Services America. She is executive director of special markets for Paramount Home Video.

MARRIAGES

Paul Lewis Surratt Jr. to Lorraine Sue Klotz, Jan. 16 in Palm Desert, Calif. He is president of Research Video and founder of the Archives of

Music Preservation, No. Hollywood.

DEATHS

Sammy Cahn, 79, of congestive heart failure, Jan. 15 in Los Angeles. Cahn was the Academy Award-winning lyricist who wrote such popular songs as "Love and Marriage," "Swingin' On A Star," and "My Kind of Town (Chicago Is)." (See story, page 12.)

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

'ALWAYS' & FOREVER: SONG AN EVERGREEN

(Continued from page 11)

No. 1, for example, at KSAN-FM San Francisco.

Now for the third time, Parton's single is making its way onto a growing number of playlists. PDs say that, as Houston's hit from the "Bodyguard" soundtrack began to explode nationally (Billboard, Jan. 16), they started to put Parton's "Whorehouse" rendition back into the hot recurrent rotation. Just in case programmers didn't make the connection, RCA Records recently sent out fresh copies of Parton's CD single to both country and adult contemporary outlets.

Country programmers say that, on its third tour, Parton's single is in no danger of landing the top chart spot again. But at KSAN-FM, PD Lee Logan says the song recently peaked inside the top 15 in daily requests. He says longtime country fans never seem to tire of the song, while other, newer Music City converts are surprised to hear Parton's version and call in to ask if it's a cover of Houston's hit.

At AC stations, the recent spread of love-song programs has helped Parton cross over. Both Bobbi Maxwell, MD at Cincinnati's WWNK-FM, and Kay Manley, APD/MD at WRVR-FM Memphis, say that, more than a year ago, their stations instituted evening love-song programs and added songs they wouldn't ordinarily play, such as Parton's "I Will Always Love You." ("It doesn't sound all that country,"

points out Manley.) As Houston's hit shot up the charts, WWNK-FM and WRVR-FM listeners, already fond of Parton's version, began calling in their request for the original.

In fact, Manley says many of them asked to hear the two singles back to back. Top 40 WWCK-FM Flint, Mich., tried another variation on the theme: Station PD Ian Richards went into the studio and spliced together Houston's and Parton's singles for one star-studded version.

Richards shipped a copy to his buddy Ken Cooper, morning man at KZLA-FM, who then sent it off to KZLA's sister station, KSAN-FM.

Another version of the song, recently recorded by X bassist/vocalist John Doe, is heard playing on the jukebox during a scene in the "Bodyguard" movie. Houston's character in the film hears the song and is inspired to record it.

Warner Nashville released the Doe single, and "Bodyguard" star Kevin Costner, a friend of Doe's who asked him to contribute to the movie, even called some stations to request it.

Despite the high-powered call-ins, however, KSAN-FM's Logan reports Doe's single flunked on a smash-or-trash-type listener contest.

Other notables who have recorded Parton's "I Will Always Love You" include Kenny Rogers and Linda Ronstadt.

GOOD WORKS

NATALIE CARES: The NARAS Foundation has named Natalie Cole as the MusiCares 1993 Person of the Year, an honor she will officially receive at a fund-raising dinner at the Beverly Hilton Hotel Feb. 20, as one of the events surrounding Grammy Week. MusiCares focuses attention on human service issues affecting the music industry. For more info, call 818-843-8233.

PROFITS FIGHT AIDS: Bruce

Yeko's Original Cast Records will release an album of a one-man off-Broadway revue, "A Hard Time To Be Single," which featured **Larry Victor**, who died of AIDS at age 33. According to **Brian Gari**, who wrote the score and produced the album, all profits will go to **Broadway Cares/Equity Fights AIDS** and **The Village AIDS Program**. For more info, call Gari at 212-799-2592.

Radio

CSN Brings Kids' Programming To New Affiliates

■ BY CARRIE BORZILLO
and MOIRA MCCORMICK

LOS ANGELES—With the popularity of children's music on the rise, the recently launched Children's Satellite Network is overcoming obstacles and quickly gaining major-market affiliates and national advertisers.

Since its October inception, CSN has picked up eight affiliates. In addition to its flagship, WWTC (Radio AAHS) Minneapolis, which launched the format in May 1990, affiliates include KKDS Salt Lake City; KIDR (Kid Radio) Phoenix; WEW St. Louis; WNTR and WPRW Washington, D.C.; and WITH Baltimore. Stations in Denver and Abilene, Texas, are set to debut Feb. 15.

However, the fledgling network has yet to sign on an affiliate in the top three markets—New York, Los Angeles, and Chicago—and only recently figured out a way to gauge its ratings for advertisers.

Since Arbitron doesn't track listeners under age 12, CSN commissioned Chicago-based Strategic Radio Research to conduct a telephone survey of 1,000 homes in the Minneapolis area last July.

Strategic's AccuRatings showed that with listeners ages 4 to 9, Radio AAHS ranked No. 1 in mornings and afternoons. With listeners ages 4 to 44, Radio AAHS ranked No. 1 in cume audience loyalty.

According to CSN president Bill Barnett, the network's success can also be gauged by how often listeners call in. The U.S. West Traffic Data Resource Service clocked 584 phone calls per hour between 7 a.m. and 4 p.m. with a total of 3 million calls last year.

Apparently, CSN's success hasn't gone unnoticed. ABC Radio Networks and Disney are discussing the possibility of launching similar networks.

"I remember the power of radio when I was a kid," says Chris Dahl, president of CSN parent company Children's Broadcasting Corp. "Now, there is almost 20% of the population without a radio station of their own. We give kids a 24-hour place to be."

Dahl says that due to the success of last summer's "Kidstock" concert in Minneapolis, CSN is planning similar concerts in the markets it broadcasts in.

"We want kids to experience the thrill and excitement of a concert," adds Dahl. "Everyone said we couldn't do it, but we pulled in 9,000 kids and we will do it in other markets as well."

Radio AAHS programming consists of 65% music and 35% story-telling and talk programs. Barnett says that the network also serves as a place for kids to call their peers when they're having problems, since many of the DJs are kids—including 11-year-old Jimmy Freeman, who has been tagged VP of Fun.

Barnett says CSN scrutinizes the songs and topics, and even the advertising it broadcasts. For instance, if there is a children's song that comes from an R-rated movie, CSN won't air it, Barnett says. Also, the network

runs only a limited number of commercials for sugary foods.

Debbie Solomon, VP/associate media research director for ad agency J. Walter Thompson, recently told Billboard sister publication Mediaweek that CSN may be coming along at just the perfect time to take advantage of the television decline.

"As kids ratings have gone down on TV, people have been looking for alternatives," Solomon told Mediaweek. "And that may be part of what's driving the Children's Satellite Network."

The children's music record labels

are also excited about CSN.

"I applaud the effort to bring children's music into the home via radio," says Mark Jaffe, VP at Walt Disney Records. "If people respond as well to it as they have to buying children's music in stores, it should be successful."

Jaffe says the main potential pitfall faced by the fledgling network would be "the ability to get ad dollars [and] to obtain a ratings system advertisers can trust."

CSN is apparently overcoming those obstacles with AccuRatings. National advertisers now include

Walt Disney Records, Mattel, and National Geographic, which will soon launch a kids' version of the magazine.

Disney has advertised select product on CSN, but Jaffe says it's too soon to tell how effective the spots were.

Ron Osher, BMG Enterprises VP and head of BMG Kidz, is also hopeful that CSN will succeed, but also points to the problem of selling time to advertisers based on ratings.

"We're big supporters of what [CSN] is trying to do," says Osher. "We're not convinced it can be done,

but we're supporting it."

Regina Kelland, director of children's product for A&M, concurs. "My feeling is anyone who can do anything for the cause of furthering children's radio, we're 100% behind," she says. "I've seen a lot of hard work in that area go down the drain. People tried networks in other parts of the country, and then funding would get pulled."

One other network, the Imagination Station Network, halted operations after a brief start two years ago due to tough economic times. Barnett and Dahl attribute CSN's success to testing the format in one market before taking it national.

Kelland adds, "Children's music hasn't had radio, so it hasn't reached the mass audience that top 40 does. It would be great if [children's radio] became more of a family entertainment mainstay and if it could generate hits. A number of children's artists get regular airplay on the syndicated shows around the country, but it certainly hasn't had the impact of top 40."

NAB Nabs Broadcaster Responsibilities

■ BY BILL HOLLAND

WASHINGTON, D.C.—The National Assn. of Broadcasters' joint board, meeting in Naples, Fla., voted Jan. 16 to challenge the FCC's "vague" indecency rules in court and also agreed on a statement of broadcaster responsibilities in four key areas: indecency/obscenity, violence, drugs/substance abuse, and children's TV.

As previously reported, the NAB has not commented specifically on the indecency fines now facing Infinity and Greater Media, but alluded to the cases by saying the principles "will be particularly useful at this time, given public concern about certain serious societal problems."

The voluntary NAB guide is far from a protest of FCC action, and goes out of its way to ensure both the commission and broadcasters view the principles as suggestions.

Radio stations will be taking particular notice of the NAB's suggestion on broadcasting sexually explicit material, which covers no new ground. It states that stations should be fully aware of the "feder-

al requirements limiting the broadcast of indecent material," a reference to the late-night "safe harbor" hours in current FCC indecency rules allowed because few children are in their listening audience at that time.

It also suggests stations look at

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the "composition and expectations" of the listeners, as well as "the context in which sensitive material is presented and its scheduling."

The NAB cautions that programming that "panders to prurient or morbid interests should be avoided," particularly where "significant child audiences can be expected."

On first glance, the voluntary programming statement seems not much more than a reiteration of FCC rules for fine-shy broadcasters. The announcement of a legal challenge to the current indecency rules, specifically the constitutionality of the hours to be allowed for

such broadcasts, shows more resolve to change the status quo.

The NAB joint board also reaffirmed its opposition to the FCC's fine hikes, noting the "excessive size of the new forfeitures appears to be a fund-raising tool without regard to the seriousness of the offense, rather than an enforcement tool."

SIKES GOODBYE LETTER

Outgoing FCC chairman Al Sikes sent a goodbye letter to Capitol Hill lawmakers, thanking them for their help in forging telecommunications policy during his time in office. As a departing tip, Sikes suggested the legislators look once again at auctioning spectrum for new services through competitive bidding rather than comparative hearings, giving the public more quickly allocated services and giving the government the opportunity for annual fees or royalties.

Sikes' suggestion does not include auctioning of AM or FM spectrum, says his office, but includes the increasingly important "S" and even "L" bands that could be used for satellite-delivered digital radio services, potential competition for traditional radio broadcasters who seem to be focusing their attention on using an in-band system for digital audio broadcasting.

NEW COMMUNICATIONS LAWMAKERS

The House Telecommunications Subcommittee has welcomed five new members, including two freshman Democrats who are both women.

The new faces are Democrats Marjorie Margolies-Mezvinsky of Pennsylvania and Lynn Schenk of California. Rep. Margolies-Mezvinsky is a former NBC-TV news reporter; Schenk will be new to communications policies. The Republican newcomers are third-term Congressman Alex McMillan of North Carolina, fourth-term Rep. J. Dennis Hastert of Illinois, and third-term Rep. Paul Gillmor of Ohio.

The subcommittee is still chaired by Rep. Edward Markey, D-Mass. The ranking minority member is now Carlos Moorehead, Calif., who will replace departing Rep. Matthew Rinaldo, R-N.J.

KCMU IN MIDST OF FULL-COURT PRESS

NEW YORK—The tug-of-war for control of KCMU Seattle, the venerable commercial-free launching pad for Nirvana, Mudhoney, and others, is now in the courts.

A group of 11 former KCMU volunteers recently filed suit in federal court alleging that the Univ. of Washington, which holds KCMU's license, along with U.W.'s director of broadcast services and the station manager, all violated the volunteers' civil rights by dismissing them for discussing recent turmoil at the station. That turmoil centers around KCMU's direction and sound (Billboard, Dec. 19, 1992).

The university, through the state Attorney General's office, filed a motion to have the case dismissed. A judge will decide on the suit by mid-February.

A station strike sponsored by CURSE (Censorship Undermines Radio Station Ethics), a group of discontented listeners and volunteers that is urging volunteers to boycott the

station by staying off the air, has forced KCMU to go dark during overnights. The station's fourth-quarter station fund-raiser netted only half its usual pile of donations.

Feelings between the warring factions, made up of volunteers on one side and paid managers on the other, continue to deteriorate. Volunteers say an "Authorized Personnel Only" sign now hangs in the station office where staffers once gathered and listened to music. That's because KCMU was hit with "CURSE" graffiti and a rash of record disappearances, according to director of broadcast services Wayne Roth.

CURSE spokeswoman Susan Ward insists the group does not condone violence or harassment of any kind. She adds that CURSE members are rebuffed when they call KCMU to find out the date of the station's monthly public meeting.

"After years as being a mellow little place," says Roth, "it's all popped."

Playfone In Gear For Super Bowl

LOS ANGELES—Fans attending this year's Super Bowl will not only see the game, but they will also be able to hear it on the radio.

On Jan. 31 at the Rose Bowl in Pasadena, Calif., the New York-based Playfone Systems will distribute credit-card-sized AM radios that will pick up CBS Radio Networks' sports coverage inside the stadium.

These plans are the culmination of Playfone Systems chairman Greg Deieso's dream. For the past three years, Deieso has wanted to give Super Bowl fans a way to hear exactly what is happening on the field.

"This makes the fan become more of a part of what he's attending," Deieso says.

Fans will be able to choose either the English or Spanish version of the broadcasts.

Last year, Playfone handed out radios at the U.S. Open with Clairol as the sponsor (Billboard, Oct. 31, 1992). This year, the sponsor for the Super Bowl is the NFL. Playfone is also scheduled to do the 1994 Super Bowl as well.

Deieso says he is working on lining up events for this year and next year. He has had discussions with NASCAR and Women's Tennis Assn., and has talked with Group W about doing individual promotions with their radio stations.

"The radio has a great take-home value as well," adds Deieso. "It's a piece of Super Bowl memorabilia and it can be used again."

CARRIE BORZILLO

Radio

'Black Vault' Proves A Promo Treasure

NEW YORK Imagine a radio contest that over the course of two months registers 70,000 contestants (complete with their home mailing addresses), offers as prizes a safari trip, a six-pack of new cars, and a private concert by the Boston Pops, and awards "frequent listening hours" redeemable at local businesses for those who call the station often. That's what WZOU Boston recently completed in what GM Alan Chartrand labels the station's revolutionary fourth-quarter promotion, the "Black Vault."

A cross between the "Last Contest" of the late '60s, where jocks would announce a secret-prize telephone number (which would then usually crash due to the rush of incoming calls), and the popular code-cracking "Black Box," "Black Vault" uses a highly advanced and customized computer telephone system to keep track of contestants and their up-to-date progress.

The basic premise of "Black Vault" is that listeners call in and register to

Like the airline promotions, listeners benefit by amassing points. At the end of the contest, WZOU began announcing where those "frequent listener hours" could be cashed in. Each hour was good for a dollar off at participating outlets.

Some contestants had 200-300 frequent-listener hours, according to Chartrand, who compares the bonus hours to the wholesale shopping clubs that continue to pop up across the country. He says in both cases the idea is to "become a member and save money."

Perhaps the most memorable aspect of the promotion, besides the fact that the station could monitor exactly when listeners tuned in and the fact that 500,000 calls were logged, was the selection of prizes. More than 400 were offered, including a fully paid wedding, an addition built onto the winner's home, and a trip for two on the Orient Express.

The packages were purposely targeted at adult listeners, says Chartrand, since the top 40 station is in the process of trying to amass more 25-54 listeners. (Ironically, when it came time to cash in, most of the winners bypassed the more extravagant offerings and opted for cars. One winner took home six.)

The more than 400 prizes did mean an enormous amount of production work. Jack McCoy of Promotion Broadcast Network, who originally created the "Last Contest" and who worked on "Black Vault," particularly in programming the telephone software, had to make a promo for every one of the possible 400 prizes from which winners could choose.

VALENTINE'S LIVE HEARTS

Stations are busy lining up Valentine's Day plans, and concerts seem to be the favorite route. WXTR (Continued on page 84)

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS. AGO	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	15	★★★ NO. 1 ★★★ STAND UP (KICK LOVE INTO MOTION) ADRENALIZE	DEF LEPPARD MERCURY
2	2	2	12	TOO MANY WAYS TO FALL	ARC ANGELS DGC/GEFFEN
3	6	9	7	MISTER PLEASE DON'T TREAD	DAMN YANKEES WARNER BROS.
4	3	4	13	STEAM US	PETER GABRIEL GEFFEN
5	8	11	6	IN BLOOM NEVERMIND	NIRVANA DGC/GEFFEN
6	4	5	10	IGNORELAND AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
7	5	6	13	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
8	15	29	6	BLACK TEN	PEARL JAM EPIC
9	9	16	6	STOP THE WORLD III SIDES TO EVERY STORY	EXTREME A&M
10	12	13	8	PULL ME UNDER IMAGES AND WORDS	DREAM THEATER ATCO/EASTWEST
★★★ AIRPOWER ★★★					
11	30	—	2	SOMETIMES SALVATION THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
12	13	19	8	NEARLY LOST YOU SWEET OBIVION	SCREAMING TREES EPIC
13	24	—	2	TWO PRINCES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
14	10	8	17	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
15	17	23	10	ALL I WANT THE LIZARD	SAIGON KICK THIRD STONE/ATLANTIC
16	22	35	5	SOMEBODY TO SHOVE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
17	18	15	9	SAD BUT TRUE METALLICA	METALLICA ELEKTRA
★★★ AIRPOWER ★★★					
18	NEW ▶	1	1	DON'T TEAR ME UP WANDERING SPIRIT	MICK JAGGER ATLANTIC
19	16	28	7	GUILTY PARDON ME	POORBOYS HOLLYWOOD
20	21	25	7	IT COMES AROUND START THE CAR	JUDE COLE REPRISE
★★★ AIRPOWER ★★★					
21	26	39	4	WAITING FOR THE SUN HOLLYWOOD TOWN HALL	THE JAYHAWKS DEF AMERICAN/REPRISE
22	11	10	17	JIMMY OLSEN'S BLUES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
★★★ AIRPOWER ★★★					
23	NEW ▶	1	1	STAND NATIVE TONGUE	POISON CAPITOL
★★★ AIRPOWER ★★★					
24	25	31	7	OLD ROSE MOTEL PSYCHO CITY	GREAT WHITE CAPITOL
25	23	34	5	SEX TYPE THING CORE	STONE TEMPLE PILOTS ATLANTIC
26	40	—	2	THE ONE I AM LOVE SONGS FOR THE HEARING IMPAIRED	DAN BAIRD DEF AMERICAN/REPRISE
27	14	7	14	WICKED AS IT SEEMS MAIN OFFENDER	KEITH RICHARDS VIRGIN
28	7	3	13	CRUEL LITTLE NUMBER FEEL THIS	THE JEFF HEALEY BAND ARISTA
29	27	24	17	TIME AFTER TIME NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC
30	35	40	4	CHILD OF THE CITY EDGE OF EXCESS	TRIUMPH VICTORY/PLG
31	NEW ▶	1	1	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
32	28	21	18	DRIVE AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
33	32	36	5	NATURAL THING TIME 3	JOURNEY COLUMBIA
34	NEW ▶	1	1	SWEET THING WANDERING SPIRIT	MICK JAGGER ATLANTIC
35	NEW ▶	1	1	ANGRY CHAIR DIRT	ALICE IN CHAINS COLUMBIA
36	NEW ▶	1	1	EILEEN MAIN OFFENDER	KEITH RICHARDS VIRGIN
37	33	20	15	SHUFFLE IT ALL IZZY STRADLIN AND THE JU JU HOUNDS	IZZY STRADLIN AND THE JU JU HOUNDS GEFFEN
38	NEW ▶	1	1	BED OF ROSES KEEP THE FAITH	BON JOVI JAMCO/MERCURY
39	36	38	8	FORECLOSURE OF A DREAM COUNTDOWN TO EXTINCTION	MEGADETH CAPITOL
40	19	17	11	IF YOU'RE GONNA LOVE ME RACINE	SASS JORDAN IMPACT/MCA

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	—	2	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC						
2	—	—	1	REST IN PEACE III SIDES TO EVERY STORY	EXTREME A&M						
3	2	1	4	JEREMY TEN	PEARL JAM EPIC						
4	3	2	16	EVEN FLOW TEN	PEARL JAM EPIC						
5	4	3	20	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE						
6	5	5	32	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	VAN HALEN WARNER BROS.						
7	7	10	24	MYSTERIOUS WAYS ACHTUNG BABY	U2 ISLAND/PLG						
8	6	4	15	ONE ACHTUNG BABY	U2 ISLAND/PLG						
9	—	6	20	COME AS YOU ARE NEVERMIND	NIRVANA DGC/GEFFEN						
10	9	—	3	WALK THIS WAY TOYS IN THE ATTIC	AEROSMITH COLUMBIA						



by Eric Boehlert

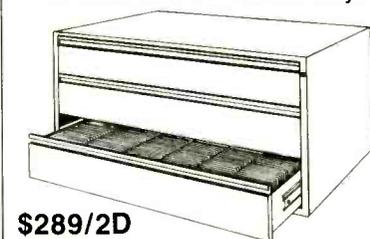
play by submitting their home phone numbers (which a third-party database company later matches up with home addresses for station mailings) followed by the four-digit code of the day, or the hour, depending on how often jocks announced new codes. Callers then try to break the 10-digit code by selecting one number via their touch-tone phones. If the selection is correct, they stay on the line and continue cracking. If incorrect, callers must hang up and wait for the next on-air code to be announced.

Meanwhile, the phone system remembers how many of the 10 digits each player has correctly identified so the next time they call contestants pick up where they left off. Winners who crack the code eventually choose from prize packages that have been announced on the air throughout the contest.

Additionally, Chartrand explains that each time callers phone in they accrue "frequent listener hours."

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Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	4	3	★★★ NO. 1 ★★★ THE DEVIL YOU KNOW PERVERSE	JESUS JONES SBK/ERG
2	3	8	3	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
3	7	7	9	LOVE U MORE O3	SUNSCREAM COLUMBIA
4	4	9	6	ORDINARY WORLD DURAN DURAN	DURAN DURAN CAPITOL
5	8	6	9	CANDY EVERYBODY WANTS OUR TIME IN EDEN	10,000 MANIACS ELEKTRA
6	15	—	2	DOGS OF LUST DUSK	THE THE EPIC
7	6	3	12	GET OUT OF CONTROL FOOLISH THING DESIRE	DANIEL ASH COLUMBIA
8	10	10	9	TWO WORLDS COLLIDE REVENGE OF THE GOLDFISH	INSPIRAL CARPETS MUTE/ELEKTRA
9	9	5	13	STEAM US	PETER GABRIEL GEFFEN
10	2	1	15	NOT SLEEPING AROUND ARE YOU NORMAL	NED'S ATOMIC DUSTBIN CHAOS
11	16	—	2	GOODBYE BLIND	THE SUNDAYS DGC
12	5	2	13	TROUT HOME BREW	NENEH CHERRY VIRGIN
13	NEW ▶	1	1	CONNECTED CONNECTED	STEREO MC'S GEE STREET/ISLAND/PLG
14	17	19	7	LONG WAY DOWN FREE FOR ALL	MICHAEL PENN RCA
15	14	20	3	BEAUTIFUL GIRL WELCOME TO WHEREVER YOU ARE	INXS ATLANTIC
16	22	—	2	BLACK GOLD GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
17	12	11	11	EASTERN BLOC ASTRONAUTS & HERETICS	THOMAS DOLBY GIANT/REPRISE
18	11	12	12	MRS. ROBINSON IT'S A SHAME ABOUT RAY	LEMONHEADS ATLANTIC
19	19	—	2	SLIVER INCESTICIDE	NIRVANA DGC
20	25	25	3	HARD TO GET STARCLUB	STARCLUB ISLAND
21	21	27	6	BLACK TEN	PEARL JAM EPIC
22	24	—	2	ONE IN TEN GORGEOUS	808 STATE/UB40 TOMMY BOY
23	NEW ▶	1	1	WALKING THROUGH SYRUP ARE YOU NORMAL	NED'S ATOMIC DUSTBIN CHAOS
24	NEW ▶	1	1	FEED THE TREE STAR	BELLY SIRE/REPRISE
25	13	13	10	99.9 F 99.9 F	SUZANNE VEGA A&M
26	NEW ▶	1	1	DETACHABLE PENIS HAPPY HOUR	KING MISSILE ATLANTIC
27	27	—	2	FUNKY CEILI BLACK 47	BLACK 47 SBK/ERG
28	18	17	12	SOULED OUT SUPREME LOVE GODS	SUPREME LOVE GODS DEF AMERICAN
29	NEW ▶	1	1	ANGRY CHAIR DIRT	ALICE IN CHAINS COLUMBIA
30	26	22	10	TEMPLE OF DREAMS	MESSIAH DEF AMERICAN

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

FALL '92 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. 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	Call	Format	'91	'92	'92	'92	'92
MIAMI—(11)													
WEDR	urban	4.9	6.9	5.7	7.3	6.6	KPDQ-FM	religious	9	1.5	1.1	1.4	1.8
WLYF	AC	7.2	6.6	5.5	5.8	5.5	KFXX	sports	—	1.0	1.1	1.4	1.4
WIOD	N/T	5.7	3.9	4.9	5.5	5.4	MILWAUKEE—(26)						
WPOW	top 40/rhythm	6.2	5.9	5.5	5.0	5.3	WTMJ	AC	11.0	10.0	11.7	11.7	11.1
WFLC	AC	3.3	4.2	4.2	4.0	4.8	WHIL	country	8.3	8.4	7.9	7.7	7.9
WHQT	urban AC	5.0	4.3	5.0	4.1	4.7	WKLH	cls rock	5.9	6.3	6.9	6.3	7.0
WRTO	Spanish	1.3	2.8	4.6	2.8	4.0	WOKY	adult std	7.4	5.9	6.7	6.6	6.4
WHYI	top 40	3.6	3.8	3.1	4.1	3.8	WLZR-FM	album	6.3	6.2	6.2	4.5	6.2
WXDJ	Spanish	2.4	3.1	2.3	2.7	3.8	WISN	N/T	4.8	4.8	3.8	3.7	5.6
WAQI	Spanish	5.0	4.9	4.7	5.4	3.7	WKTI	top 40	5.8	5.8	5.6	6.2	5.1
WSHE	album	3.3	3.8	2.9	4.1	3.6	WLUM	top 40	7.1	6.4	6.1	6.0	5.1
WQBA	Spanish	4.1	3.3	3.5	3.1	3.5	WEZW	AC	4.9	5.6	4.4	4.3	4.7
WJQY	AC	3.0	3.2	3.3	2.7	3.3	WNYX	AC	3.8	5.2	4.5	3.6	4.5
WKIS	country	4.0	4.0	4.8	3.4	3.2	WPKV-AM-FM	urban AC	4.7	4.7	5.0	5.2	3.9
WMXJ	oldies	3.1	2.4	2.9	3.5	3.1	WLTO	oldies	3.2	4.1	3.3	3.8	3.7
WLVE	adult alt	2.8	3.1	2.8	4.0	3.0	WLTO	AC	3.6	4.6	4.3	3.6	3.3
WZTA	cls rock	2.7	2.9	2.9	3.0	2.9	WQFM	album	2.6	3.8	3.6	4.0	3.1
WTMI	classical	2.8	2.7	2.7	2.6	2.5	WNOV	urban	1.8	1.6	2.0	2.8	2.6
WMRZ	adult std	2.3	2.1	2.9	2.1	2.2	WFMR	classical	2.1	1.4	2.6	2.3	2.4
WINZ	N/T	2.5	2.5	2.2	1.7	2.1	WMVP	urban AC	1.5	2.1	1.0	2.3	1.4
WCMQ-FM	spanish	2.0	2.0	1.8	3.3	2.0	WRJN	AC	6	1.0	8	1.0	1.4
WQBA-FM	Spanish	2.0	1.7	1.8	1.6	1.6	WEMP	oldies	1.1	9	1.0	1.1	1.0
WQAM	N/T	7	5	9	7	1.5	KANSAS CITY—(27)						
WTFE	Spanish	2.0	1.4	1.5	1.5	1.5	KFKF	country	10.6	11.7	11.4	11.2	13.4
WFTL	N/T	1.2	1.0	1.1	1.3	1.2	WDAF	country	12.7	11.8	9.8	10.8	9.5
WAXY	oldies	1.4	1.9	1.6	1.5	1.1	KPRS	urban	7.5	6.8	6.8	7.6	7.7
WCMQ	Spanish	1.1	9	1.1	8	1.1	KYYS	album	7.8	6.9	6.9	5.8	6.0
WAVS	ethnic	9	5	6	5	1.0	KQRC	album	2.4	2.5	5.7	7.3	5.8
PHOENIX—(22)													
KNIX	country	11.7	10.9	11.7	12.5	10.9	KCFX	cls rock	5.0	4.8	4.6	5.3	5.0
KTRAR	N/T	9.6	8.0	7.5	6.8	7.5	KCMO-FM	oldies	4.1	3.8	3.8	3.6	4.9
KMLE	country	7.3	7.1	6.3	7.9	6.7	KMBZ	N/T	5.0	5.2	4.6	3.8	4.9
KOY	adult std	3.1	3.9	4.2	3.2	6.1	KLTH	AC	4.7	5.8	5.2	5.8	4.5
KUPD	album	6.5	5.4	6.9	6.0	5.8	KUDL	AC	3.2	4.7	5.8	4.2	4.1
KFYI	N/T	4.3	3.2	4.1	5.5	5.2	KCMO	N/T	4.6	4.2	5.3	4.4	4.0
KKLT	AC	5.5	4.8	6.4	4.9	4.7	KKCY	top 40/rhythm	5.4	4.0	3.3	3.4	3.7
KKFR	top 40/rhythm	3.1	3.6	3.9	3.9	4.4	KMXV	AC	4.1	3.5	4.4	3.6	3.5
KOPR/KSLX	cls rock	4.2	4.9	4.1	3.2	4.0	KKCJ	country	2.9	3.2	1.5	2.4	2.7
KVRY	AC	3.1	3.6	3.6	4.5	3.8	KXTR	classical	2.4	2.2	2.1	2.1	2.5
KPSN	oldies	2.3	1.2	2.0	4.2	3.6	KFEZ	easy	1.6	2.6	2.2	2.5	1.6
KOY-FM	top 40	4.3	3.3	3.5	4.0	3.4	KNHN	N/T	1.0	1.4	1.0	8	1.4
KDKB	album	3.5	3.5	4.1	4.1	3.3	WHB	oldies	1.4	1.4	2.0	1.5	1.4
KZON	album	2.7	2.8	2.0	2.7	3.1	KKXR	top 40	1.0	1.1	1.6	2.0	1.1
KESS	AC	2.9	3.6	3.1	2.9	2.9	KPRT	jazz	1.2	1.0	1.8	1.3	1.1
KOOL-FM	oldies	2.8	3.4	3.6	2.7	2.8	KCCV	religious	1.1	1.2	9	1.0	1.0
KZRX	album	1.6	2.0	2.0	2.0	2.6	SACRAMENTO—(28)						
KONC	classical	2.3	2.2	1.5	1.7	1.4	KFBK	N/T	12.5	11.8	10.7	12.8	13.6
KUKQ	modern	1.4	2.0	1.8	1.9	1.4	KSFM	top 40	7.7	8.0	7.7	7.2	7.7
KOOL	oldies	2.0	1.1	1.0	1.2	1.3	KRAK-FM	country	11.4	8.6	6.2	9.5	7.1
PORTLAND, ORE.—(25)													
KUPL-AM-FM	country	7.9	9.2	8.8	9.5	10.5	KRAQ	album	6.0	7.3	5.7	6.0	6.0
KXL	N/T	7.3	6.5	6.4	7.0	8.2	KYMX	AC	4.4	4.5	5.9	4.9	5.9
KKRZ	top 40	8.0	7.7	8.4	7.8	8.0	KGBY	AC	3.4	4.3	5.5	4.0	5.5
KEX	AC	7.8	9.0	10.7	6.4	7.5	KNCI	country	2.4	3.4	5.1	4.3	5.2
KUFO	album	5.7	4.5	6.7	5.8	7.1	KHYL	oldies	3.4	4.4	2.6	4.1	3.7
KKSN-FM	oldies	6.4	5.1	6.0	5.9	6.1	KSEG	cls rock	4.5	5.6	6.0	6.2	3.7
KKCW	AC	6.4	5.8	5.8	6.3	5.6	KXOA-FM	AC	6.7	4.6	5.0	4.5	3.5
KGW/KINK	album	8.5	7.6	5.5	5.7	5.2	KWOD	top 40	3.9	3.5	3.2	2.4	2.5
KGON	cls rock	4.0	5.9	3.3	4.2	4.4	KCTC	adult std	2.9	3.8	2.9	2.5	2.2
KWJJ-FM	country	4.1	5.1	5.1	7.3	4.2	KGO	N/T	1.3	1.4	1.4	1.6	2.0
KKSN	country	3.9	3.8	4.4	3.8	3.5	KRCX	Spanish	1.7	8	7	9	2.0
KXIQ	top 40	3.2	3.6	3.0	2.6	2.7	KRPT	album	2.8	3.1	2.4	3.0	1.9
KXL-FM	AC	3.9	3.5	3.3	4.2	2.6	KRAK	country	2.2	2.5	2.7	2.1	1.9
KMXI	oldies	1.7	1.3	1.7	2.1	1.9	KSMJ	urban AC	1.2	1.4	1.0	1.0	1.3
							KQBR	country	6	1.0	5	4	1.0

Call	Format	'91	'92	'92	'92	'92	Call	Format	'91	'92	'92	'92	'92
NORFOLK, VA.—(33)													
WOWI	urban	11.4	9.6	12.7	12.6	10.9	KTKK	N/T	2.3	1.9	2.2	2.5	2.0
WCMS-AM-FM	country	8.0	8.1	6.8	7.2	8.0	KMXB	AC	2.3	2.7	2.5	2.3	1.6
WFOG	AC	8.7	7.8	7.6	7.8	7.1	KZHT	top 40	2.3	2.3	2.1	2.8	1.6
WNOR-AM-FM	album	7.6	6.4	7.7	7.3	6.4	KFAM	easy	6	1.3	1.0	1.0	1.5
WGH-FM	country	3.7	4.5	4.5	7.0	6.2	KSOS	oldies	1.6	1.1	2.0	2.2	1.3
WNVZ	top 40	5.2	4.9	4.0	4.3	5.4	KISN	AC	1.2	1.1	1.3	2	1.2
WNIS	N/T	3.6	3.1	3.9	3.0	5.1	INDIANAPOLIS—(37)						
WNYA/WMYK	urban AC	3.0	3.6	2.2	1.9	4.8	WFMS	country	10.8	14.1	12.7	14.0	15.7
WJOL-AM-FM	AC	4.3	5.5	4.3	5.1	4.6	WIBC	AC	12.4	12.0	12.2	11.3	11.7
WUDE	AC	6.1	5.8	7.9	5.3	4.6	WFBQ	album	15.0	12.4	14.3	11.5	11.0
WAFX	cls rock	4.7	4.4	4.8	5.4	3.8	WENS	AC	6.7	7.0	6.9	6.9	7.4
WMXN	top 40	4.0	6.4	5.9	4.7	3.7	WZPL	top 40	10.2	9.8	9.2	8.2	7.0
WLTY	oldies	3.8	4.6	4.3	4.4	3.7	WRZX	album	4.4	3.5	4.3	3.6	6.0
WKOC	AC	2.8	3.0	2.2	2.8	2.6	WKLR	oldies	4.8	4.1	5.4	7.0	5.5
WTAR	N/T	2.0	1.8	2.0	1.7	2.5	WTLC-FM	urban AC	6.7	5.5	4.3	5.3	5.5
WPCE	religious	3.2	2.2	1.7	1.9	2.0	WTPI	AC	5.6	6.4	4.9	6.4	5.5
WBSK	urban AC	1.3	1.2	2.1	1.2	1.6	WHHD	top 40/rhythm	2.2	2.0	5.0	4.9	5.2
							WVNE	N/T	2.0	2.0	2.1	2.3	3.4
							WTLG	adult std	4.4	3.6	3.4	3.3	1.3
							WTTT	album	1.1	1.6	1.4	1.4	1.2
COLUMBUS, OHIO—(34)													
WSNY	AC	9.5	8.7	7.8	7.9	9.9	WWL	N/T	11.4	9.5	9.2	10.5	10.6
WNCI	top 40	7.5	11.0	10.5	7.7	8.4	WQVE-FM	urban	10.1	8.8	9.0	11.1	10.1
WTVN	AC	8.0	10.1	9.0	8.7	8.0	WYLD-FM	top 40	9.2	8.5	9.6	8.7	8.7
WLVO	album	8.1	7.5	6.7	6.7	6.7	WEZB	urban	7.4	8.7	6.2	6.5	8.2
WBZZ	album	5.4	3.4	4.2	6.4	6.5	WNOE-FM	country	8.5	8.0	8.6	8.0	7.6
WHOK	country	5.7	7.4	5.5	5.9	5.4	WLMG	urban AC	4.8	5.7	6.7	6.8	6.1
WRVF	country	3.1	3.4	4.3	5.3	5.1	WLTS	AC	5.0	4.2	3.6	4.0	5.1
WCOL-FM	oldies	5.4	3.8	3.7	4.3	4.1	WBYU	adult std	3.4	4.2	3.4	4.2	3.9
WWHT	top 40/rhythm	3.5	3.3	4.3	3.9	3.3	WMXZ	AC	3.5	3.7	3.6	3.4	3.1
WCKX	urban	2.7	2.0	2.8	2.2	3.1	WCKW-FM	cls rock	2				

Hot Adult Contemporary™

FALL '92 ARBITRONS

(Continued from preceding page)

Call	Format	Fa '91	W '92	Sp '92	Su '92	Fa '92	Call	Format	Fa '91	W '92	Sp '92	Su '92	Fa '92	Call	Format	Fa '91	W '92	Sp '92	Su '92	Fa '92	
MEMPHIS—(43)																					
WGKX	country	15.7	11.5	13.6	11.1	16.1	WEJZ	AC	9.8	7.4	9.1	7.1	9.2	WNND	adult alt	1.5	2.3	1.9	1.5	1.4	
WHRK	urban	11.5	12.4	9.5	10.0	10.9	WROO	country	5.4	7.3	6.9	6.8	8.7	WLLE	religious	2.6	1.7	2.0	1.6	1.3	
WDIA	urban AC	10.1	10.2	8.2	9.2	10.8	WFVY-FM	album	8.2	6.9	7.5	8.2	6.9	WKTC	country	9.9	6.6	4.1	1.1	1.0	
WEGR	album	7.7	10.3	10.5	9.8	8.4	WVIV	AC	4.8	4.7	7.5	6.0	6.5	WILKES BARRE, PA.—(62)							
WMC-FM	AC	8.7	7.0	6.8	6.7	7.9	WVPE	top 40	11.7	9.7	9.1	10.3	6.1	WKRZ	top 40	16.5	14.4	15.8	15.3	16.4	
WRVR	AC	5.9	7.4	8.5	6.5	6.2	WVJX	urban	5.1	4.9	4.8	5.8	5.2	WEZL	album	8.0	7.1	7.9	7.9	7.2	
WLOK	religious	3.6	4.5	5.6	5.2	6.1	WVOK	N/T	3.7	4.6	2.0	3.0	4.8	WDLS	country	5.8	3.5	1.6	4.9	5.3	
KJMS	urban	8.5	6.8	7.1	8.6	5.8	WVQL	oldies	6.7	5.3	6.1	5.8	4.2	WMGS	AC	5.4	4.9	4.8	3.8	5.2	
WMC	N/T	3.2	4.9	4.4	5.0	4.7	WVIA	cls rock	3.1	2.3	2.2	3.0	3.8	WNAK	adult std	5.2	6.9	4.1	5.8	4.9	
KFTH	urban AC	—	2.9	2.9	2.2	3.5	WVSE	religious	1.4	2.6	2.1	2.3	3.2	WEJL	adult std	4.3	4.0	3.4	4.0	4.2	
WPYR	oldies	3.6	3.9	3.8	3.8	2.6	WVGL	religious	1.6	1.4	1.7	1.9	2.2	WARM	N/T	6.5	3.9	6.6	5.7	4.1	
WRCC	adult std	1.7	2.3	2.2	1.9	2.0	WVBT	urban	1.6	2.2	3.8	1.8	1.9	WILK	N/T	1.8	3.5	2.4	3.6	2.8	
WBBP	religious	6.7	2.0	2.0	1.4	1.4	WVZL	urban AC	1.5	2.4	2.3	3.0	1.5	WISD	oldies	3.2	2.0	1.7	2.4	2.7	
WCRV	religious	1.5	1.3	1.5	2.1	1.4	WVZB	oldies	6.1	1.2	9.1	1.2	1.1	WGBI-FM	AC	2.4	3.4	2.8	3.0	2.5	
WPLX	adult std	—	4	—	5	1.0	LOUISVILLE, KY.—(51)							WZZO	album	1.5	1.2	2.3	1.7	2.4	
NASHVILLE—(45)																					
WSIX	country	11.6	12.8	13.4	13.6	15.3	WAMZ	country	22.9	21.4	18.4	22.0	20.5	WYOS	oldies	1.2	2.6	1.8	1.7	2.1	
WSM-FM	country	12.6	11.6	11.0	11.0	13.4	WHAS	AC	14.5	14.6	12.7	12.3	12.9	WYLM	top 40	1.9	1.3	1.8	1.3	2.0	
WQOK	urban	6.0	8.4	6.7	8.7	6.8	WHOF	classic rock	7.1	7.5	8.5	7.4	9.9	WWSH	AC	3.3	2.5	2.7	3.5	2.0	
WZEE	AC	6.1	7.0	6.3	5.7	6.3	WDJX-FM	top 40	7.6	8.5	9.5	10.0	8.2	WTLQ	top 40	2.3	2.1	2.5	2.2	1.9	
WYHY	top 40	9.1	7.1	9.7	9.0	6.2	WGBZ	urban	5.9	5.9	5.4	7.2	7.6	WWSB	top 40	1.2	2.1	1.5	2.1	1.7	
WLAC	N/T	3.5	3.8	4.1	4.0	5.4	WRKA	oldies	5.0	6.2	5.7	7.3	5.7	WBAX	adult std	1.5	1.6	1.6	1.5	1.4	
WKDF	album	9.2	8.0	7.5	8.0	5.1	WVZE	AC	6.4	5.0	5.0	6.1	5.1	WXTU	country	—	7	—	5	1.4	
WLAC-FM	AC	5.2	6.7	4.8	5.4	5.0	WVRS	AC	4.8	4.8	5.9	4.8	4.8	WILQ	country	4	4	1.8	4	1.2	
WRMX	oldies	3.1	3.6	4.0	4.3	4.0	WVWG	adult std	3.1	5.0	5.8	2.9	3.7	WHCY	oldies	7	—	—	—	1.0	
WGFJ	cls rock	6.5	5.0	4.8	5.0	3.9	WVWV	N/T	8	1.6	2.7	2.4	2.5	TULSA, OKLA.—(63)							
WSM	country	3.7	3.7	3.5	3.4	3.6	WLOU	urban	2.5	2.8	2.5	1.4	2.2	KWEN	country	15.8	17.2	18.7	18.6	18.1	
WWTN	N/T	1.2	1.8	1.0	1.0	2.4	WZKS	country	3.7	1.5	2.7	3.1	1.8	KRMG	AC	9.2	9.7	9.3	7.6	11.3	
WVOL	oldies	2.2	2.3	1.8	2.5	2.3	WLLV	religious	9	1.0	1.3	1.2	1.2	KBEZ	AC	7.5	6.0	6.3	6.8	7.4	
WBVR	country	2.0	1.2	2.6	1.6	1.9	OKLAHOMA CITY—(52)							KMYZ-FM	top 40	8.7	8.4	8.7	10.0	7.1	
WMDB	urban	1.6	1.7	1.9	1.0	1.7	KXXY-AM-FM	country	18.0	17.4	17.8	18.8	18.8	KMOD	album	8.3	6.1	6.3	6.0	6.9	
WENO	religious	1.1	1.4	1.3	1.2	1.5	KJYO	top 40	9.9	10.9	9.6	10.1	11.1	KVOO	country	6.5	4.5	5.4	4.6	5.3	
WRLT	album	1.7	1.0	2.0	1.8	1.5	KEBC	country	8.0	7.2	8.8	10.3	8.4	KRAV	AC	4.2	4.8	5.5	4.5	4.9	
WYQC	country	1.5	1.3	8	1.2	1.2	KMGL	AC	6.4	7.0	6.3	6.8	7.5	KQLL-FM	oldies	4.3	4.2	4.3	4.5	4.7	
ROCHESTER, N.Y.—(46)																					
WCMP	album	16.2	14.8	16.3	15.3	15.1	KTKO	N/T	7.6	6.9	7.4	8.2	7.1	KVOO-FM	country	4.8	3.2	4.0	4.1	4.2	
WHAM	N/T	15.2	13.0	13.5	12.0	13.4	KRKO	cls rock	6.8	6.1	6.6	5.9	6.5	KTFX	country	3.0	4.2	4.4	4.7	3.6	
WBEE-FM	country	10.3	11.2	13.2	10.5	13.3	KATY	album	7.7	7.3	9.0	6.4	6.2	KAYI	top 40	4.0	5.7	5.0	4.5	2.9	
WPXY-FM	top 40	9.5	10.5	7.9	9.4	8.1	KOOL	oldies	4.5	4.3	5.1	3.9	4.8	KTOW-FM	urban	4.2	1.6	2.5	2.5	2.1	
WRMM-FM	AC	7.2	6.7	6.5	6.2	7.3	KWY	easy	4.4	6.2	7.2	4.3	4.5	KTGO	adult std	1.8	2.5	2.3	1.4	2.0	
WVOR	AC	6.9	7.0	7.1	6.2	6.5	KOMA-FM	oldies	3.7	2.6	2.6	3.4	2.9	KTHK	cls rock	2.2	1.9	2.1	2.0	1.8	
WKLX	oldies	6.1	4.6	4.6	6.6	4.9	KNTL	religious	1.6	1.4	2.1	1.8	2.7	KCMA	classical	9	2.5	1.2	2.0	1.3	
WDXL	urban	5.4	4.6	5.5	5.1	4.7	KNTT	top 40	2.6	3.8	2.8	3.2	2.1	KXOJ-FM	religious	1.2	1.4	6	1.7	1.3	
WBBF	adult std	3.9	4.3	3.8	3.7	4.0	KNTS	adult alt	1.7	1.7	1.3	1.6	1.9	TUCSON, ARIZ.—(65)							
WRQI	cls rock	2.1	4.7	2.2	3.6	3.2	KQCV	religious	8	1.3	1.0	1.0	1.4	KIIM	country	20.1	18.9	19.6	20.1	18.5	
DAYTON, OHIO—(47)																					
WHKO	country	10.7	10.2	12.9	11.9	12.4	KOMA	oldies	1.6	1.4	2.1	1.8	2.7	KRQO	top 40	12.1	10.0	10.2	10.3	9.3	
WHIO	N/T	8.0	6.8	7.6	9.1	8.7	KQWB	AC	4.4	6.2	7.2	4.3	4.5	KWFM-AM-FM	oldies	6.5	8.2	6.8	8.9	8.0	
WTUE	album	6.8	8.1	8.8	6.8	7.1	KQWB-FM	cls rock	9.6	9.3	10.5	9.1	7.6	KKLD	AC	7.6	7.8	7.5	8.2	7.9	
WGZT	top 40	7.5	7.0	7.2	7.1	6.1	KQWB-FM	N/T	7.3	7.0	6.8	6.0	5.5	KNST	N/T	5.0	5.3	4.5	3.9	7.4	
WWSN	AC	6.8	5.7	5.8	7.9	6.1	KQWB-FM	top 40	8.4	6.9	6.6	5.9	5.0	KLPX	album	7.6	9.3	10.8	6.9	6.9	
WLQT	AC	5.8	5.1	4.3	3.5	5.9	KQWB-FM	urban AC	4.5	5.9	5.3	3.7	4.8	KTRZ	Spanish	2.1	2.5	2.7	6	3.0	
WROU	urban	1.2	7.2	4.6	8.8	5.8	KQWB-FM	religious	3.2	3.7	3.4	3.9	4.1	KMRR	adult std	4.6	3.1	3.1	3.4	2.9	
WLW	AC	5.9	4.3	5.9	5.4	5.6	KQWB-FM	oldies	3.0	1.8	2.2	2.0	4.0	KCUB	country	2.5	2.3	2.9	1.9	2.7	
WYUJ	oldies	5.2	3.2	4.0	3.4	4.2	KQWB-FM	adult std	2.6	3.3	3.9	3.5	3.6	KGVY	adult std	4.8	2.1	3.0	2.9	2.7	
WAZU	album	5.5	3.8	5.9	4.0	3.5	KQWB-FM	top 40/rhythm	2.5	2.9	2.5	3.1	2.1	KJYK	top 40/rhythm	2.5	2.9	2.5	3.1	2.1	
WPFB-FM	country	2.4	3.0	2.9	2.6	3.2	KQWB-FM	top 40	1.3	1.6	1.7	1.8	2.3	KXEW	Spanish	1.0	1.7	1.2	2.3	2.1	
WDAO	urban AC	3.7	2.1	1.9	1.4	2.9	KQWB-FM	adult std	4.6	4.3	3.7	3.3	3.5	KTUC	N/T	1.5	1.6	2.1	1.2	2.0	
WONE	country	3.6	5.0	3.6	2.8	2.7	KQWB-FM	religious	3.2	2.7	3.0	2.5	2.1	KTZN	AC	1.4	2.4	2.8	3.0	2.0	
WCLR	easy	1.5	2.2	2.0	2.2	2.5	KQWB-FM	urban AC	1.8	2.1	2.7	2.2	2.1	KTKT	N/T	1.7	1.0	1.4	1.6	1.6	
WOFX	cls rock	1.0	1.1	1.3	1.1	2.0	KQWB-FM	sports	1.5	1.9	1.2	1.3	1.3	KUPD	album	9	1.3	1.4	1.3	1.1	
WLSN	easy	1.3	1.2	2.0	8	1.6	ALBANY, N.Y.—(54)							WKLQ	album	9.9	8.9	9.7	13.7	10.4	
WKSW	country	6	1.2	1.0	8	1.4	WGNA-AM-FM	country	11.5	10.9	9.3	13.1	10.6	WGRD-FM	top 40	9.6	7.8	7.3	7.2	7.2	
WIZE	AC	1.6	8	1.3	1.0	1.3	WGY	AC	8.3	10.4	8.9	7.8	9.1	WLHT	AC	6.0	10.1	10.3	5.7	7.1	
WPFB	adult std	1.1	1.0	1.4	1.2	1.2	WFLY	top 40	9.5	11.5	9.2	9.7	8.6	WUOZ	country	9.4	9.0	9.0	10.3	5.9	
WDJK	top 40	1.2	7	1.1	1.2	1.1	WFPX	album	8.0	5.1	5.2	6.9	8.2								

Single Reviews

EDITED BY LARRY FLICK

POP

► **SHAI Comforter** (4:12)
PRODUCER: Carl "Groove" Martin
WRITERS: C. Martin, D. Van Renssaler, M. Gay
PUBLISHER: not listed
REMIXER: Paul Brown
Gasoline Alley/MCA 2571 (c/o Uni) (cassette single)

Surprise smash "If I Ever Fall In Love" has barely begun to cool off, and MCA is rushing out this warm and cozy R&B love song. Rich harmonies are complemented by a deep and seductive lead vocal and a grinding slow groove. Strong debut last week on the Hot 100 illustrates that this track will easily accelerate act's sales and radio momentum.

► **MARY J. BLIGE Sweet Thing** (3:44)
PRODUCERS: Mark Morales, Mark C. Rooney
WRITERS: T. Maiden, M.A. Morejon
PUBLISHER: not listed
Uptown/MCA 2548 (c/o Uni) (cassette single)

Third shot from Blige's stellar "What's The 411?" debut is a faithful rendition of the Chaka Khan & Rufus classic. A shoulder-swaying rhythm base firmly supports an appealing, diva-style vocal and familiar funk guitar chords. Watch this one glide onto pop and urban playlists within seconds.

★ **GLORIA ESTEFAN I See Your Smile** (no timing listed)
PRODUCERS: Emilio Estefan, Jorge Casas, Clay Ostwald
WRITERS: J. Secada, M.A. Morejon
PUBLISHERS: Foreign Imported Productions, BMI; Estefan, ASCAP
Epic 74847 (c/o Sony) (cassette single)

One more new recording from the singer's platinum-selling greatest-hits package. Her recognizable alto adds color to a soft and romantic tune, copenned by protégé Jon Secada. Far more top-40-friendly than the previous "Always Tomorrow." Don't miss the flip-side megamix of early dance-oriented hits, including "Conga" and "Dr. Beat."

EXPOSE I'll Never Get Over You (Getting Over Me) (3:48)
PRODUCER: Guy Roche
WRITER: D. Warren
PUBLISHER: not listed
Arista 2518 (c/o BMG) (cassette single)

Club-bred trio continues its transformation into a pop/AC entity with a somewhat cloying, formulaic power ballad. Act's sweet harmonies and Jeanette Jurado's lead tones manage to give the song a distinct quality that will set it apart from a glut of sound-alikes. Dramatic, string-lined instrumental climax is the final ingredient in a single that could go where the previous "I Wish The Phone Would Ring" didn't.

★ **INXS Beautiful Girl** (3:28)
PRODUCERS: Mark Opitz, INXS
WRITER: A. Farriss
PUBLISHER: PolyGram
Atlantic 4888 (cassette single)

You gotta hand it to Atlantic for not abandoning INXS' sorely underrated "Welcome To Wherever You Are" collection. Latest single is another fine choice, with Michael Hutchence delivering a low-key, half-spoken vocal that will draw comparisons to Lou Reed. Equally restrained instrumentation serves the song's complex-but-memorable melody well. Don't let this refreshingly different track slip by.

TRY'N'B Sexy Eyes (4:02)
PRODUCER: Frank Farian
WRITERS: Walters, Stegall, Mather
PUBLISHERS: EMI-Blackwood, BMI; EMI-April, ASCAP
RCA 62396 (c/o BMG) (cassette single)

Act guided by former Milli Vanilli mastermind Frank Farian takes another jab at pop radio play with a sugar-coated dance rendition of a song popularized by Dr. John during the '70s. Lightweight beats likely will prove too soft for most, though use of a female rap at the break actually works well.

LAURA ENEA Say I'm Your Number One (3:54)
PRODUCERS: Mauro DeSantis, Jerry Melillo, Matthew Facchini
WRITERS: Stock, Aitken
PUBLISHER: All Boys USA, BMI
REMIXERS: Tony King, Asha, Mauro DeSantis
Next Plateau/London 350014 (c/o PLG) (cassette single)

Pop ingenue adds youthful charm to a tune first recorded by Princess. A shuffling dance beat is enlivened by spiraling strings and Enea's cute delivery. A worthy addition to crossover formats.

JASON WEAVER I Wanna Be Where You Are (3:53)
PRODUCER: Laney Stewart
WRITERS: A. Ross, L. Ware
PUBLISHER: Jobete, ASCAP
Motown 631076 (c/o PGD) (cassette single)

Weaver delivers a sound-alike reading of a tune from the vaults of early Michael Jackson hits. Cut from the soundtrack to "The Jacksons: American Dream" will lure nostalgic folks who simply cannot get enough oldies-but-goodies. Perfunctory jack-swing beats will help at teen-slanted pop outlets.

ALMA Make It With You/Take A Chance (no timing listed)
PRODUCERS: Steve Pina, Tobias Romero, Ed Sanchez
WRITERS: D. Gates, Hoven, Winn, Smith
PUBLISHERS: Colgems-EMI/Bonnyview
Original Sound 6596 (CD single)

Male/female duet turns Bread's classic into a plush pop/R&B ballad. Track is seasoned with an original rap and bits from "Take A Chance," a buried treasure from the '60s. A cute entry for top 40.

R & B

► **CHUCKII BOOKER I Should Have Loved You** (4:05)
PRODUCER: Chuckii Booker
WRITER: C. Booker
PUBLISHERS: Big Giant/Count Chuckula, BMI
Atlantic 4912 (cassette single)

Follow-up to the No. 1 smash "Games" is a swooping urban ballad that is fueled by a strikingly aerobic and flexing vocal by Booker. He is complemented by a booming arrangement that is abundant in dramatic starts and stops, thus allowing for the kind of showboating that pushes all of the right buttons with consumers.

► **PORTRAIT Honey Dip** (3:29)
PRODUCERS: Portrait
WRITERS: Portrait
PUBLISHERS: WB/Unit 4/Hee Bee Dooit, ASCAP
REMIXERS: Larry Robinson, Michael Angelo Saulsberry
Capitol 15890 (c/o CEMA) (cassette single)

Photogenic quartet dips into its excellent self-titled album and pulls out this swaggering, midtempo, jackin' jam. Naturally, smooth harmonies are the juice here, though the act also serves a tasty hook and an insinuating groove. A plethora of

NEW & NOTEWORTHY

YOUNG DISCIPLES Apparently Nothin' (3:57)
PRODUCERS: Young Disciples, Demus
WRITERS: C. Anderson, M. Nelson
PUBLISHER: not listed
REMIXERS: Nellee Hooper, The Large Professor
Talkin' Loud/Mercury 831 (c/o PolyGram) (cassette single)

Roughly a year and a half after its success overseas, this instantly contagious ditty finally finds its way to the U.S.—sporting several fab new mixes. Guest vocalist Carleen Anderson (daughter of Bobby Byrd and Vicky Anderson) gives this retro-funk/soul tune a gospel-like fire, while rapper the Large Professor provides a hearty rhyme or two. Cut is already picking up club adds. Pop and urban approval should be imminent. Check out the act's album, "Road To Freedom."

remixes take the song through a variety of moods, ranging from pop-splashed funk to hard-edged hip-hop.

► **LO-KEY? Sweet On U** (4:31)
PRODUCERS: Lance Alexander, Prof. T
WRITERS: L. Alexander, T. Tolbert
PUBLISHER: New Perspective, ASCAP
REMIXERS: Lance Alexander, Prof. T
Perspective/A&M 8081 (c/o PGD) (cassette single)

While top 40 radio continues to play "I Got A Thang 4 Ya!," urban-ites are offered this head-bobbing, syncopated funk ditty, which merges sweet crooning with cheeky rapping. Staccato beats and a brain-embedding chorus add up to another sure-fire multiformat hit. Go for the rigid but enticing "Brown Sugar" remix. From the group's "Where Dey At?" collection.

JOE PUBLIC This One's For You (3:58)
PRODUCERS: Lionel Job, Joe Public
WRITERS: J. Carter, J. Sayles, K. Scott, D. Wyatt, J. Brown, B. Byrd, R. Lenhoff
PUBLISHERS: Harrindur/Joe Public/Ensign, BMI
Columbia 74812 (c/o Sony) (cassette single)

With each successive single, Joe Public affirms its potential to become one of the leading bands on urban radio. Upteenth single from its exemplary eponymous debut lays a languid hip-hop groove, and covers it with a warm blend of romantic singing and Romeo rapping. Subtle use of Bobby Byrd's "Sex Machine" is a nice touch.

BIG BUB Tellin' Me Stories (4:06)
PRODUCER: Down Low Productions
WRITER: M. Middleton, L. Drakeford
PUBLISHERS: Big Herb's/Down Low/Davone Ravone Lee, BMI
EastWest 4899 (c/o Atlantic) (cassette single)

Emotionally loaded track is the artist's powerful solo debut. Flexible, plaintive vocal conveys an anti-drug theme. Instrumentation is minimal, but supports the tune's passionate construction.

COUNTRY

► **GARTH BROOKS Learning To Live Again** (4:04)
PRODUCER: Allen Reynolds
WRITERS: S. Davis, D. Schiltz
PUBLISHERS: EMI-Blackwood/Beartooth, BMI; Don Schiltz/Almo, ASCAP
Liberty 79633 (c/o CEMA) (CD promo)

A theme that will appeal to anyone who's ever re-entered the Blind Date Zone—as well as to those who simply appreciate vivid word pictures.

► **THE KENTUCKY HEADHUNTERS Honky Tonk Walkin'** (3:42)
PRODUCERS: The Kentucky Headhunters
WRITERS: The Kentucky Headhunters
PUBLISHERS: PolyGram International/Mama Effie's/Songs Of PolyGram/Tractor Tracks, ASCAP/BMI
Mercury 864808 (c/o PolyGram) (7-inch single; cassette version also available, Mercury 864808)

Nice, loping rhythm and youthfully mindless lyrics.

► **AARON TIPPIN My Blue Angel** (3:24)
PRODUCER: Emory Gordy Jr.
WRITERS: A. Tippin, K. Williams, P. Douglas
PUBLISHERS: Acuff-Rose/BMI; Sony Cross Keys/BMG/Mickey Hiter, ASCAP
RCA 62430 (c/o BMG) (7-inch single)

Tippin's voice cuts like an axe into wood as he laments the woman he did wrong.

TIM MENSY She Dreams (3:48)
PRODUCER: James Stroud
WRITERS: T. Mensy, G. Harrison
PUBLISHERS: Sony Cross Keys/Miss Dot, ASCAP; Warner-Tamerlane/Patrick Joseph, BMI,
Giant 5967 (c/o Warner Bros.) (CD promo)

A gentle and sensitive portrayal of a woman trapped in a suburban cage.

TRACY BYRD Someone To Give My Love To (3:23)
PRODUCER: Tony Brown
WRITERS: J. Foster, B. Rice
PUBLISHER: PolyGram International, ASCAP
MCA 54497 (c/o Uni) (7-inch single)

A spirited remake of the 1972 Johnny Paycheck hit.

SKIP EWING Losing You Is New To Me (3:12)
PRODUCER: Jerry Crutchfield
WRITERS: G. Dobbins, M. Huffman, B. Morrison
PUBLISHERS: Dixie Stars/Love This Town/Green Room, ASCAP
Liberty 79601 (c/o CEMA) (CD promo)

Ewing is one of the best balladeers in the business, and in this marvelously

doleful lament he has material worthy of him.

DAVID FRIZZELL WITH ED BRUCE The One That Got Away (2:40)
PRODUCERS: Marlon McClain, Danny Hillley, Tim Blixseth
WRITERS: L. Bach, D. Lindsey, B. Troy
PUBLISHERS: South Wing/Nashville Title Wave, ASCAP/BMI
BFE 854 (7-inch single)

Two of the most popular voices from the early '80s demonstrate that they still know how to tell a moving love-and-buddies story.

DANCE

★ **LIBERTY CITY Some Lovin'** (8:25)
PRODUCERS: Ralph Falcon, Oscar Gaefan
WRITERS: R. Falcon, G. Gaefan
PUBLISHER: not listed
REMIXER: Danny Tenaglia
Tribal America/Murk 13883 (c/o CEMA) (12-inch single)

Tribal deep-house romp that won the hearts of underground jocks a while back has been refashioned with a hypnotic hand by Danny Tenaglia. Spare instrumentation leaves singer Bebe Dozier on her own—a challenge she deftly handles. Record's sales potential is aided by the inclusion of incomparable original (and rare) Murk mixes. Necessary.

T. SOLOMON FEATURING THE TWO POTATOES Dum Dum (6:00)
PRODUCER: T. Solomon
WRITER: T. Solomon
PUBLISHERS: Sanlaz/T. Solomon, ASCAP
E-Legal 5002 (12-inch single)

Maddently catchy jam weaves repetitive "dum dum" and "hey stupid" chants into a wriggling house beat. Intense, minor-key synths lend an appropriate darkness to the track, making it even more irresistible. Deep twirl. Contact: 212-765-8236.

JACK & JILL Work It Girlfriend (4:25)
PRODUCERS: Etienne Koch, Kenny Krystel, Roman Ricardo
WRITERS: E. Koch, K. Krystel, R. Ricardo
PUBLISHERS: Strictly Rhythm/ATN/Roman Ricardo/Rock-N-Solid, ASCAP
Strictly Rhythm 1215 (12-inch single)

Yet another finger-snappin' houser designed to give female impersonators a chance to deliver face-crackin' barbs. Four mixes of this track are introduced by DaWaane scratching "fierce talk." Full of humorous attitude. Contact: 212-246-0026.

AC

► **DIONNE WARWICK Sunny Weather Lover** (4:09)
PRODUCERS: Burt Bacharach, Barry J. Eastmond
WRITERS: B. Bacharach, H. David
PUBLISHERS: New Hidden Valley/Gasa David, ASCAP
Arista 2477 (c/o BMG) (cassette single)

First single from La Warwick's upcoming "Friends Can Be Lovers" set marks the reunion of the singer with legendary tunesmiths Burt Bacharach and Hal David—who haven't written together in 20 years. The result is a delightful, easygoing ballad that inspires the singer's most relaxed, engaging performance in years. Essential for anyone who ever swooned to tunes like "Alfie" and "I Say A Little Prayer For You." Heavy sigh.

MICHAEL W. SMITH Somebody Love Me (3:48)
PRODUCERS: Mark Heimermann, Michael W. Smith
WRITERS: M.W. Smith, W. Kirkpatrick
PUBLISHERS: O'Ryan, ASCAP; Emily Boothe/Magic Beans/Reunion, BMI
Reunion/RCA 62466 (c/o BMG) (cassette single)

Promotional transition of Smith's current "Change Your World" project from Geffen to RCA has been positively seamless. This yearning power ballad is a fine showcase for his earnest tenor. Stately production and a sing-along chorus make this a natural for AC and pop formats. Give it a shot.

ROCK TRACKS

WEEN Push Th' Little Daisies (3:03)
PRODUCERS: Ween
WRITERS: D. Ween, G. Ween
PUBLISHER: Warner-Tamerlane/Ver/Brown Dog, BMI
Elektra 8715 (CD promo)

There's really more to be said about Ween than can fit in a paragraph. The band is incredibly talented in a twisted way—it writes songs that could pass for the work of Prince or Bowie, but the sound is always unmistakably Ween. Basically, listeners will either get the concept or they won't. This single, a sweetly desperate little ditty, is the easiest entrance to the "Pure Guava" album, and listeners who get it are gonna love Ween.

ULTRA VIVID SCENE Blood And Thunder (3:18)
PRODUCER: Kurt Ralske
WRITER: K. Ralske
PUBLISHER: not listed
4AD 4826 (CD promo)

Ralske returns with surprising power—his flair for pop melody is fused here with previously unexplored force. Slide guitar sounds like a fit for album-rock, but alternative radio is this track's likely home. From new album, "Rev."

OVERWHELMING COLORFAST She Said, She Said (3:03)
PRODUCER: Butch Vig
WRITERS: Lennon, McCartney
PUBLISHER: Northern Songs, BMI
Relativity 0180 (CD single)

The truly overwhelming thing about this cut is the inescapable impression of Bob Mould doing a modern rock makeover on the Beatles. It's also a nod to the "Revolver" and Sugar comparisons that have dogged the band since day one. Despite all that, it's a fine effort and a strong entry for alternative radio.

JOHN CAMPBELL Ain't Afraid Of Midnight (4:04)
PRODUCER: Dennis Walker
WRITER: not listed
PUBLISHER: not listed
Elektra 8700 (CD promo)

With his wonderfully scary, gravelly voice, Campbell should have no reason to fear anything. His blues-rock is fierce, too, and primed for album-rock airplay.

HOPE FACTORY Reminded (no timing listed)
PRODUCER: Alee
WRITER: Alee
PUBLISHER: A. Namvar
Kudos 018 (CD single)

Totally catchy pop-dance track is one of several strong cuts from this indie EP. Pop, or perhaps alternative radio, may take an interest, but this record's real worth is as an A&R showcase for the songwriting talent of Alee, Hope Factory's sole worker. Contact: Kudos, P.O. Box 72, New York, N.Y., 10185-0001.

RAP

► **LUKE You & Me** (4:45)
PRODUCERS: Mike Fresh, Eddie Miller
WRITER: L. Campbell
PUBLISHER: Pac Jam Music, BMI
Luke 458 (cassette single)

Slow-grooving R&B jam paints a relationship-in-trouble scenario with siren-like female vocals, smooth-talking male explanations, and extensive spoken arguments. B side, "Head Head And More Head," goes the rap route, and takes the argument to a different level.

KURIOUS Walk Like A Duck (4:00)
PRODUCERS: The Beatnuts
WRITERS: J. Alvarez, L. Fernandez, V. Padilla
PUBLISHERS: Inkyju/Krazy Noise/Constipated Monkey/President Tatt, ASCAP
Hoppoh/Columbia 74835 (c/o Sony) (cassette single)

First single on new Columbia subsidiary Hoppoh previews the rapper's debut album, "Jorge Of The Projects." Kurious, a former messenger for another Sony label, Def Jam, caught the attention of former 3rd Bass member Pete Nice, who executive-produced this project. The result is a mellow mix that features quietly clever raps and trance-inducing beats.

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.

New Shots In Duchossois-Einstein Battle; Phoenix Gains Edge; Interstar Nixes New Net

THE BATTLE between Duchossois Communications and the Einstein family continues into its third year and its fourth trip to court with a new hearing, which began Jan. 19.

In 1988, Illinois-based Duchossois purchased WHFS Washington, D.C., from Jack Einstein, whose son Damian was an on-air personality. The next year, Damian, who has a speech impediment as a result of a car accident, was taken off the air. After a highly public battle in which Damian filed a complaint with the human relations commission, he was given his shift back.

Now his wife, Patti Ebbert, a former WHFS AE, claims in a suit that she was fired in 1991 for backing her husband in his battle with Duchossois. Hearings in that case just began and are scheduled to run through Wednesday (27). Meanwhile, according to the Washington metro-area Journal newspaper, Duchossois has filed a suit against Ebbert claiming she deliberately tried to lower the station's value in an attempt to buy it.

In an unrelated controversy, hot talk has gotten WEGX (Eagle 106) Philadelphia into hot water. For the last two months, the station has been simulcasting sister station WHYZ (Z100) New York's "Lovephones" from 10 p.m. to midnight. The problem is the show has become a bit too graphic for some parents of teen listeners who recently marched in front of WEGX's studio. No word yet if "Lovephones" will survive the scrutiny.

In Arbitron news, several markets have earned notices of special station activity in the fall book. In Washington, D.C., and Baltimore, WJFK-AM-FM afternoon hosts Don Geronimo and Mike O'Meara were flagged for conducting on-air discussions about the ratings. The jocks told listeners "we want to be sure that our ratings in the fall sweep . . . are the highest that they have ever been . . . One way to get really high ratings is to have people listen to all four hours of the show . . . I just want to get as many people as I can in that habit just in case they become families for the ratings service."

Arbitron says that "advising listen-

ers that for WJFK-AM-FM to get higher ratings listeners need to have long times spent listening; and reminding listeners that ratings services may ask listeners to be a 'ratings family,' may encourage listeners with diaries to listen/report long periods of listening time."

In Rockford, Ill., meanwhile, WZOK was flagged for airing two liners reminding people to write down listening to the station. Arbitron says diary keepers hearing those statements "may be reminded to report their WZOK listening in their diaries."



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

Katz Communications has formed a new company, Katz Hispanic Media, which combines the radio and television businesses into one entity for the Hispanic market. Elena Soto, former VP of Katz Hispanic Marketing, becomes president of the new venture.

The newly formed Liberty Broadcasting, which last week tapped former Group W Radio president Jim Thompson as co-CEO, has entered into a banking partnership with Joseph Littlejohn & Levy and Donaldson, Lufkin & Jenrette, which will provide equity funding for Liberty to acquire stations in the top 35 markets.

Four broadcasting veterans have teamed up to form a Chicago-based radio personality consulting and training firm, Air Support. Partners in the new venture are jocks Fred Winston, Chuck Buell, and Cleveland Wheeler, and former WTMX Chicago PD Lorna Ozmon. The three jocks most recently worked for agent Saul Foos, who replaces them

with another veteran talent, John Landecker.

At WTMX, meanwhile, the AC format is in the process of being overhauled to better target women ages 30-45, according to the Chicago Sun Times' Robert Feder. Morning man Paul Christy is out. Elsewhere in Chicago, WJPC-FM has flipped from black AC to black oldies.

If you ever think this column seems dense, here's why. The M Street Journal reports that there were 991 format changes and 577 call-letter changes in 1992. Also reported on this page last year were 273 new licensed stations, 69 frequency changes, and 13 city-of-license changes.

If you're wondering how that stacks up to 1991, there were 43 more call-letter changes last year, and 27 fewer format changes than the previous year. 1991 also brought 425 new licenses, 72 frequency changes, and 13 city-of-license changes.

PROGRAMMING: NEW PHOENIX EDGE

Classical KONC Phoenix flips to modern rock KEDJ (The Edge) under consultants Jacobs Media. Co-owned KONZ will continue to simulcast . . . WBSB Baltimore remains an AC but changes calls to WVRT.

Apollo Radio has entered a local marketing agreement between its Kansas City station, KMXV, and Shamrock Broadcasting's crosstown WHB/KUDL. Apollo plans to acquire both stations.

KFRG San Bernardino, Calif., GM Richard McIntosh joins crosstown KCKZ as GM. KCKZ GM/VP Bill Georgie becomes OM. KCKZ will be live in mornings and Satellite Music Networks' "Real Country" the rest of the day.

Radio Indianapolis' WFMS has entered into a programming, marketing, and sales LMA with new CP WGGR, licensed to Greenwood, Ind., which is set to sign on this spring. Radio Indianapolis' Mary Hotopp has been appointed GM for WGGR.

Scott Wright (a.k.a. "Shadow Steele/Shadow Stevens") is the new PD at WEZB (B97) New Orleans, replacing Brian Thomas. Before he joined Epic promotion in Los Angeles, Wright was on the air at WHTZ (Z100) New York.

PROMOTIONS AND MARKETING

(Continued from page 80)

Washington, D.C., will present an oldies show featuring Bobby Vee, the Tymes, and Lee Andrew. In Boston, WBOS' oldies benefit concert, called "Love Will Keep Us Together: The Lost 45's Against AIDS," will boast the Captain & Tennille and the Cowsills. WQHT New York hosts Salt-N-Pepa Feb. 14 at the Palladium as part of its "High School Jam '93."

IDEA MILL: THE KING

With the recent unveiling of the Elvis Presley postage stamp (which must be acknowledged as one of the great press-generating marketing promotions of all time), the King was everywhere, and KIIS Los Angeles made

sure there was plenty to go around.

The station sponsored an Elvis-impersonation contest and flew 58 winners (in honor of the King's 58th birthday) to the Golden Nugget in Las Vegas, where they performed.

The stunt also included a jelly-jumping contest, where three listeners plunged into a pool of 1,000 jelly-filled doughnuts (in honor of the King?) and grabbed as many pastries as they could. Each doughnut had a silver dollar buried inside.

WQHT recently sent 450 contest winners from the windy, icy confines of the big city to Cancun, Mexico, where they celebrated the grand opening of a Planet Hollywood location and at-

tended a concert with Color Me Badd, Marky Mark, Mary J. Blige, and the Cover Girls.

The inauguration of Bill Clinton had no shortage of parties and balls. College Democrats of America teamed up with WHFS Washington, D.C., for an "alternative" party. The benefit show featured Live, Peter Dinklage, the Connells, Basehead, and the Judybats.

PRO-MOTIONS

WLUP-AM-FM Chicago's new promotion director is Deborah Alpi, who has held similar titles at WZOU Boston and, most recently, WPLJ New York.

newslines...

BENNETT SMITH exits his executive VP post at Clear Channel Communications for those duties at New Vision Communications and the president/COO job at New Vision Radio. NVC is a newly formed company that will own and operate radio and television properties.

BILL SCULL has been named GM at WENZ Cleveland, replacing Mark Heiden. He was GSM at crosstown WGAR.

LAURY BROWNING is the new VP/GM at KJYK/KKLD Tucson, Ariz., replacing Dick Stein. She is a former GM at crosstown KWFM, and an investor in KJYK/KKLD.

STATION SALES: KFRC-AM-FM San Francisco from Coast Broadcasting Co. to Alliance Broadcasting L.P. for an undisclosed price; CKKW/CFCA Kitchener, Ontario, from Electrohome Limited to CHUM Limited for an undisclosed price.

PATRICIA EVANS exits her position as director of corporate communications for ABC Radio Networks for a sales position at Jones Satellite. No replacement has been named.

DOUGLAS EICHEN has been named VP/director of development at American Public Radio. He was director of marketing and public relations at a horse racing facility in Shakopee, Minn.

SCOTT FINKLE joins the staff of Ron Huntsman Entertainment Marketing as coordinator of radio affiliates and promotions. Prior to joining the company, he was OM/PD of WGMR Altoona, Pa.

CJEZ Toronto PD Jay Robert Wood exits . . . Production director Bob Sweeten takes over PD/morning duties on an interim basis at WCKZ Charlotte N.C., replacing Lisa Tonacci.

Michael Neff joins WARM Scranton, Pa., as PD. He most recently held that post at WTEM Washington, D.C.

KBOS-AM Fresno, Calif., which had been simulcast top 40/rhythm with KBOS-FM, flips to N/T, getting the jump on crosstown KCML, which will flip to the format Feb. 22 (Billboard, Jan. 23) . . . CJBQ Belleville, Ontario, flips from AC to country.

NETWORK NEWS

Interstar Networks has decided to scrap its plans for an all sports-talk radio network that had been slated for a February debut. Interstar's Jack Hayes points to plans by Jones Interlink, Infinity Broadcasting, and Paxson Broadcasting to all get into the sports network business as reason for pulling back. He also questioned whether there is enough good talent to support five or six sports-talk networks.

Abe Rycraw has been named OM of Willis Broadcasting Inspirational Satellite Network, replacing K.L. Ford, who stays on as a jock. Rycraw was last corporate PD for Greenville Family Broadcasting.

KZLA Los Angeles' MD Lisa Puzo adds duties as writer/producer at Premiere Radio Networks' "Country Plain Wrap Countdown."

Cable audio service Digital Music Express (DMX) adds two new channels: "Big Mix," which will program soft rock hits, and the self-explanatory "R&B Hits." DMX has also combined its previous two oldies stations into one.

PEOPLE: MURPHY TO DALLAS
Skip Murphy and his entire WPEG Charlotte, N.C., morning

team head to KKDA-FM Dallas in order to take over for Tom Joyner, whose days there are winding down (Billboard, Jan. 9). WPEG afternoon host Nate Quick moves into Murphy's wake-up slot. PD Michael Saunders, who has been off the air since the first of the year, is now looking for an afternoon replacement.

WNIC Detroit's new evening "Pillow Talk" host is staffer Lori Bennett. She replaces Michael Harris, who left the station . . . WZPL Indianapolis MD/APD Garrett Michaels is upped from late nights to nights. Former night jock Jeff Lewis picks up the 10 p.m.-2 a.m. shift.

Wax Master Torey, host of the syndicated "Hip Hop Hysteria," joins WJMH Greensboro, N.C., as midday host and production director.

Greg Echlin joins KMBZ Kansas City as executive sports producer, replacing APD Tom Lee, now at KJR Seattle. Echlin has been a KMBZ correspondent for the past year.

At CFMI (Rock 101) Vancouver, Brian Arnold moves from middays to swing and Don Andrews heads from evenings to middays. Gabriella Terrence, who moves from weekends to evenings, becomes the station's first full-time female jock.

Max Collins takes over as morning show host on Cincinnati's WYGY (Y96), formerly WZRZ. Collins was last PD/morning host at KUEL Fort Dodge, Iowa.

Tom Bosco is the new afternoon news anchor at WHIO Dayton, Ohio. Bosco arrives from WKRC Cincinnati and replaces Barbara Compton. Recent grad Jennifer Lesiak also joins the WHIO news staff.

Jon Howe returns to WOVB Fort Pierce, Fla., for the afternoon shift. Howe had left the station for WRMF West Palm Beach, Fla.

CLEARING HOUSE: EMI MUSIC PUBLISHING ESTABLISHES SAMPLING COMMITTEE

(Continued from page 1)

of business affairs. In addition, EMI Music has instituted a series of sampling workshops for its writers.

Possessing upward of 880,000 copyrights, EMI Music Publishing is one of the largest publishers in the business; not surprisingly, its catalog is heavily sampled. Among the EMI titles most often plumed for this purpose are songs by Earth, Wind & Fire, the Isley Brothers, the Meters, Ike & Tina Turner, and Laura Nyro, sometimes in covers by other artists.

The publisher also represents the work of such powerhouse rap writer/producers as Marley Marl, Das EFX, Dallas Austin (Kris Kross), Gang Starr, and Me Phi Me.

Since rap became commercially successful, sampled artists and publishers have made increasingly vigorous attempts to gain compensation from or, in some cases, curtail samplers. In late 1991, a court judgment against rapper Biz Markie in a case involving a Gilbert O'Sullivan tune put even more heat on artists to clear samples or face the legal consequences. While some copyright holders have continued to withhold clearances from samplers, EMI Music Publishing and most other major publishers regard sampling as a legitimate art form. As long as samplers are willing to pay for clearances, EMI is happy to grant them.

"Rap is a subculture within R&B, it's an art form. [Sampling] is not malicious," says Silber. "The rappers say we're borrowing, paying tribute... These guys are technologically trying to compose with what's out there, and they are not trying to disguise it. [Hip-hop is] an outlaw culture, and that's part of its romance, vibrancy, and appeal. For some publishers to call it stealing is disrespectful. They cannot take the traditional view of music."

The EMI Music sample clearance committee attempts to assess the extent of each sample used, without passing aesthetic or moral judgment

about what is used, how, or with what lyrics.

Silber explains that, because the largest part of a rap record is usually original lyrics and original rhythm tracks, the publisher will seldom ask for 100% of any copyright. But there are some who view a sample of their tune as a potential goldmine.

"There are some publishers that instead are pressuring through intimidation and machinations to get the rapper into court, thinking, 'If I can't make a claim to the lyrics, I'll get part of the copyright on a drumbeat or a guitar riff,'" Silber says. "But anything more than 10% to 15% of a copyright is reaching."

THREE OPTIONS

EMI, like most other publishers, uses three basic options in determining how much to charge for use of one of its songs in a sample. If less than 50% of a composition has been used and the publisher does not want part of the copyright, it will ask for financial participation. For one small sample, that might be only \$500 for every 100,000 units sold. When a more substantial part of a composition has been used, EMI may ask for up to 100% of the copyright. If less than 50% is used but it is very distinguishable and the recording may sell a lot of copies, EMI will ask to acquire a percentage of the copyright.

EMI's sample clearance committee, which clears 40-60 samples a month, grew from the increased volume of requests for clearances in the past three years. At the same time, EMI was discovering more and more unauthorized samples on its own.

The committee was originally initiated by Holly Greene, former VP of creative, East Coast, and Claude Mitchell, creative manager, East Coast. What began as a four-person, ad-hoc meet has grown to a bimonthly meeting encompassing representatives from most of the publisher's various departments.



EMI Music represents top rap writers and also clears samples for use by other rap groups. Among those it represents are Das EFX, at left. It cleared samples for the smash album by Kris Kross, top right; and reps Me Phi Me, bottom, near right, and Dallas Austin, bottom, far right.



In a conference room at EMI's New York headquarters recently, 10 staff members of EMI Music Publishing sat around a circular table nodding their heads to a tape of funky jazz instrumental music booming from the loudspeakers. It was an original '60s recording by jazz musician Lou Donaldson.

The next tape played was a rhythmic track by new rap act Lords Of The Underground. Heads nodded again as the attendees listened intently. Suddenly, three of the staffers cried, "There it is!" while the others nodded their assent.

What was identified was a sample snippet from the Donaldson tune.

"Run it back," Silber told Mitchell, who had the thankless job of manipulating a stack of cassette-filled envelopes and operating a temperamental pair of tape decks.

"I'd say 20%-25%," advised Mitchell as the group listened again. He was assessing the percentage of the original composition that had been sampled in the new tune, and thus the percentage of the copyright that should be awarded to Donaldson. The group members agreed on a number

before they moved on.

VARYING SCENARIOS

Among the things this "sample patrol" was trying to determine were how much of an original tune was used. Was it a one-time blip or did the sample constitute the entire song? Was it just a bass line, a guitar riff, background vocals? On this week's typed agenda are 12 tunes, with the EMI song and writer listed first, followed by the "infringing" song, writer, artist, and label.

The meeting attended by Billboard evidenced a wide variety of sampling scenarios: For example, a European artist asking for clearance on a '40s swing tune turned in a tape that did not actually use samples; instead, it was an upbeat cover tune. Another new tune liberally sampled the rhythm track of the original composition throughout. A new rap track used the opening guitar notes from a mid-'80s dance record just once. Another tape contained horn licks from an Isaac Hayes arrangement of a Burt Bacharach/Hal David tune. While the casual listener would never associate those funky bleating horns

with a Bacharach/David classic, the pop writing pair will benefit with a fee on the tune and all its cover versions.

What became clear is that no judgments are made about the "infringing work" by committee members. A sample won't be rejected outright on the basis of crude or scatological lyrics, but may be referred to the writer in specific cases.

EMI Music's team makes recommendations on the spot and then provides follow-up on each case. That means filing copyright registration forms for the tunes EMI Music has acquired a copyright interest in; filing clearances with performing rights organizations ASCAP, BMI, and the Harry Fox Agency; inputting and tracking royalty information for sampled tunes; preparing sampling agreements; securing payments; and filing mechanical licenses.

A second component of EMI Music Publishing's aggressive approach to sampling is in advising its writers via a Jan. 13 sampling workshop, which EMI Music plans to repeat later in the year. At this first meet, Silber outlined EMI Music's philosophy toward sampling and encouraged writers to come to EMI early in their recording process to help with sample clearances. In addition, Silber offered attendees a printed guide of EMI Music's most-sampled artists and songs. The guide is intended to familiarize writers with EMI Music's own vast catalog of songs and encourage them to sample from that catalog in order to smooth the clearance process. Silber stressed, however, that EMI Music is not offering "discounts" on samples.

Silber notes the increased use of sampling not only by rappers, but also by rock and pop artists, has forced the industry to formulate policy about the practice. "Whereas two years ago, 80% of the stuff out there was unlicensed, now 80% gets cleared in advance," he says.

VIDEO TREASURES POLISHES MANAGEMENT STAFF

(Continued from page 11)

enburg, Thalman analyst Keith Benjamin. "My best guess is that it accounts for less than 5% of earnings."

"To ensure growth, we have got to make sure we have the right executive staff," Port says. "This move makes everyone's job easier and better." Trade sources agree Stevens "probably is one of the most capable people in the business," according to a rival supplier. "He should know what to sell and what to buy."

Video Treasures, in this source's view, "probably hasn't been as active as they would like to be" in adding to a catalog of more than 600 titles, including classic movies. Comparing Video Treasures to Handleman's clout in distribution, another observer suggests Stevens could have a hard time establishing himself: "I think his power has diminished dramatically."

Stevens has plenty to do. Video Treasures has not acquired anything substantial since it bought short-term rights to the 1,500-title Media Home Entertainment library three years ago (Billboard, Jan. 20, 1990). And some of those releases have already reverted to Media, operating under caretaker management that expects to cease operations by mid-1993. Video Treasures has lost about 30 programs, with everything scheduled to go back no later than Jan. 1, 1996.

Port is also losing the opportunity to land new programs from established personalities. Time Warner's A*Vision subsidiary is expected to announce the signing of exercise queen Kathy Smith, formerly a Media Home Entertainment star, to a long-term contract that likely will include TV and book deals. Smith's nine titles have moved "in excess of 5 million units," says Port, and

"they're still selling." Video Treasures still has six "Babysongs" programs, also from Media, which have sold "in the six figures," but new entries have been released on Western Publishing's Hi-Tops line.

However, creator Backyard Productions has come up with a new series, "Tales And Toons," for Video Treasures, and recently shipped the first titles. "There are an awful lot of

things that can be done," Port comments. "There is a world beyond Disney" in kid vid and "future developments" in fitness. With annual sales estimated at \$60 million, Video Treasures is less than one-quarter the size of GoodTimes, which sells similar product, but "all [Handleman] comments are positive. They would like to expand it," says Benjamin.

The racker has been accused in the

past of favoring Video Treasures releases over those of other suppliers (Billboard, Oct. 19, 1991). "I think it happens," says a competing executive who sells to Handleman. "Obviously, the first piece they'll take is theirs" in the case of two titles about the same subject, "but by the same token, they give us plenty of support. I don't consider that a crippling factor."

SETH GOLDSTEIN

BLOCKBUSTER SIZES UP PPV POTENTIAL

(Continued from page 11)

retailers to rent or sell cassettes they've purchased—to provide a way around PPV licensing. "They can't simply run Hollywood product off Blockbuster tapes," one analyst says.

While the studios would be unlikely to cut off a chain that has 15% of the rental market, public performances of movies must be licensed.

The Bell Atlantic talks are the second recent indication that Blockbuster is interested in selling product directly to consumers without buying it from distributors. Last week, it was revealed that Blockbuster is readying an in-store system that would allow custom CD replication. The technology was developed by its subsidiary, Soundsational (Billboard, Jan. 23).

"We believe the applications are at the [retail] level now, not in the home," says David Lundeen, promoted two months ago from Blockbuster's director of corporate finance to Soundsational president. But "when the pipeline opens up to the house, we're the logical player. We've got this huge investment."

If Blockbuster succeeds in becoming a PPV player, it will "totally reorient the business," says a longtime observer. "Clearly, there will be some apprehension on the part of distributors and Blockbuster competitors who are going to be left behind. Duplicitors are going to get killed."

The prospect of home delivery ought to rattle the Video Software

Dealers Assn., constantly on guard against pay-per-view incursions, but president Brad Burnside claims he hasn't heard anything new—yet. "I see the smoke, I see the mirrors. Where's the beef?" asked Burnside, who operates Video Adventure in Evanston, Ill. "We've heard about electronic delivery in a number of contexts since 1978," without much follow-through, he notes.

If Blockbuster is the exception, Burnside says: "Good for them. The notion that VSDA is somehow digging in against new technology is a fabrication. New technology means new opportunities. We're not interested in holding back anything that's going to improve the consumers' lot."

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)
			★ ★ NO. 1 ★ ★	
1	1	13	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
2	3	17	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
3	2	14	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
4	4	16	SAVING FOREVER FOR YOU	SHANICE (GIANT)
5	6	19	GOOD ENOUGH	BOBBY BROWN (MCA)
6	11	7	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
7	5	23	RHYTHM IS A DANCER	SNAP (ARISTA)
8	10	16	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
9	9	12	DEEPER AND DEEPER	MADONNA (MAVERICK/SIRE/WB)
10	8	21	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
11	7	22	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
12	16	19	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
13	21	7	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
14	15	5	ORDINARY WORLD	DURAN DURAN (CAPITOL)
15	13	11	GIVE IT UP, TURN IT LOOSE	EN VOUE (ATCO EASTWEST)
16	20	12	WHEN SHE CRIES	RESTLESS HEART (RCA)
17	18	13	FAITHFUL	GO WEST (EMI/ERG)
18	23	10	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
19	22	14	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
20	14	31	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
21	24	10	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
22	17	16	TO LOVE SOMEBODY	MICHAEL BOLTON (COLUMBIA)
23	27	11	WALK ON THE OCEAN	TOAD THE WET SPROCKET (COLUMBIA)
24	30	7	DON'T WALK AWAY	JADE (GIANT)
25	25	13	NEVER A TIME	GENESIS (ATLANTIC)
26	28	5	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
27	51	2	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)
28	41	4	GET AWAY	BOBBY BROWN (MCA)
29	45	4	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON)
30	31	14	THE LAST SONG	ELTON JOHN (MCA)
31	36	10	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
32	32	8	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
33	34	7	STEAM	PETER GABRIEL (GEFFEN)
34	33	9	NO ORDINARY LOVE	SADE (EPIC)
35	26	19	HOW DO YOU TALK TO AN ANGEL	THE HEIGHTS (CAPITOL)
36	29	11	IT'S GONNA BE A LOVELY DAY	THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
37	37	14	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)

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

TOP 40 RADIO RECURRENT MONITOR

1	—	1	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
2	—	1	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
3	1	2	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)
4	2	8	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
5	3	11	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
6	5	25	MY LOVIN' (YOU'RE NEVER ...)	EN VOUE (ATCO EASTWEST)
7	4	6	SOMETIMES LOVE JUST AIN'T ...	PATTY SMYTH (MCA)
8	6	10	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
9	7	4	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
10	8	15	MOVE THIS	TECHNOTRONIC (SBK/ERG)
11	11	44	FINALLY	CECE PENISTON (A&M)
12	9	8	RESTLESS HEART	PETER CETERA (WARNER BROS.)
13	12	12	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
14	13	14	TAKE THIS HEART	RICHARD MARX (CAPITOL)
15	10	29	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
16	14	18	COME & TALK TO ME	JOJECI (UPTOWN/MCA)
17	19	16	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
18	—	18	IF YOU ASKED ME TO	CELINE DION (EPIC)
19	21	40	I LOVE YOUR SMILE	SHANICE (MOTOWN)
20	18	7	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)
21	15	17	GIVING HIM SOMETHING HE ...	EN VOUE (ATCO EASTWEST)
22	24	10	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
23	20	6	HUMPIN' AROUND	BOBBY BROWN (MCA)
24	16	11	I WANNA LOVE YOU	JADE (GIANT)
25	22	3	HAVE YOU EVER NEEDED ...	DEF LEPPARD (MERCURY)

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

HOT 100 A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	10	7 (Controversy, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Budget, BMI/Bug, BMI) WBM
ANGEL (Estefan, ASCAP/Foreign Imported, BMI)	83	
BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP	72	
BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)	48	
BED OF ROSES (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL	55	
COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL	54	
DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI)	67	
DEEPER AND DEEPER (WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM	7	
DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)	23	
DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL	27	
DO YOU BELIEVE IN US (Estefan, ASCAP/Foreign Imported, BMI) CPP	19	
DRIVE (Night Garden, BMI/Unichappell, BMI) HL	69	
END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP	33	
EROTICA (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM	86	
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	47	
FAITHFUL (Dodgy, ASCAP/EMI April, ASCAP/Martin Page, ASCAP/Famous, ASCAP) WBM/PPP	14	
FEELS LIKE HEAVEN (MCA, ASCAP/Fleedleedle, BMI/Kittus, ASCAP/Reata, ASCAP) WBM/HL	79	
FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadows Int'l, BMI) CPP	51	
FOREVER IN LOVE (Kenny G, BMI)	50	
GAMES (Count Chuckula, / Trycep, / Black Satin, / Big Giant, / Warner-Tamerlane, BMI) WBM/PPP	97	
GANGSTA BITCH (Forked Tongue, ASCAP)	87	
GANGSTA (Hip City, ASCAP/Hi Frost, ASCAP)	44	
GET AWAY (Zomba, / Donril, / WB, / B Funk, / Polygram Int'l, / Toe Knee Hangs, / MCA, / Bobby Brown, ASCAP) CPP/WBM/HL	31	
GET UP (MOVE BOY MOVE) (BMG, ASCAP/Wax World, ASCAP/USA Import Antwerp, ASCAP) HL	92	
GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Irving, BMI) CPP	15	
GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)	8	
HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI/Hudmar, ASCAP) WBM	52	
HERE WE GO AGAIN! (Hee Bee Oooini, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI) CPP/WBM	17	
HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)	84	
HOMIES (Hip Hop, BMI/Jams R Us, BMI/Jobete, ASCAP)	64	
HOW DO YOU TALK TO AN ANGEL (Tyrell, BMI/Bug, BMI/Songsters, BMI/Warner-Tamerlane, BMI) WBM	58	
I'D DIE WITHOUT YOU (FROM BOOMERANG) (MCA, ASCAP) HL	12	
I DON'T CARE (EMI, ASCAP) HL/WBM	57	
IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI) HL	2	
I GOT A MAN (Step Up Front, BMI)	49	
I GOT A THANG 4 YA! (New Perspective, ASCAP)	24	
I LOVE YOU PERIOD (Slow Train, ASCAP/Trailer Trash, ASCAP/BMG, ASCAP) HL	26	
I'M EVERY WOMAN (FROM THE BODYGUARD) (Nick O-Vai, ASCAP)	22	
I'M GONNA GET YOU (Schnozza, PRS/House Of Fun, BMI) WBM	77	
INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP)	43	
IN THE STILL OF THE NITE (FROM THE JACKSONS) (Lee, BMI) HL	3	
IRRESISTIBLE (Colgems-EMI, ASCAP) WBM	70	
IT'S ALRIGHT (FROM SOUTH CENTRAL) (Buff Man, BMI/Screw Box, BMI/Fat Hat, BMI)	76	
IT'S GONNA BE A LOVELY DAY (Unichappell, BMI/Golden Withers, ASCAP) HL	39	
I WILL ALWAYS LOVE YOU (FROM THE BODYGUARD) (Velvet Apple, BMI) CPP	1	
I WILL BE HERE FOR YOU (O'Ryan, ASCAP/Reunion, ASCAP/Realsongs, ASCAP) WBM/HL	98	
I WISH THE PHONE WOULD RING (Ensign, ASCAP/Captain Hook, BMI/Marvin Morrow, BMI) CPP	73	
KEEP THE FAITH (Polygram Int'l, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL	91	
THE LAST SONG (Big Pig, ASCAP/Warner Chappell, ASCAP) HL	42	
LAYLA (Stigwood, BMI) HL	53	
LIGHTS (Weed High Nightmare, BMI) WBM	74	
LITTLE BIRD (La Lennox, ASCAP/BMG, ASCAP) HL	78	
LITTLE MISS CAN'T BE WRONG (Sony Songs, BMI/Mow B'Jow, BMI) HL	37	
LOVE CAN MOVE MOUNTAINS (Realsongs, ASCAP) WBM	36	
LOVE IS (FROM BEVERLY HILLS, 90210) (WB, ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmancherryblossom, ASCAP/Chekerman, BMI) WBM	75	
LOVE IS ON THE WAY (Love Tribe, ASCAP/MCA, ASCAP) HL	46	
LOVE SHOULD A BROUGHT YOU HOME (FROM BOOMERANG) (Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP	45	
LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM	90	
MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI) WBM	13	
MURDER SHE WROTE (Island, BMI/Ixat, BMI) HL	60	
NEVER A TIME (Anthony Banks, BMI/Phil Collins, PRS/M.Rutherford, PRS) WBM	25	
NO MISTAKES (EMI Blackwood, BMI/Pink Smoke, BMI/Almo, ASCAP/Kevin Savigar, ASCAP) WBM/PPP	41	
NO ORDINARY LOVE (Silver Angel, ASCAP/Sony Tunes, ASCAP/Playhard, ASCAP) HL	28	
NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But Fu-kin', ASCAP)	95	
ORDINARY WORLD (Copyright Control)	21	
PLEASURE (Big Life, BMI/Warner-Tamerlane, BMI/Playful, BMI) WBM	100	
PUNKS JUMP UP TO GET BEAT DOWN (Def Jam, ASCAP)	71	
QUALITY TIME (Willesden, BMI/R.Kelly, BMI)	40	
REAL LOVE (Music Corp. Of America, BMI/Second	16	

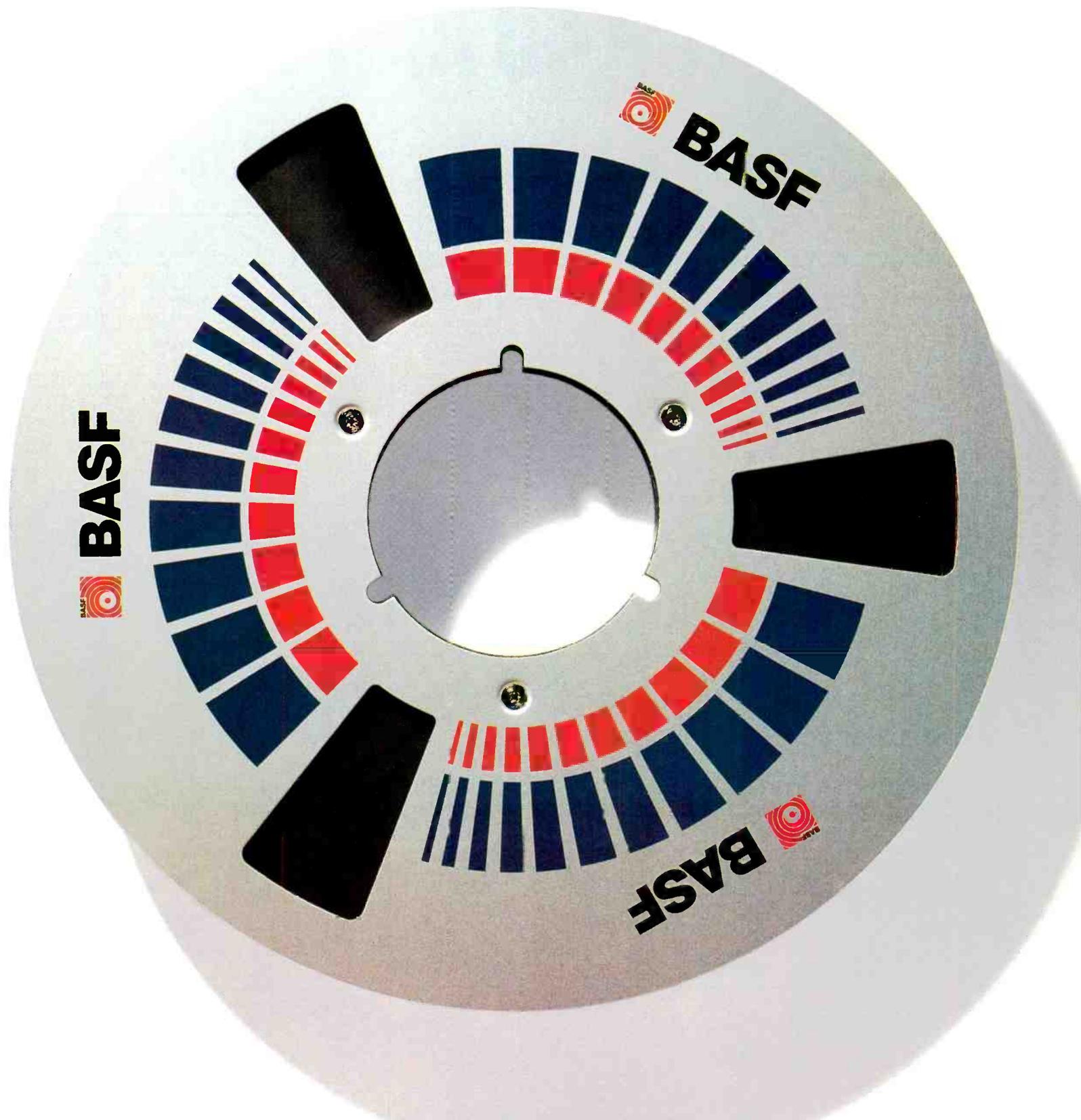
Top Singles Sales

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)
			★ ★ NO. 1 ★ ★	
1	1	11	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
2	2	15	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
3	3	18	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
4	4	8	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
5	25	7	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)
6	6	12	SAVING FOREVER FOR YOU	SHANICE (GIANT/WARNER BROS.)
7	5	22	RHYTHM IS A DANCER	SNAP (ARISTA)
8	9	7	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
9	8	18	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
10	7	14	GOOD ENOUGH	BOBBY BROWN (MCA)
11	10	10	GANGSTA	BELL BIV DEVOE (MCA)
12	12	5	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
13	16	8	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
14	28	3	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)
15	11	20	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
16	15	6	DEEPER AND DEEPER	MADONNA (MAVERICK/SIRE/WB)
17	14	30	BACK TO THE HOTEL	N2DEEP (PROFILE)
18	21	12	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
19	18	7	QUALITY TIME	HI-FIVE (JIVE/RCA)
20	23	12	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
21	20	15	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
22	13	24	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
23	33	5	I GOT A MAN	POSITIVE K (ISLAND/PLG)
24	17	19	LOVE IS ON THE WAY	SAIGON KICK (THIRD STONE/AG)
25	34	9	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
26	19	16	FLEX	MAD COBRA (COLUMBIA)
27	22	9	WHEN SHE CRIES	RESTLESS HEART (RCA)
28	—	1	GET AWAY	BOBBY BROWN (MCA)
29	26	12	LOVE SHOULD A BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
30	68	2	INFORMER	SNOW (ATCO EASTWEST)
31	46	4	DAZZEY DUKS	DUICE (TMR/BELLMARK)
32	32	14	NO ORDINARY LOVE	SADE (EPIC)
33	45	3	DON'T WALK AWAY	JADE (GIANT)
34	29	13	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
35	37	11	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
36	27	16	LAYLA	ERIC CLAPTON (DUCK/REPRISE/WB)
37	31	16	EROTICA	MADONNA (MAVERICK/SIRE/WB)
38	30	20	FREE YOUR MIND	EN VOUE (ATCO EASTWEST/AG)
39	24	12	TO LOVE SOMEBODY	MICHAEL BOLTON (COLUMBIA)
40	38	11	THE LAST SONG	ELTON JOHN (MCA)
41	36	31	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
42	—	1	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO)
43	70	2	GANGSTA BITCH	APACHE (TOMMY BOY)
44	42	20	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)
45	44	10	BABY I'M FOR REAL/NATURAL ...	AFTER 7 (VIRGIN)
46	62	5	I LOVE YOU PERIOD	DAN BAIRD (DEF AMERICAN/REPRISE)
47	35	14	KEEP THE FAITH	BON JOVI (JAMBCO/MERCURY)
48	48	7	HOMIES	A LIGHTER SHADE OF BROWN (PUMP)
49	50	7	PUNKS JUMP UP TO GET ...	BRAND NUBIAN (ELEKTRA)
50	63	2	IT'S GONNA BE A LOVELY DAY	THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
51	40	15	SOMEONE TO HOLD	TREY LORENZ (EPIC)
52	53	7	SHAMROCKS AND SHENANIGANS	HOUSE OF PAIN (TOMMY BOY)
53	47	6	FAITHFUL	GO WEST (EMI/ERG)
54	39	25	HUMPIN' AROUND	BOBBY BROWN (MCA)
55	—	1	STAND	POISON (CAPITOL)
56	52	8	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
57	56	3	GIVE IT UP, TURN IT LOOSE	EN VOUE (ATCO EASTWEST)
58	43	14	DRIVE	R.E.M. (WARNER BROS.)
59	—	1	FOREVER IN LOVE	KENNY G (ARISTA)
60	54	12	WICKED	ICE CUBE (PRIORITY)
61	75	5	WALK ON THE OCEAN	TOAD THE WET SPROCKET (COLUMBIA)
62	41	18	COULD'VE BEEN ME	BILLY RAY CYRUS (MERCURY)
63	51	12	WHO'S GONNA RIDE YOUR WILD ...	U2 (ISLAND/PLG)
64	71	2	WHO'S THE MAN?	HEAVY D. & THE BOYZ (UPTOWN/MCA)
65	58	17	SESAME'S TREET	SMART E'S (PYROTECH)
66	55	16	SYMPHONY OF DESTRUCTION	MEGADETH (CAPITOL)
67	69	20	I WANNA LOVE YOU	JADE (GIANT)
68	61	6	I WISH THE PHONE WOULD RING	EXPOSE (ARISTA)
69	72	2	MAKE LOVE 2 ME	LORENZO (ALPHA INT'L/PLG)
70	65	17	NO ONE ELSE ON EARTH	WYNNONNA (CURB/MCA)
71	—	1	HAPPY DAYS	SILK (KEIA/ELEKTRA)
72	57	16	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
73	67	16	MY NAME IS PRINCE	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
74	59	11	WHERE YOU GOIN' NOW	DAMN YANKEES (WARNER BROS.)
75	49	9	YESTERDAYS	GUNS N' ROSES (GEFFEN)

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FULL 10 YEAR WARRANTY. BASF guarantees that this BASF brand mastering tape is free from defects in workmanship and material for 10 years. If this product is found to be defective, BASF's only obligation and your exclusive remedy is replacement of the tape with another one at no charge to you, provided the tape has not been damaged through mis-use, abuse, accident, neglect or mishandling. For details regarding proper handling, storage and transportation, please contact BASF. For further information or in case of complaint, please contact BASF Corporation Information Systems, Crosby Drive, Bedford, MA 01730, Customer Service: 800-225-4350, Customer Service Fax: 800-446-BASF. BASF SHALL NOT BE LIABLE FOR ANY DIRECT, CONSEQUENTIAL, OR INCIDENTAL LOSS OR DAMAGE. Some states do not allow the exclusion or limitation of incidental or consequential damages, so the above limitation or exclusion may not apply to you.

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
TOP 40/MAINSTREAM				
★★★ No. 1 ★★★				
1	1	11	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA 8 weeks at No. 1	WHITNEY HOUSTON
2	3	12	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
3	2	9	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
4	5	5	ORDINARY WORLD CAPITOL	DURAN DURAN
5	4	13	FAITHFUL EMI/ERG	GO WEST
6	6	11	WHEN SHE CRIES RCA	RESTLESS HEART
7	7	11	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
8	15	5	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
9	8	7	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
10	11	10	WALK ON THE OCEAN COLUMBIA	TOAD THE WET SPROCKET
11	10	8	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
12	16	6	GIVE IT UP, TURN IT LOOSE ATCO EASTWEST	EN VOGUE
13	9	15	GOOD ENOUGH MCA	BOBBY BROWN
14	13	7	STEAM GEFEN	PETER GABRIEL
15	14	18	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
16	17	16	RHYTHM IS A DANCER ARISTA	SNAP
17	19	12	NEVER A TIME ATLANTIC	GENESIS
18	18	7	I LOVE YOU PERIOD DEF AMERICAN/REPRISE	DAN BAIRD
19	12	18	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
★★★ AIRPOWER ★★★				
20	40	2	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
★★★ AIRPOWER ★★★				
21	31	4	NO MISTAKES MCA	PATTY SMYTH
22	24	8	LOVE CAN MOVE MOUNTAINS EPIC	CELINE DION
23	26	7	STAND UP (KICK LOVE INTO MOTION) MERCURY	DEF LEPPARD
24	20	15	TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON
25	22	14	LITTLE MISS CAN'T BE WRONG EPIC ASSOCIATED/EPIC	SPIN DOCTORS
26	23	15	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
27	25	18	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
28	21	18	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
29	30	18	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
30	32	18	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
31	28	18	LOVE IS ON THE WAY THIRD STONE/ATLANTIC	SAIGON KICK
32	29	15	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
33	NEW		BED OF ROSES JAMBCO/MERCURY	BON JOVI
34	27	15	WHERE YOU GOIN' NOW WARNER BROS.	DAMN YANKEES
35	NEW		MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
36	33	7	I DON'T CARE LONDON/PLG	SHAKESPEAR'S SISTER
37	NEW		HERE WE GO AGAIN! CAPITOL	PORTRAIT
38	36	2	IT'S GONNA BE A LOVELY DAY ARISTA	THE S.O.U.L. S.Y.S.T.E.M.
39	RE-ENTRY		RUMP SHAKER MCA	WRECKX-N-EFFECT
40	34	18	SOMETIMES LOVE JUST AIN'T ENOUGH MCA	PATTY SMYTH

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/RHYTHM-CROSSOVER				
★★★ No. 1 ★★★				
1	1	12	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA 9 weeks at No. 1	WHITNEY HOUSTON
2	2	17	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
3	3	15	RUMP SHAKER MCA	WRECKX-N-EFFECT
4	4	16	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
5	7	9	HERE WE GO AGAIN! CAPITOL	PORTRAIT
6	6	18	GOOD ENOUGH MCA	BOBBY BROWN
7	5	14	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
8	18	6	DON'T WALK AWAY GIANT	JADE
9	8	18	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
10	9	14	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
11	11	18	RHYTHM IS A DANCER ARISTA	SNAP
12	10	18	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
13	14	5	COMFORTER GASOLINE ALLEY/MCA	SHAI
14	12	18	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
15	13	11	I GOT A THANG 4 YA! PERSPECTIVE/A&M	LO-KEY?
16	16	8	SWEET THING UPTOWN/MCA	MARY J. BLIGE
17	15	10	GIVE IT UP, TURN IT LOOSE ATCO EASTWEST	EN VOGUE
18	20	5	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
19	23	3	GET AWAY MCA	BOBBY BROWN
20	17	18	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
21	21	11	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
22	24	5	DITTY NEXT PLATEAU/FFRR	PAPERBOY
23	26	8	QUALITY TIME JIVE/RCA	HI-FIVE
24	19	9	IT'S GONNA BE A LOVELY DAY ARISTA	THE S.O.U.L. S.Y.S.T.E.M.
★★★ AIRPOWER ★★★				
25	36	2	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
26	27	18	BABY-BABY-BABY LAFACE/ARISTA	TLC
★★★ AIRPOWER ★★★				
27	29	4	INFORMER ATCO EASTWEST	SNOW
28	22	10	LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG") LAFACE/ARISTA	TONI BRAXTON
29	NEW		REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM/ELEKTRA	DIGABLE PLANETS
30	33	9	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
31	34	3	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
32	28	4	EVERYTHING'S GONNA BE ALRIGHT UPTOWN/MCA	FATHER M.C.
33	NEW		FREAK ME KEIA/ELEKTRA	SILK
34	31	6	NO ORDINARY LOVE EPIC	SADE
35	25	18	PEOPLE EVERYDAY CHRYSALIS/ERG	ARRESTED DEVELOPMENT
36	35	6	REMINISCE UPTOWN/MCA	MARY J. BLIGE
37	32	5	UNDERSTAND THIS GROOVE RCA	SOUND FACTORY
38	38	7	I GOT A MAN ISLAND/PLG	POSITIVE K
39	30	18	COME & TALK TO ME UPTOWN/MCA	JODECI
40	NEW		I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN

○ 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.

EMI SETS PRODUCTION UNIT TO BROADEN PUBLISHING BASE

(Continued from page 13)

The new record production unit is modeled, in part, on The Entertainment Co., the successful production company formed in the '70s by Bandier and Charles Koppelman, the recently named head of EMI Music's labels in North America; Koppelman takes on his new responsibilities in April. The Bandier/Koppelman production venture not only made recordings but provided marketing and promotion functions as well.

"I'm not saying [the production company] will be a primary business for us," says Sykes, "but we'll be doing projects on a selective basis. If we find the right artist that can work hand in hand with writers and pro-

ducers, we'll sign them to a production deal."

NEW COPYRIGHT TIES

Sykes also says he is looking into "new ways to tie in our copyrights through audio packages and the burgeoning video software business." The company, through executive VP of music services Joanne Boris, is also making karaoke deals (see Words & Music, page 20).

Sykes and his creative staff, including West Coast chief Jody Gerson and her counterpart in the East, Evan Lamberg, have signed several important writer/artists to EMI Music Publishing. They include Jeraine

Dupri (Kris Kross), Danzig, Arrested Development, Gang Starr, Luna², Patty Smyth, and Stone Temple Pilots. He also led marketing strategies with labels on Shakespear's Sister, Simply Red, and Jude Cole.

Sykes joined EMI Music Publishing last year as executive VP of creative operations. He previously was president of Chrysalis Records' North American operations, which, in 1992, was incorporated into a setup that also included the SBK and EMI labels.

Before his job at Chrysalis, Sykes was president of Champion Entertainment, as well as a film and music agent at Creative Artists Agency.

FNV CLIPS VIDEO TITLES IN BID FOR MORE VARIETY

(Continued from page 13)

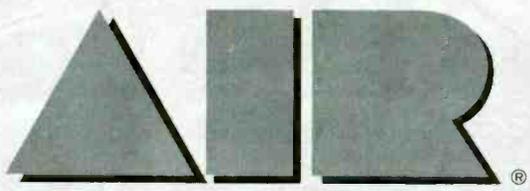
to display yet another new look. At press time, the show, to be hosted by MCA artist Patty Smyth, was scheduled to program about four complete videos, including Bon Jovi's new "Bed Of Roses" and Whitney Houston's "I'm Every Woman." In addition, the show will air two live performance clips culled from Smyth's appearance on a recent "Tonight Show" broadcast.

In fact, Considine, who also oversees the "Tonight Show," says he plans to continue mining that show's vaults for additional live performance segments to air on "Friday Night Videos."

The current show also includes a

top hits countdown, a news report on the NAACP Image Awards, and a tribute to Cream, featuring comments from Eric Clapton. An additional live performance by a popular unnamed R&B/pop group, which was taped specifically for "Friday Night Videos," also will be included.

The current incarnation of "Friday Night Videos" is likely to undergo additional revisions in the coming weeks, says Considine. "We're still in the working-it-out phase," he says. "We're waiting to see what we come up with that is acceptable to everybody."



RHYTHM-CROSSOVER

First Place WINNER

COMPETITION ONE



JOEL SALKOWITZ

HOT97 • NEW YORK, NY

In July of 1992, and in a response to the changing needs of the marketplace, Active Industry Research (AIR) redefined the Top 40 playing field. With the help of the new Top 40/Rhythm-Crossover chart developed by Broadcast Data Systems (BDS) and Billboard Magazine, AIR launched a music competition strictly for program and music directors whose radio stations' playlists focus primarily on crossover music. Each week, these crossover programmers listened to new music and responded to AIR with their opinion of each song's hit potential. We are happy to award the Grand Prize of \$5,000 in this first ever Rhythm-Crossover competition to a long-time AIR participant, Joel Salkowitz, of HOT 97 in New York. His accuracy in correctly projecting the hit potential of the songs sampled was simply the best.

"Winning the first AIR Competition based on the real information in the new Billboard charts holds a special place for me. I again applaud Billboard and AIR in their efforts to give our industry credible information, not just to play this competition with, but to give all of us data we can believe when evaluating records for our radio stations. Thanks!"

Joel Salkowitz
HOT 97 • New York, NY

SECOND PLACE
\$3,000



CARL FRYE
WHHH
INDIANAPOLIS, IN

THIRD PLACE
\$2,000



ANNIE SAGE
FORMERLY KCAQ
OXNARD-VENTURA, CA

FOURTH PLACE
\$1,000



SCOTT WHEELER
WHHH
INDIANAPOLIS, IN

FIFTH PLACE
\$500



ALBIE DEE
WPGC
WASHINGTON, D.C.

Competition Two

NOW UNDER WAY

AIR's second Top 40/Rhythm-Crossover Competition, with a grand prize of a 1993 Corvette, is currently under way. Winners will be announced in August, 1993.



THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
JANUARY 30, 1993



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	1	9	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
2	6	6	9	KENNY G ▲ ² ARISTA 18646* (10.98/15.98)	BREATHLESS	2
3	4	4	21	ERIC CLAPTON ▲ ³ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	2
4	3	5	35	BILLY RAY CYRUS ▲ ⁵ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
5	2	2	17	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
6	5	3	16	MICHAEL BOLTON ▲ ³ COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
7	12	16	5	DR. DRE DEATH ROW/INTERSCOPE 57128/PRIORITY (9.98/16.98)	THE CHRONIC	7
8	11	8	4	SHAI GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	8
9	7	7	57	PEARL JAM ▲ ⁴ EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
10	14	10	8	WRECKX-N-EFFECT MCA 10566* (9.98/15.98)	HARD OR SMOOTH	10
				*** TOP 20 SALES MOVER ***		
11	22	23	10	SOUNDTRACK WALT DISNEY 60846* (10.98/16.98)	ALADDIN	11
12	13	15	11	SADE EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
13	8	9	5	REBA MCENTIRE MCA 10673* (10.98/15.98)	IT'S YOUR CALL	8
14	9	12	18	GEORGE STRAIT ▲ MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
15	10	20	60	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	10
16	17	11	25	MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
17	15	17	21	BOBBY BROWN ▲ MCA 10417 (10.98/15.98)	BOBBY	2
18	16	14	42	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ...	13
19	33	45	35	JON SECADA ▲ SBK 98845*/ERG (9.98/15.98)	JON SECADA	19
20	30	27	31	SPIN DOCTORS ▲ EPIC ASSOCIATED 47461*/EPIC (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	20
21	28	47	15	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	21
22	19	13	15	R.E.M. WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
23	39	40	12	NEIL YOUNG REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
24	25	19	47	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH... ON THE TLC TIP	14
25	24	18	75	METALLICA ▲ ⁶ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
26	27	24	29	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
27	34	28	13	MADONNA ▲ ² MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
28	32	26	43	EN VOGUE ▲ ² ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
29	21	35	20	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
30	18	21	42	KRIS KROSS ▲ ⁴ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
31	37	31	11	GLORIA ESTEFAN ▲ EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15
32	36	44	11	BON JOVI ▲ JAMBCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
33	38	22	9	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
34	20	30	15	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
35	31	41	42	WYONNNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYONNNA	4
36	29	29	124	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
37	35	25	16	ALICE IN CHAINS ▲ COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
38	26	34	71	GARTH BROOKS ▲ ⁸ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
39	45	49	36	ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
40	42	32	88	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
41	40	38	12	AC/DC ▲ ATCO EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
42	48	37	25	HOUSE OF PAIN ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
43	41	36	9	GENESIS ● ATLANTIC 82452*/AG (10.98/16.98)	LIVE: THE WAY WE WALK VOLUME 1	35
44	62	53	8	HARRY CONNICK, JR. COLUMBIA 53172* (10.98 EQ/15.98)		25
45	23	33	21	GARTH BROOKS ▲ ⁷ LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON	2
46	55	54	14	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)		5
47	56	50	16	10,000 MANIACS ● ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	34
				*** TOP DEBUT ***		
48	NEW		1	HEAVY D. & THE BOYZ UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	48
49	53	48	61	U2 ▲ ⁴ ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
50	49	42	18	QUEEN ▲ HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
51	46	58	49	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
52	43	46	91	MICHAEL BOLTON ▲ ⁶ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
53	57	59	16	PETER GABRIEL ▲ GEFEN 24473* (10.98/15.98)	US	2
54	52	52	30	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
55	66	60	30	TOAD THE WET SPROCKET ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	63	55	32	SOUNDTRACK ● HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
				*** POWER PICK ***		
57	95	140	4	SILK KEJA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	57
58	44	51	42	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
59	50	39	5	NIRVANA DGC 24504/GEFFEN (10.98/15.98)	INCESTICIDE	39
60	51	67	20	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
61	47	43	16	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
62	65	69	29	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
63	58	71	15	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
64	54	70	22	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
65	67	63	69	NIRVANA ▲ ⁴ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
66	71	72	61	ENYA ▲ REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
67	61	62	33	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
68	64	73	23	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
69	59	64	143	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
70	90	80	5	EAZY E RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	70
71	99	109	11	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	71
72	111	137	4	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)	CORE	72
73	69	61	27	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
74	92	130	3	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	74
75	73	68	32	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
76	74	74	61	SOUNDTRACK ▲ ² WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
77	80	78	42	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
78	60	75	27	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
79	68	89	14	LORRIE MORGAN BNA 66047* (9.98/15.98)	WATCH ME	65
80	70	81	18	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
81	85	77	17	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7
82	118	159	4	DREAM THEATER ATCO EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS	82
83	72	57	29	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/16.98)	SINGLES	6
84	78	56	70	GUNS N' ROSES ▲ ³ GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
85	149	141	4	LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY	85
86	81	79	82	BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
87	97	117	44	K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUEN	44
88	116	125	4	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	88
89	79	65	69	RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
90	82	100	23	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
91	101	106	17	EXTREME ● A&M 40006* (10.98/15.98)	III SIDES TO EVERY STORY	10
92	94	66	70	GUNS N' ROSES ▲ ⁴ GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
93	84	84	36	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)		1
94	87	127	11	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	87
95	77	108	12	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	77
96	104	122	25	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
97	89	110	23	RICKY VAN SHELTON ● COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
98	91	87	70	OZZY OSBOURNE ▲ ² EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
99	109	90	152	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
100	112	104	16	SHABBA RANKS EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	64
101	110	119	13	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	82
102	83	95	88	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
103	100	98	19	UGLY KID JOE ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
104	141	143	17	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL	104
105	107	136	16	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
106	88	91	68	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
107	124	118	101	ENIGMA ▲ CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D.	6
108	102	88	62	GENESIS ▲ ³ ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE	4
109	86	99	18	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	44

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

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IMPACT
RECORDS

Commitment Works

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	98	93	185	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
111	103	94	45	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
112	159	—	2	JADE GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	112
113	96	96	33	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
114	123	152	21	COLLIN RAYE EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
115	132	112	8	ERASURE SIRE/REPRISE 45153*/WARNER BROS. (10.98/15.98)	POP! THE FIRST 20 HITS	112
116	106	82	8	SOUNDTRACK SIRE 026978*/WARNER BROS. (10.98/15.98)	TRESPASS	82
117	144	103	57	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
118	131	145	10	THE SUNDAYS DGC 24479*/Geffen (9.98/13.98)	BLIND	103
119	136	101	30	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	55
120	142	156	22	PATTY SMYTH ● MCA 10633* (9.98/15.98)	PATTY SMYTH	47
121	93	92	13	SOUNDTRACK CAPITOL 80328* (10.98/15.98)	THE HEIGHTS	40
122	119	105	114	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
123	120	107	98	AMY GRANT ▲ ³ A&M 5321 (10.98/15.98)	HEART IN MOTION	10
124	130	144	42	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
125	126	142	13	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	125
126	114	132	31	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	88
127	135	86	17	DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST	24
128	145	124	140	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
129	155	—	2	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	129
130	143	139	15	SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
131	121	116	60	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
132	171	192	10	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	132
133	129	—	47	DOUG STONE ● EPIC 45303* (9.98 EQ/13.98)	DOUG STONE	97
134	138	187	9	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	134
135	152	153	14	SNAP ARISTA 18693* (9.98/13.98)	MADMAN'S RETURN	121
136	162	133	27	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
137	RE-ENTRY	34	TORI AMOS ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	54	
138	175	199	3	DADA I.R.S. 13141* (7.98/11.98)	PUZZLE	138
139	128	102	73	JODECI ▲ ² UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
140	181	151	47	PANTERA ATCO EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
141	117	147	16	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
142	125	134	40	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
143	127	97	24	HELMET INTERSCOPE 92162*/AG (9.98/13.98)	MEANTIME	68
144	115	113	23	DAMN YANKEES ● WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22
145	139	121	84	NATALIE COLE ▲ ⁵ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
146	113	126	17	BAD COMPANY ATCO EASTWEST 91759*/AG (10.98/15.98)	HERE COMES TROUBLE	40
147	122	146	54	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	95
148	150	168	14	SUZY BOGGUSS LIBERTY 98585* (9.98/13.98)	VOICES IN THE WIND	116
149	146	149	74	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
150	133	120	22	SAIGON KICK THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98)	LIZARD	80
151	140	129	23	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
152	153	115	15	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	49
153	147	—	71	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
154	134	114	69	BRYAN ADAMS ▲ ³ A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
155	164	—	9	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	155

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	193	—	2	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	156
157	161	154	18	TONY BENNETT COLUMBIA 52965* (10.98 EQ/16.98)	PERFECTLY FRANK	102
158	154	138	150	THE BLACK CROWES ▲ ³ DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
159	173	193	20	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
160	NEW ▶	1	GO WEST EMI 94230*/ERG (10.98/15.98)	INDIAN SUMMER	160	
161	137	128	12	AC/DC ATCO EASTWEST 92212*/AG (19.98/27.98)	LIVE: SPECIAL COLLECTOR'S EDITION	34
162	148	167	33	WILSON PHILLIPS ▲ SBK 98924/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
163	RE-ENTRY	9	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY	142	
164	158	—	39	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS & STONES	71
165	182	—	2	UTAH SAINTS LONDON 28374*/PLG (9.98 EQ/13.98)	UTAH SAINTS	165
166	157	162	16	FOREIGNER ATLANTIC 89999*/AG (12.98/17.98)	VERY BEST & BEYOND	123
167	NEW ▶	1	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	167	
168	163	—	24	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
169	169	148	27	SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	56
170	160	164	26	JOE SATRIANI ● RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22
171	156	160	86	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
172	176	111	50	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	9
173	170	123	41	DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	16
174	180	161	3	SOUNDTRACK DGC 24505*/Geffen (10.98/15.98)	TOYS	161
175	191	175	12	MAD COBRA COLUMBIA 52751* (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	125
176	165	183	84	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
177	168	169	81	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
178	NEW ▶	1	SCREAMING TREES EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION	178	
179	184	172	50	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
180	RE-ENTRY	5	GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOY'S THE BEST UNCU'D DOPE	147	
181	RE-ENTRY	21	THE SOUP DRAGONS BIG LIFE 513178*/MERCURY (9.98 EQ/13.98)	HOTWIRED	97	
182	172	181	53	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	83
183	166	184	89	LORRIE MORGAN ▲ RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
184	RE-ENTRY	248	ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33	
185	151	155	30	FIREHOUSE ● EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
186	NEW ▶	1	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	186	
187	194	170	4	SPIN DOCTORS EPIC ASSOCIATED 53309*/EPIC (9.98 EQ/13.98)	HOMEBELLY GROOVE	170
188	183	179	124	QUEENSRYCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	7
189	167	135	25	EAST COAST FAMILY ● BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	54
190	185	166	97	R.E.M. ▲ ⁴ WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
191	RE-ENTRY	14	BOB MARLEY ▲ TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	86	
192	196	174	24	INXS ● ATLANTIC 82394*/AG (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
193	195	158	12	MOTHER LOVE BONE STARDOG 512884*/MERCURY (10.98 EQ/15.98)	MOTHER LOVE BONE	77
194	76	83	15	NEIL DIAMOND ● COLUMBIA 52914* (10.98 EQ/15.98)	CHRISTMAS ALBUM	8
195	NEW ▶	1	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE	195	
196	174	191	97	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
197	RE-ENTRY	12	VARIOUS ARTISTS SBK 80070/ERG (9.98/15.98)	RAVE 'TIL DAWN	136	
198	RE-ENTRY	15	SUZANNE VEGA A&M 54005* (9.98/13.98)	99.9 F	86	
199	200	—	10	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	151
200	189	—	24	RICKY VAN SHELTON COLUMBIA 46854* (5.98 EQ/9.98)	DON'T OVERLOOK SALVATION	122

TOP ALBUMS A-Z (LISTED BY ARTISTS)

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GROUP DYNAMICS: N.W.A SPAWNS SOLO SUCCESSES

(Continued from page 1)

flow of N.W.A.-related releases, the ongoing success of hardcore rap among white audiences, and the distinctive musical personalities of the performers.

To summarize recent N.W.A solo success stories:

- In its fifth week on The Billboard 200, Dr. Dre's debut solo album, "The Chronic," climbs to No. 7 this week, up from No. 12 last week. The Interscope/Death Row album is distributed jointly by Priority Records and Atlantic Records via WEA (Billboard, Dec. 12).

- Eazy-E's five-track Ruthless/Priority EP "5150 Home 4 Tha Sick" vaults to No. 70 from No. 90 on The Billboard 200. It is the diminutive rapper's first solo release since his platinum 1988 debut, "Eazy-Duz-It."

- Ice Cube's platinum Priority release "The Predator," the third full-length solo issue by the first N.W.A member to officially defect from the group, bounces up to No. 33 from No. 38 on The Billboard 200 in its ninth

week on the chart. The album entered at No. 1 in December (Billboard, Dec. 5). "Wicked," the single that preceded it, spent two weeks at No. 1 on Billboard's Hot Rap Singles chart.

- While M.C. Ren's six-track EP "Kizz My Black Azz" is no longer on the charts, it enjoyed a respectable 13-week run following its release last July, rising to No. 12 on The Billboard 200.

Yella, who operates primarily in a production capacity within the group, is the sole original member without a solo release.

Continuing what has become a tradition with N.W.A and its members, the Eazy-E and M.C. Ren EPs serve as curtain-raisers to full-length albums. "5150," which was released in December, precedes Eazy's "Temporary Insanity," tentatively set for late February or early March. "Kizz" set up Ren's "Life Sentence," scheduled for a spring release.

In the past, N.W.A prefaced its



M.C. REN



ICE CUBE

1991 album "Efil4zaggin" with the 1990 EP "100 Miles And Runnin'," while Ice Cube released his 1990 EP "Kill At Will" in advance of the 1991 album "Death Certificate."

MARKETING TECHNIQUE

Priority president Bryan Turner says of this marketing technique, "There's no question that, with all the hoopla that surrounds any kind of release, it keeps them current and fresh, not only in the consumer's eye, but in the industry's eye. The retailers are being prepared for the album."

Turner adds, "We make less money on an EP release, but we feel the payoff is on the album side—we get better initial orders... It's the best way I can think of setting up an album that has to explode out there right away."

Noting the traditional antipathy of radio to unexpurgated, hardcore rap, Turner says that doubling up on marketing via EP and album releases "compensates for the lack of radio."

Turner also points out that Eazy's EP is serving a market-research function in advance of the album, for

which the rapper has recorded 30-35 tracks.

"We put all different styles on this EP," Turner says. "I'm getting a reading right now on what they're gonna like on the album. Eazy will edit the album to reflect the research on what works on the street."

As a reflection of this process, Eazy has shot videos for two radically different tracks on the EP, "Only If You Want It" and "Neighborhood Sniper." Turner says, "What gets the most reaction is the way we're going to go for the album."

TRADITIONAL ROUTE

In the case of "The Chronic," Interscope has gone the more traditional route, issuing a single, "Nuthin' But A 'G' Thing," and a Dre-directed video for the cut.

Interscope head Jimmy Iovine, emphasizing that "[Dre's] record very much started in the street and in the rap channels," notes that Interscope's street promotion rep Fade has been working the single and album.

But Iovine adds that the album "is crossing R&B and pop," and that the "G' Thing" video has been No. 1 on The Box in recent weeks.

Turner says that a crossover of the Dre record could cement significant action at major retail accounts: "At this point we're close to saturating the urban mom-and-pop accounts. If Interscope can deliver the single, we're going to cross, and we're going to get some major Musicland and Wherehouse and Tower orders."

QUESTIONS ABOUT OLD 'YOUNG' TAPES

(Continued from page 13)

deal.

According to Hermus, Vinson gave him documents that convinced the Dutchman the recordings had been made by Young. He says they included a signed letter by Young's studio manager, John Nowland.

Last April, Hermus continues, Vinson sent Nowland a "blipped" tape with excerpts of 10 songs. According to Hermus, Nowland replied in a letter to Vinson: "We have listened to the tape and decided we have no interest in this recording. You are free to sell and disburse of this master as you so desire."

At a trade fair in Holland last September, BCD announced its intention to release the CD and, despite warnings from Warner, went ahead and released it Dec. 19.

More than 20,000 copies of the CD

have been sold, according to Jan van Ditmarsch of distributor Bertus. The attendant controversy over the CD has not stimulated sales, says van Ditmarsch. "On the contrary," he says. "Some retailers think the album is illegal, because Warner Music says so, and they have stopped selling it."

At press time, key retailer V&D withdrew the compilation, which drastically reduced sales potential.

Bertus reports keen interest in the CD, however, from U.K. and German buyers.

If Young is not the artist behind the Nashville tapes, it begs the question of who is. Some have suggested that the tapes are outtakes from the Crosby, Stills, Nash & Young era, while others have suggested Loudon Wainwright III as the singer.

MUSICLAND'S \$1 BIL YR.

(Continued from page 11)

"The market is big enough for Musicland and Blockbuster. I believe both are going to be winners."

For the fourth quarter of 1992, Minneapolis-based Musicland reports net profit of \$29.1 million on sales of \$421 million, compared with earnings of \$20 million on sales of \$388 million in the year-earlier period. Comp-store sales rose 1.3% in the quarter.

Despite the good results, Musicland warns in a release that "higher fixed costs associated with increasing occupancy charges, new stores and new business concepts will put pressure on operating margins in the seasonally low first three quarters of 1993."



by Geoff Mayfield

STILL DOWN, BUT IMPROVING: For the third consecutive week, volume of units on The Billboard 200 is down from the previous chart. This time sales slide by more than 25%. While part of this decline simply reflects the natural slowdown after the fourth quarter's rapid pace, the weatherman didn't help either. Wintry conditions in the East and the Heartland and nonstop rain on the West Coast probably postponed improvement in the sales climate. But, relief is on the way. As reported here in the Jan. 16 issue, 1993's first quarter will feature an amazingly strong slate of superstar product. And, based on previous history, we know the Monday (25) telecast of Dick Clark's American Music Awards will certainly have impact on the charts published in our Feb. 13 issue.

BEHIND THE NUMBERS: As has been true for the past couple of issues, the still-soft sales environment means that even a small increase in sales packs a mighty wallop on the chart. In one instance, a title with essentially flat sales—up fewer than 100 units from the previous week—climbs 41 places. Further proof of the softness is found at Nos. 117-120, where Cypress Hill, the Sundays, N2Deep, and Patty Smyth each make noticeable chart jumps, despite suffering sales declines of 12%-19%.

ON THE TUBE: The soft sales picture also means that TV appearances can pack an even mightier chart punch than they would when sales are up or flat. Witness Tori Amos, who re-enters The Billboard 200 at No. 137 following a Jan. 12 appearance on "The Tonight Show With Jay Leno." Likewise, Neil Young, who earned a Power Pick when he appeared on "Saturday Night Live" in December, gets another TV-assisted rise, 39-23, from his Jan. 15 Leno appearance. And dada rides a Jan. 12 shot on "The Arsenio Hall Show" for a 37-place vault to No. 138.

HIGHER GROUND: How many times have you heard a record company executive talk about "taking an artist to the next level." EMI Records Group is doing just that with Jon Secada. From Dec. 21 through Jan. 10, to the tune of about \$600,000, EMI Records ran TV spots for Secada in 11 major markets, with a saturation of approximately 160 spots per market. During those weeks, SoundScan sales on Secada's debut rose 41-12-7 in the New York metro market, 44-21-10 in Los Angeles, and 83-33-13 in Chicago. In the past month, Secada's jumps on The Billboard 200 have been equally impressive, racing from No. 73 on the Jan. 2 chart to this week's No. 19. On top of the TV ads, Jan. 11 saw the debut of his new single, "Angel," and a stop on "Live With Regis & Kathie Lee." And, on Jan. 13, Secada made his second appearance on "Arsenio Hall." Considering the much-ballyhooed Leno-vs.-Hall booking wars, the latter detail is significant, because he has also appeared twice on "Tonight" since Leno took the reins from Johnny Carson.

NOTEWORTHY: If Kenny G (No. 2) eventually succeeds "The Bodyguard" soundtrack at the top of The Billboard 200, Arista will be the first label to have two titles succeed each other at No. 1 since Elektra saw Metallica follow Natalie Cole in the Aug. 11, 1991, issue... With "Aladdin" returning to the top spot of the box-office chart, the soundtrack flies to No. 11 with the week's largest sales increase... Following its induction into the Rock and Roll Hall of Fame, Creedence Clearwater Revival makes its first-ever appearance on Top Pop Catalog Albums.

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Hollywood Prepares Michael Benefit EP, But Sony Demurs

BY MELINDA NEWMAN

NEW YORK—Hollywood Records is planning to market a five-song EP of George Michael material to benefit the Mercury Phoenix Trust, a charitable trust that benefits AIDS charities worldwide. But at press time, Michael's label, Sony Music, which is engaged in a legal battle with the artist, said the release of the EP was still under discussion.

The proposed EP, titled "Five Live," contains two songs taken from Michael's appearance at last April's Freddie Mercury tribute at Wembley Stadium, plus three tunes recorded on Michael's 1992 "Cover To Cover" tour.

According to Michael's spokesman, Michael Pagnotta, "Hollywood asked George if they could put out his tracks [from the concert] to make some money and he added the other live cuts." The first single and accompanying video will be "Somebody To Love," on which Michael is backed by Queen. The other tracks are a duet with Lisa Stansfield of "These Are The Days Of Our Lives" (which also features backing by Queen); "Calling You" from the movie "Baghdad Cafe"; and a medley of Seal's "Killer" and the Temptations' "Papa Was A Rolling Stone."

All proceeds from sale of the EP and any singles would go to Phoenix Trust, which also received the monies from the benefit concert.

Although Michael has filed suit to annul his Sony recording contract and reclaim his masters, Pagnotta says the EP does not indicate a label switch. "It's not like George is jumping to Hollywood Records at all. Proper clearances were obtained for this."

But Sony says it has not yet cleared the project. In a statement released Jan. 20, the company says, "Sony Music U.K. and George Michael are in discussions with Queen's manager Jim Beech, representing the Mercury Phoenix Trust, in connection with the release of an [AIDS benefit] EP to include recordings by George Michael, Queen and Lisa Stansfield. . . . No firm track listing has yet been determined."

According to Pagnotta, this release will be the only 1993 record featuring performances by Michael. He will spend the rest of the year working on "Trojan Souls," a collection of songs written and produced by Michael but performed by other artists, including Aretha Franklin and Elton John.

Assistance in preparing this story was provided by Trudi Miller.

Motown Reorganizes L.A. HQ Positions Dropped, Dept. Added

BY DEBORAH RUSSELL

LOS ANGELES—Moves to reorganize the West Coast headquarters of Motown Records have resulted in the elimination of about 10 positions and the creation of a new artist development department.

Sources indicate the cutbacks affected the A&R, advertising, video/radio promotion, sales, art, and catalog development departments.

"The label is undergoing a minor organizational restructuring and has consolidated a number of positions in the home office," confirms Michael Mitchell, VP of communications.

Mitchell declined to comment further about recent developments at

Motown, but sources indicate he will soon be named senior VP of communications and artist development. A newly created artist development department, including two associate directors and an artist development coordinator, will report to Mitchell.

In addition, Paris Eley, formerly senior VP of R&B promotion, is now senior VP of marketing. Label product managers will report to Eley. VP of publicity Linda Haynes and VP of promotion James Cochran are set to move from the label's East Coast operation to Los Angeles, while Mary Joe Moore, formerly West Coast publicity director, will move to New York and take over as national director of publicity.

BROWN SEEKING MCA NASHVILLE PRESIDENCY

(Continued from page 12)

on Brown's situation.

Of the current talks with MCA, Mason says, "What I had told MCA is that I was aware several labels would be interested in Tony if he was free. I took the position that he had the right to terminate his employment agreement with MCA for reasons that I can't discuss, and therefore, he resigned, which is what caused the whole circus atmosphere of people speculating and rumors, etc. It was our decision to terminate the contract and look at what the opportunities were both at MCA and elsewhere."

So what started the ball rolling? "When the opportunity arises," Mason explains, "you can renegotiate [a contract] at any time. You have to assess whether you are representing an artist or an executive."

Mason says that, in deciding when to strike on behalf of a client, he watches for "the combination of suc-

cess of an individual, the proof of his ability to go far beyond the capacity of his present employment, and the need for that person to be fairly compensated based on what the marketplace is. What I'm looking at with Tony or with Bowen has always been timing. An employment contract really isn't that significant of a factor."

Mason says Brown has always been happy with MCA, "not necessarily with the deal, but he wasn't looking to leave the place where he's been that successful."

Among the best-selling artists Brown has produced at MCA Nashville are Wynonna, Reba McEntire, Vince Gill, and George Strait. He has been Billboard's country producer of the year for the past two years. As a musician, he has played with Elvis Presley, Rosanne Cash, Rodney Crowell, Emmylou Harris, and the Oak Ridge Boys.

The Billboard Bulletin...™

EDITED BY IRV LICHMAN

THE MOTHER OF MEETINGS

On Feb. 24, just prior to the Grammy Awards ceremonies in Los Angeles, many of the industry's most powerful label and retail executives will be meeting to discuss such topics as global marketing and merchandising, censorship, and, possibly, a decision on universal source-tagging of prerecorded product. Among those to be in attendance are the National Assn. of Recording Merchandisers' board of directors and strategic planning committee, the heads of the six major distribution companies, and several record company heads at the level of Sony's Michael Schulhof and PolyGram's Alain Levy.

BROAD DIAMOND COL/SONY PACT

Thirty years as a star disc act, 20 of them on Columbia Records, Neil Diamond has signed a new worldwide deal with the label and its parent Sony Music Entertainment. Beyond future albums, the deal includes rights now to distribution of his entire catalog of 25 albums—including "The Jazz Singer" soundtrack in 1995—a worldwide music publishing agreement, and home video distribution.

CANADIAN RIGHTS DEAL SET

The Canadian Musical Reproduction Rights Agency Ltd. and the Canadian Recording Industry Assn. have finalized a new mechanical licensing agreement that will run until 1997. The completed agreement comes after years of

negotiations and six months of intense wrangling over the wording of the final text (Billboard, Sept. 5).

VIRGIN RADIO HQ NEAR LONDON

Virgin Radio, the U.K.'s first national rock and pop station, is to base itself in central London, and not in Woking, some 20 miles west of the capital. It was feared artists would be unwilling to make the trip to the studios for promotional visits. Virgin has also pushed back its launch by six weeks to give new programming staffers time to adjust to their roles.

WARNER, PARAMOUNT LOANS

Among about 200 firms and individuals who made interest-free \$100,000 loans to foot the bill for President Clinton's inaugural festivities were Warner Music Group and Paramount Communications Inc. The former, of course, has multitiered music and video holdings, while the latter is best known to the trade for its film, home video and music publishing interests.

BIG TV PUSH BY COLUMBIA HOUSE

It looks like a generic TV spot promoting audio and video software, but it's actually Columbia House promoting its club operations during the heaviest period for direct-mail business. Richard Wolter, chief of the Sony Music unit, says the budget is 50% bigger than last year for the drive, offering 60-second ads in 50 markets for a five-week period that

started the day after Christmas. Specific titles, by the way, float across the screen.

POP WORK DROPPED AS GRAMMY NOM

Bruce Hornsby and Branford Marsalis' "Twenty Nine-Five," nominated for a Grammy for best pop instrumental performance, is technically ineligible to receive an award, according to National Academy of Recording Arts and Sciences president Michael Greene. The nominated track, released on a free promotional CD as part of Coca-Cola's Olympics-related campaign last summer, was never issued commercially, and hence is not eligible. Although NARAS members may have voted for the track on previously mailed ballots, "those votes will not be counted," says Greene.

NO RIGHTS ON 'RITE' USAGE?

Publisher Boosey & Hawkes, which claims worldwide publishing rights to the late Igor Stravinsky's classic "The Rite Of Spring," has sued the Walt Disney Co./Buena Vista Home Video in U.S. district court in New York claiming unauthorized use of the work in the 1991 release of the home video version of "Fantasia." The Stravinsky deal for the 1940 original theatrical release of the film was limited to that usage alone, claims the suit, which also seeks more than \$200 million in damages.

Houston Hot; Prince's Lucky Number

OF THE 813 singles to be No. 1 in the rock era, only five have remained on top for 10 weeks or longer. The first was Elvis Presley's two-sided hit "Don't Be Cruel" and "Hound Dog," which had an 11-week run at No. 1 in 1956. It would be 21 years before another single would have a double-digit stay at the top: Debby Boone's "You Light Up My Life" was No. 1 for 10 weeks in the final quarter of 1977. Four years later, Olivia Newton-John matched Debby and had a 10-week run with "Physical." More than 10 years would go by before Boyz II Men would beat them all with "End Of The Road," which had a healthy 13-week stay at the summit. This week, Whitney Houston joins the club as "I Will Always Love You" logs its 10th week at No. 1.

If Houston extends her stay one more week, she will tie Elvis and become the only female artist in the rock era to be No. 1 for 11 weeks or longer. In two weeks she will pass Elvis, in three weeks she will tie Boyz II Men, and if she can hold on for four more weeks, she will set a new record for the most weeks at No. 1 in the rock era.

Who is most likely to succeed Houston at No. 1? One possibility is Houston herself, as she jumps up 10 places to No. 22 with her second single from "The Bodyguard" soundtrack, "I'm Every Woman." If Whitney follows Whitney, she will be the third artist in the rock era to accomplish this feat. Until now, only Elvis and the Beatles have succeeded themselves at No. 1.

Houston's version of "I'm Every Woman" is just one notch away from tying the chart peak of the original, released by Chaka Khan in 1978. Houston's recording provides songwriters Nick Ashford and Valerie Simpson with their 17th top 30 hit. They first appeared on

the Hot 100 when Ray Charles took their "Let's Go Get Stoned" to No. 31 in 1966. Exactly a year later, Marvin Gaye and Tammi Terrell had a No. 19 hit with Ashford and Simpson's "Ain't No Mountain High Enough." Since then, they've written top 30 hits for the Supremes, Diana Ross, the 5th Dimension, Quincy Jones, Aretha Franklin and themselves: "Solid" went to No. 12 in 1985.

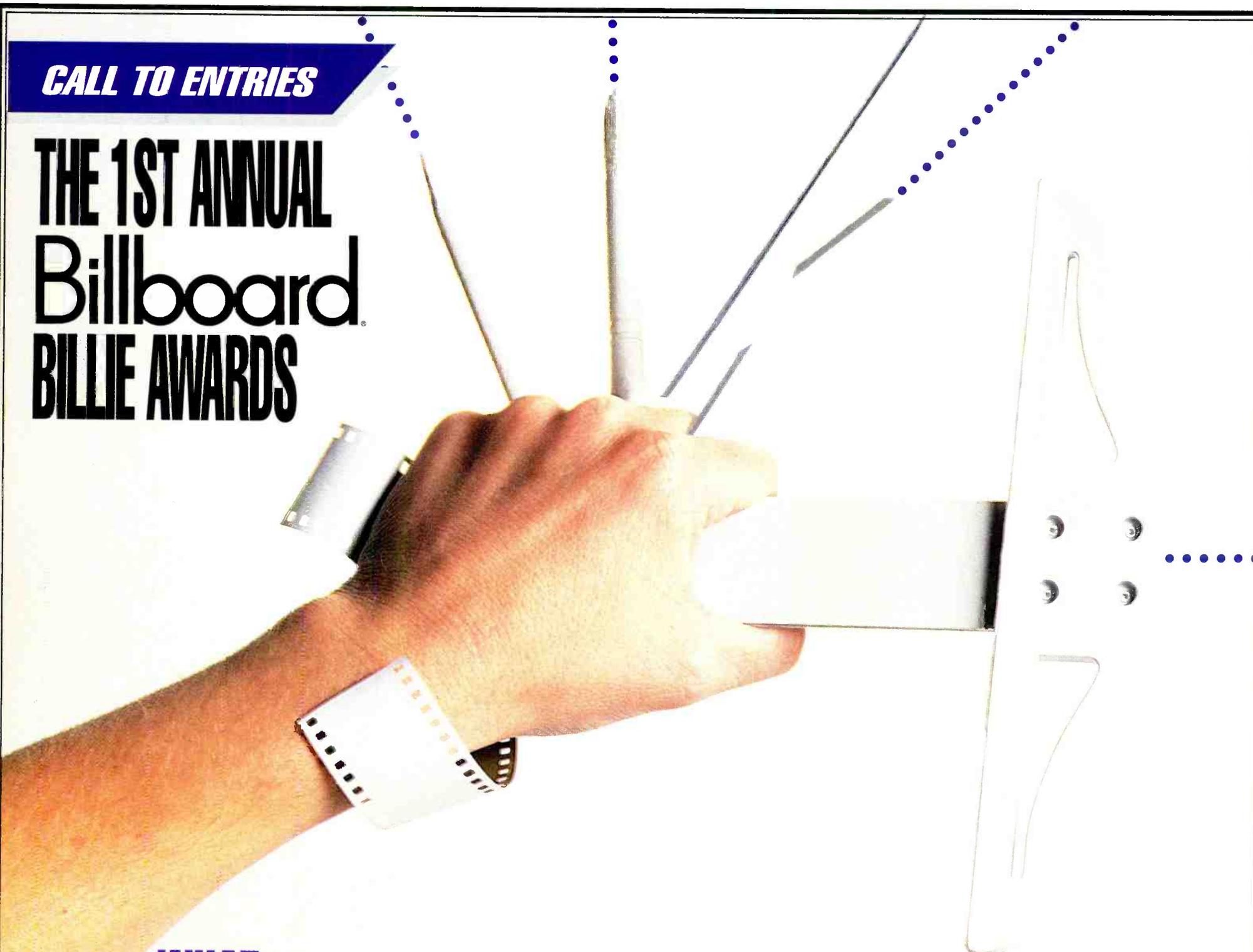
PRINCE collects his 18th top 10 hit as "7" moves up three notches. It's safe to say it's not only the shortest title to make the top 10 (beating "If" by Bread from 1971) but the shortest title ever to appear on the Hot 100. That's thanks in part to Paula Abdul, who did not release her version of Prince's "U" as a single. If Prince can take "7" to No. 1, he will beat "Why" by Frankie Avalon, "War" by Edwin Starr, "ABC" by the Jackson 5, and "Ben" and "Bad" by Michael Jackson to have the shortest title of a chart-topping song.

KENNY G must be feeling "Breathless" as his album moves to No. 2 on The Billboard 200. That's a new career peak for the saxophonist from Seattle. "Duotones" reached No. 6 in 1987 and "Silhouette" went to No. 8 in 1988.

Elsewhere on The Billboard 200, Alvin & the Chipmunks move up seven places to No. 21 with "Chipmunks In Low Places." That's their best showing on the album chart since "The Chipmunks Sing The Beatles Hits" peaked at No. 14 in 1964. Their first album dates back to 1959, giving them a run of 33 years and two months on the album chart.



by Fred Bronson



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